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NEW YORK, WEDNESDAY, DECEMBER 1, 1954

PRICE 25 CENTS

# HAS 'CULTURE' A MONEY FUTURE?

# Agencies Mull New Show Biz Ideas For Vegas' Spreading Hotel Lineup

Las Vegas, Nov. 30.

The talent agencies are again scouting for ideas for Las Vegas hotels. Agencies are mulling girl shows, big production ideas and even the possibility of intimate shows in order to make the lounges of the various Nevada inns attractive to the gambling gentry.

Revival of thinking along lines of new formats is sparked by the fact that they must keep on good terms with all the hoters in that area. With more hostels going up, they know that there won't be enough names to go around for all.

they know that there won't be enough names to go around for all. Many of the top acts who are ac-customed to playing at one spot will not move to rival hotels, and there aren't enough newcomers in the super-salaried brackets to get them to play the newer and spots still to be established.

still to be established.

Fact that the LV inns won't be easy marks much longer is indicated by the fact that the Dunes thotel will specialize in production. The inn originally wanted Billy Rose to be in charge of floorshows, but he declined and recommended the producer they did hire, Robert Nesbitt, a Briton. The Riviera has been angling for a N. Y. cafeman.

(Continued on page 68)

(Continued on page 66)

#### What Price Censorship: Actor 'Reads' Deletion As Boff Curtain Line

Boston, Nov. 30.

Boston, Nov. 30.
Vincent Price "drafted" the Boston censor as a comedy scripter last week. As star of "Black-Eyed Susan," playing a tryout engagement at the Plymouth, the actor took advantage of a deleted curtain line to get a howl from the audience.

ence,

Clensor ordered the second-act
line pencilled of the second
night's performance. Price felt
the dialog was harmless, but since
he was under official orders, he
paused when he came to the,
bowdlerized spot and said, "I have
a line here, but the Boston censor
won't let me use it." It brought
the curtain down on a boffola, so
it was retained for the balance of
the run.

Whatever the censor may be to

Whatever the censor may have thought of the situation, he didn't attempt to censor the ad lib or offer public comment.

#### BIRDWELL, PUBLICIST, TO DIRECT A FILM

Hollywood, Nov. 30.

Russell Birdwell, who was a director before becoming a publicist in 1935, is returning to megging on "Closeup of Julie," Anne Bax-

#### Billing'

Jolson and Cantor find themselves billed vicariously at a Long Island and a Yonkers, N. Y., nitery, both spots playing only weekend dates. "The new Al Jolson" is super-billed over Norman Brooks at the Casa Seville, Franklin Square. L. I., and Bobby Breen's booking at the Crystal Coronet, in Yonkers, is heralded as "Eddie Cantor's great discovery."

# On Pay (\$8,200), **Budget (50G) CBS Toasts Sullivan**

the bank and build up a life's equity is to have a rival company hot for one's services and then have them both compete to the point where "Operation Pyramid" sets in. It's a good idea to have a going property tied up with the person — a showcase so valuable that the network just can't afford (Continued on page 50)

#### Hotel 'Expenses' Nixed Where an Actor's Home Is Always 'Traveling'

Is Always Traveling Washington, Nov. 30.

U. S. Tax Court recently handed down an interesting decision affecting performers who have no fixed place of residence but carry their homes with them in the course of filling engagements. Case before the tribunal was that of Wilson J. Fisher, a pianist who works in such spots as hotel dining rooms and cocktail lounges. He and his family went together from place to place wherever he had bookings. Fisher, whose total income was \$21,000, deducted expenses of \$14,000 but the Government disallowed \$11,000 of the expenses. Among deductions claimed by the pianist and refused by the Government were those for "travel." Tax Court held that these disbursements should not have been listed since he was never away from home—his domicile moved with him.

Insofar as other expenses were concerned Fisher was permitted by the court to deduct expenses for music arrangements, office supplies, Christmas cards, plano re-

rector before becoming a publicist in 1935, is returning to megging on "Closeup of Julie," Anne Baxer starrer.

Film will mark teeoff next year of new indie company formed by Baxter and Birdwell.

Film will mark teeoff next year of new indie company formed by laxer and birdwell.

# SWELL MASS B.O.

By FRED HIFT

oes "Culture"—with a capital—have a draw at the film boxoffice?

"C"—have a draw at the film boxofice?

New York showmen, with an eye (1) towards the (to many) surprising success of the Italian opera film; "Aida," in N.Y. and (2) towards theatre-tv's apparent yen for highbrow events such as the Metropolitan Opera promiere performance, are beginning to wonder. Specifically, they think the "culture" pitch could be shaped into avaluable addendum to the current drive to broaden film theatre attendance.

Suspicion has lingered for a long time among the companies that "culture," if properly handled, can pay off. "Hamlet" and "Henry. V" were examples of that. Just how large is that intellectually-inclined sector of the film audience? No one really knows, but it's suspected that, counting more than just the hard-core of what's jocularily been called the "eggheads," the number of patrons that might be attracted by offbeat presentations is fairly large; certainly (Continued on page 20)

# Berlin's Legiter For Eddie Fisher

Eddie Fisher makes his legit de-Eddie Fisher makes his legit de-but in an Irving Berlin musical which the songsmith is fashioning expressly for the RCA Victor disk-er. It will be called "East Side." It is primed for next season and will not be the long heralded Music-Box Revue which Berlin hopes yet to do. to do.

Nor will it be "the Irving Berlin story," although there will be analogies in the script to suggest (Continued on page 74)

#### America Dances

America Dances

Los Angeles, Nov. 30.

Sheree North's dancing in some "home movie" films, made before she became a 20th-Fox contractee, was declared legal by Federal Judge. Ernest A. Tolin although hizzoner criticized the modern terpsichorean art. Films, distributed by Joe Bonica, had been barred from the mails by acting postmaster Otto K. Olesen. Court ordered Olesen to resume mail service.

"The movements of the sub-

resume mail service.
"The movements of the subject," Judge Tolin said, "are not particularly different from those of the popular dances of the day. The postoffice has labeled those movements 'sexually suggestive.' To so conclude would be to classify the great bulk of modern dancing as such."

# 'CLASS' BAIT TO Disney's Reaffirmation of TV; **Tells Exhibs To Stop Squawking**

#### Ham on Rve

Day after Milton Berle col-lapsed at Lindy's from over-work, an unemployed comic

cracked:
"I fainted last week at the
Stage Delicatessen. Underwork."

# Mae West's \$92,000 Wkly at N.Y.'s LQ All-Time Cafe B.O.

Mae West has frequently bragged Mae West has frequently bragged that she was instrumental in Paramount's paying off the mortgage two decades ago, when virtually everyone in the U.S. was repeating her tagline "Come up and see me sometime." There's no visible mortgage at the Latin Quarter, N.Y., where Miss West concluded a six-week stand on Saturday night (27), but it's reasonable to assume she could have paid off the encumbrance.

brance.
During this run, Miss West aver aged \$92,000 weekly, a healthy figure for a spot that normally seats under 600. The minimum tab ev.n for weeknights was elevated by \$1

(Continued on page 20)

#### If Uncle Sam Says Yes, DeMille's 'Commandments' May Rent 50 Theatres

Paramount appears plotting the acquisition of up to 50 U. S. the-acres, via four-wall deals, for the purpose of roadshowing Cecil B. DeMille's "Ten Commandments." It's strictly tentative because of the legalistics involved, plus the fact that the film will not be ready until the latter part of 1955, But homeoffice execs gave the idea a conversational workout with DeMille in N. Y. last week. If it goes through it would be without precedent.

By BOB CHANDLER

Motion pleture industry "should have been in television long ago" instead of fighting it, says Walt Disney. Now heavily engaged in television production via his ABC "Disneyland" series, Disney views the medium as a means of creating excitement" about good motion pictures and as an excellent means of getting people to go to the theatres. People will go to the movies if there's a good show, but "we've got to let them know about the show and create excitement about it." His television series, he feels, is just the means to do it.

Disney feels that exhibitors who squawk about his tv show aren't justified, from a number of angles. For one thing, he's certain that tw will help boost the bo. on his pictures—the day after the tv show featured films showing how "The Vanishing Prairie" was shot, bo. returns where the film was playing theatrically went up. For (Continued on page 68)

(Continued on page 68)

#### Intellectuals Rally Dec. 17 At Cambridge to Help **U.S. Information Service**

U.S. Information Service

An all-day seminar on the United
States "informational program" in
foreign lands will take place Dec.
17 in Cambridge, Mass., at the
Center for International Studies.
Mass. Institute of Technology and
Harvard professors are cooperating, along with Ted Streibert and
other staffers of the U. S. Information Service in Washington, public
relationist Edward L. Bernays and
various communications and social
science pundits.

This is expected to lay an intellectual foundation for a drive
for public opinion, and Congress,
to the end that American propaganda shall be broadened both as
to funds and personnel. USIS Director Ted Streibert was once asst.
(Continued on page 20)

#### ABC-TV'S NEW YEAR'S STORK CLUB PACKAGE

conversational workout with Demille in N. Y. last week. If it goes through it would be without precedent.

On the basis of the prelimitary talks, Par's plan is to launch the pic on the grand scale in the houses leased by the company itself, similarly as "This Is Cineraima" has been playing limited engagements. As these roadshows are played out, the Demille entry would swing into wide circulation wia standard channels.

Major film and theatre companies are enjoined from exhibition expansion under court decrees unless the Dept. of Justice is salisfied that no trade restraints are volved. Par's four-wall setups thus would require an okay from (Continued on page 68)

# Belgian 1958 World's Fair to Stress Show Biz in 1st Such Postwar Event

Show business will be given an elaborate exposure at the Belgium World's Fair set for Brussels in 1958, according to Baron Moens de Fernig, who heads the project. He returned to his homeland last week following an extensive U. S. visit. He toured key cities and called on Government officials in Washington and United Nations delegates in N. Y. to seek cooperation. The U. S. already has officially voted to participate in the Fair, which has been in the planning stages since 1948.

Among the highlights, said Baron de Fernig, will be Hall of Arts in which each participating country "will show some characteristic masterpieces as a dramatic demonstration of its contributions to the culture of the world."

As for the specifics, the visitor add invitations to perform will be extended to Russian ballet troupes, Sadler's Wells, London Philharmonic, the Metropolitan Opera Co. and similar groups in various coun-

and similar groups in various coun-(Continued on page 68)

#### **Rice Will Eat Contract** In Macy's Window, If Hemingway Is Tied Up

If Frank McCarthy can produce a valid contract showing that Ernest Hemingway has a picture commitment with him, Hemingway's lawyer, Alfred Rice, will eat it. Rice is boiling over a Coast announcement by McCarthy claiming the tieup with Hemingway. The attorney in N. Y. yesterday (Tues.) made the crack about partaking of the pact — in "Macy's window" yet—in stressing there's no such agreement.

All started when McCarthy,

announcement by McCarthy claiming the tieup with Hemingway. The attorney in N. Y. yesterday (Tues.) made the crack about partaking of the pact — in "Macy's window" yet—in stressing there's no such agreement.

All started when McCarthy, who's a 20th-Fox public relations exec, said in a press handout that he and William Lowe, former editor of Look, had an option to picturize the next Hemingway story, still unfinished. Next came a denial from Rice. His "correction" also said Lowe made it clear that he, Lowe, held no such (Continued on page 68)

Washington, Nov. 30.

An invitation audience of high government officials, members of ongress, etc., will attend the formal unveiling tomorrow (1) of the new D. C. studios of Voice of America, the radio-tv branch of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the new O. C. studios of Voice of America, the radio-tv branch of the ed of the new O. C. studios of Voice of America, the radio-tv branch of the new O. C. studios of Voice of America, the radio-tv branch of the new O. C. studios of Voice of America, the radio-tv branch of the new O. C. studios of Voice of America, the radio-tv branch of the new O. C. studios of Voice of America, the radio-tv branch of the new O. C. studios of Voice of America, the rad

HAL WALLIS FURIOUS

Says Kaufman, Gordon Broke Word on 'Solid Gold Cadillac'

Hollywood, Nov. 30,
Hal Wallis has blasted George
S. Kaufman and Max Gordon for
"unethical, unprofessional tactics"
in reneging on agreement to give
him first refusal on "Solid Gold
Cadillac" which Columbia acquired
in deal closed by Harry Cohn after
Wallis had negotiated for several
weeks.

weeks. Wallis explained he was not ired at Howard Teichmann, who co-authored the play, since he wasn't involved in negotiations and mere-ly went along with decisions of

ly went along with decisions of other two.
Wallis disclosed he first offered a percentage deal which Kaufman and Gordon nixed in favor of straight cash. He then offered \$250,000 with, he said, the understanding that if they got higher offer he would have chance to meet it or nix deal. Wallis declares Kaufman and Gordon failed to do this. First he knew was when he read they had sold the property to Columbia for \$260,000, only \$10,000 more than his offer.

# Voice' D.C. Hoopla For New Building



# HORACE HEIDT Box 472 Van Nuys, California W Arthur Murray Book, Despite Its Icky Title, Bright Show Biz Mirror By ABEL GREEN WARLESQUE 'Impresario, for the theatre. His nightly attendance of 300 to 600 and Sunday audiences of up to 1,200 is "far larger," than the audiences which attended burlesque in the same house the past several preceding seasons. "Dealing with sin instead of skin," as he expresses it, has been a profitable operation for the Rev. Olson who is extending his lease. This is a disappointment to Foxwho had hoped to recover the theatre and put back burlesque. New Arthur Murray Book, Despite Its Icky Title, By ABEL GREEN

By ABEL GREEN

Under the icky title of "Down Memory Lane," subtitled "Arthur Murray's Picture Story of Social Dancing" (Greenberg, \$5), is an affectionate chronicle which, like almost every pattern of show biz, is a reflection of our times. Like pop songs and plays, film plots and mani-the-street catchphrases, the nation's dancing moods mirror the days of our years.

Authors Syivia G. L. Dannett and Frank R. Rachel, both obviously danceophiles, have edited a compelling picture story book that displays the urge to terp from the

displays the trige to terp from the days of the Romans to the rhumba. But the book gets really into high, and fortunately this comprises the more generous portions, when it reflects the dancing moods from the maxixe to the mambo

the maxixe to the mambo.

In between are an assortment of sometimes forgotten variations of the theme which were variously called the grizzly bear and the bunny hug, the hesitation waltz and collegiate, the Big Apple and the Charleston, the Varsity Drag and the Black Bottom. From the Castle Walk to the Valentino glide, from Joan Crawford and George Raff's Charlestoning era to Astaire & Rogers, from Zelma O'Neil and Gilda Gray to Katherine & Arthur Murray, the book is loaded with a well-organized display of the terps (Continued on page 68)

#### No Passport for Robeson

Washington, Nov. 30. State Department disclosed last weekend that it had refused to is

weekend that it had refused to 18sue a passport to Paul Robeson to
attend the Congress of Soviet
Writers in Moscow next month.
Robeson has been turned down
couple of times in recent years
when he sought a passport to go
abroad.

#### THE CUT THAT HURTS

Esther Williams, George Murphy Deleted From Metro's 'Heart'

Hollywood, Nov. 30.

Esther Williams and George Murphy land on the cutting room floor in final editing of Metro's "Deep In My Heart." They were teamed for "American Beauty" sequence which has been deleted. Howard Keel and his "My Maryland" sequence is out of pic for Radio City Music Hall engagement since Hall has two hour limit on pix. His 12-minute sequence goes back in for general release.

#### As Jessel Sees It

The N. Y. Times P. 1 and 2 stories on the seething ermanic ultranationalism, and manifestations anew of Germanic ultranationalism, and manifestations anew of extremists' anti-Semitic manifestations at a last week's political: rally in Berlin, reminds George Jessel of his conversation with Darryl Zanuck some time ago. Latter had been impressed with the Germans' rehabilitation job, and Jessel, then a 20th-Fox producer, cracked:

"Yes, all that building is fine, but when they get one as high Germanic

but when they get one as high as the 14th floor they'll still throw my Uncle Max off the roof!"

# **Video As Free Script Tryout**

Valuable Insight to Story Values Cited by Hollywood Producer Who Bought Gilroy's 'Last Notch'

SIN OVER SKIN

Evangelist Draws Bigger Crowds Than Striptease

Minneapolis, Nov. 30.
The gospel has proved a stronger attractions than strippers at the local Alyin Theatre which a year ago was converted from a burlesque house into a tabernacle. Rev. Russell H. Olson outbid Charles Fox, burlesque impresario, for the theatre

# **Buttons & Berle's 'Live' Is a Killer**

By one of those strange coincidences, the two ty "live" comics who only recently put themselves on record that they were "going film" next season to ease the strain, were simultaneously floored by illness brought on by fatigue and overwork.

First it was Milton Berle, who collapsed the same night he came off his Tuesday night show a couple weeks back and still wasn't up to guesting on Martha Raye's show last week, necessitating a last-minute switch, (In fact, Miss Raye also came near not making it because of a rundown condition.)

On top of that, Red Buttons was ordered to the hospital last week while he was rehearsing the show scheduled for last Friday night. Throat symptoms aggravated by fatigue and overwork set in the week prior when Buttons spent his entire Hollywood visit in bed, with.

week prior when Buttons spent his entire Hollywood visit in bed, with a recurrence when he returned to N. Y. to work on his tv stanza.

### Johnston Calls Soviet's Policy Strictly 3-D Sydney, Nov. 23.

Here on an inspection tour and meetings with top government and film executives, Eric Johnston, Motion Picture Assn. of America prexy, dubbed the Soviet policy as strictly 3-D. He said:

strictly 3-D. He said:
"As a film man, I think of the
Soviet policy as a '3-D' one—divide, discredit and destroy# He
also said that "free exchange of
goods and services are the things
which enable us to raise the standards of living."

ards of living."

Johnston has been hosted by many groups, being honor guest of the Motion Picture Distributor Assn, dinner at the plush Glen Ascham last week when guests included State Premier Cahill, members of his government, the Lord Mayor and consular corps. He leaves for Manila this week.

#### By WHITNEY WILLIAMS

Hollywood, Nov. 30.
Television is now looming up as a source for motion picture material alongside Broadway plays and literary bestsellers. This is the opinion of indle producer Clarence Greene, who with his partner, Russell Rouse, has just purchased filmrights to ABC's last season's U. S. Steel Hour program, "The Last Notch," for early filming.

Subject is the first full-hour vide.

Subject is the first full-hour vid-show to find its way to the screen as a feature, although Warners and Jack Webb took latter' half-hour

san a feature, although Warners and Jack Webb took latter' half-hour "Dragner" idea and title and developed them into a feature. Difference here, though, lies in Greene-Rouse buying a finished teleplay, rather than playing with an idea, to build their motion picture. "It's plain common sense," Greene points out, "to scout television for possible feature material. It's a question of either wasting it, taking advantage of it."

Dramatics involved, the tense situations and possible characterizations, were recognized the Steel Hour show by the two producers, who could see their possibilities actually unfold before their eyes rather than visualizing what was possible in a feature.

"We felt it was a tryout, without expense, and had the advantage of no initial gamble, as in-the usual manner of buying stories," Greene pointed out, in explaining the value of a tv show to film producers. Further, he stressed, there are the additional facets of fresh direction, writing and acting which may be brought to the (Continued on page 50)."

#### **Bob Hope Envisions** Global TV Networks As Aid to Understanding

As Aid to Understanding.

Back from a six-week trek to Europe, Bob Hope said here hie believes global tv networks within 10 years will pave the way for promotion of mutual understanding between the world's peoples.

There is "no question", but what tv is mushrooming as a "world language" and will assume that stature in the next decade, said the comedian. Hope said he foresees such global webs linked by underocean cables over which shows will be beamed to tv audiences throughout the world.

out the world.

"Entertainment will continue to be the common denominator for expressing mutual comprehension among the world's peoples. There's only one world for entertainment," he declared.

only one world for entertainment," he declared.
Hope's NBC-TV show to be seen. Dec. 7 was filmed in Europe.
The comic said he foresees a trend toward educational expansion among American tele audiences, adding "the ty public is suffering from custard pie poisoning and is now demanding something, better than slapstick. Viewers in the States are shopping today. They are out to get top quality. They know what they want."
Hope checked into Paramount for final editing of his latest film, "The Seven Little Foys."

### Treadmill to Oblivion

The hazards of embarrassments to guests on tv's panel "guessing games" were once again brought to the forefront on last week's edition of "Masquerade Party" on ABC-TV when Edgar-Bergen (who was in New York for an origination of his CBS Radio show) happened to be the party under panel scrutiny. Panel members had pinned the guest's identity down to a ventriloquist. "Then it must be Paul Winchell," one panelite concluded. Bergen's obvious embarrassment was intensified when another panel member chimed in: "Then if it isn't Winchell it can only be Burr Tillstrom."

Only a few weeks back on the same show a panelite confessed out loud that he had never heard of Willie Mays, much to the chagrin of the ball star (who was guesting on the stanza). Previously Phil Rizzuto had been subjected to the same kind of naivete on another panel show.

Not long back Universal-International, putting its best foot forward to earn a plug for one of its stars doing a Gotham p.a., placed him on a panel stanza. They were trying to identify his studio and the guessers kicked around a half-dozen, culminating in a panelite's observation: "Then if it isn't Warners, Metro, 20th-Fox, Paramount or Columbia, he can't be in pictures. They're the only big companies around." U-I hasn't gone near the show



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# FROM HICK TIME TO BIG TIME

# Doubling Authorized Common Shares | STATES RIGHTERS' | Soak-the-Yank Practices May May Cue Columbia Stock Split

Move by Columbia to increase to 2,000,000, up from 1,000,000, its authorized common stock shares has touched off a flurry of speculation concerning a two-for-one stock split. Solid condition of Col's balance sheet and the fancy (compared with recent years) price of the stock (\$30, or near, on the N. Y. Stock Exchange) are other factors leading to the suspicion in financial circles that the outfit is headed for the two-for-one distribution. Of the 1,000,000 shares now authorized, Col will have 797,446 shares outstanding on Dec. 7 when a recently-voted 5% stock dividend is paid out.

New authorization will be submitted to a stockholder vote at the company's annual meeting in N. Y. Dec. 17. To be voted along with this will be a proposal to change the status of the stock from no par value to \$5 par value, a switch which, says the company, will have tax-saving advantages.

Other matters on the agenda: election of directors, with all nine incumbent being candidates for reelection; endorsement of a five-year extension of president Harry Cohn's employment contract, and a ininority, stockholder proposal, which is opposed by management, looking to introduce the cumulative system of voting in board members.

Cohon's present pact provides him with a weekly salary of \$3,500 and expense allowance of \$600 per week. This will remain unchanged in the projected new deal, which will run to Feb. 10, 1960.

in the projected new dewill run to Feb. 10, 1960.

# Latin Take Up; **Uruguay Alone Yields \$1,000,000**

Latin America is coming in for more and more exec attention as it continues growing as an important part of the foreign market for Yankee films. One homeoffice repthis week said Uruguay alone has now reached the point where it's yielding nearly \$1,000,000 annually to the American companies.

Latest to go off on the swing of L. A. capitals is George Weltner, president of Paramount International. He and A. L. Pratchett, Par's L. A. division manager, left N. Y. Monday (29) for a plane tour of the key areas for huddles with the company's reps and to look in

the company's reps and to look in on "White Christmas" preem arrangements.

#### JAP FILM DRAWS 14 FOREIGN AMBASSADORS

Washington, Nov. 30.
U. S. Government brass and a large slice of the foreign diplomatic corps attended the D. C. preem of the prize-winning Nip film, "Ugetsu" at Lopert's Dupont Theatre last week.

Among those in the audience were Sherman Adams, the Assistant to the President; Ambassadors from 14 nations including the Japanese Ambassador, Iguchi, our former Ambassador to Japan, Joseph C. Grew; Secretary of the Army Robert Stevens, and several sub-Cabinet officials, U. S. generals and ides from the Embassies.

#### MARK STEVENS ON OWN

Partners With Gross and Krasne For Two a Year

Hollywood, Nov. 30.
Mark Stevens, Jack Gross and
Philip Krasne formed a new indie
unit, Mark Stevens Productions, to
make two theatrical films a year,
starting April 14.

unit, Mark Stevens-Productions, to make two theatrical films a year, starting April 14.

First production will be "Twisted Street," based on a story written by Stevens. He will also produce, direct and star in it.

Punta del Este. Special committee of the Motion Picture Assn, of America chose the pix.

Shorts named are Par's "Vista-Vision Visits Norway," Disney's Disney's Down Uruguay."

#### Watery Premiere

Hollywood, Nov. 30. keeping with its tit s "Underwater" will Hollywood, Nov, 30.

In keeping with its title, RKO's "Underwater" will be world-preemed under water. Assertedly first submarine showing of a motion picture will take place late in January at Silver Springs, Fla.

Audience will sit in chairs 10 feet below the surface of the water, wearing aqualungs, worn by the players during the film's underwater sequences.

# Zanuck's School For C'Scope Via \$250,000 Feature

A feature length film, designed to demonstrate to producers how to get the most value out of Ci. emaScope, is being produced at 20th-Fox, Darryl F. Zanuck, 20th production topper disclosed in N.Y. yesterday (Tues.). He said the technical pic, which is half finished, will cost \$250,000 and will be offered to filmmakers, both here and abroad, as a practical 'lesson in C'Scope techniques. Only between 20 and 25 prints. of the experimental film will be made.

Enthusiastic over the results racked up by C'Scope pictures in Great Britain and on the Continent, Zanuck, just back from abroad, intacked that European producers were catching the C'Scope bug and commented: "We have many more requests for camera lenses than we can possibly fill." He said some 56 C'Scope productions, not including 20th's own, were planned.

Zanuck at first refused to be pinned down on the exact number of C'Scopes his studio intended to make next year, declaring "We will make as many as we can effectively. We will not go into mass production. If we can make as many as we have in mind, we'll do so. If not, we won't." He stressed that 20th would "not turn out films just to keep down the overhead," but (Continued on page 20)

BRIICE NEWBERY ENDS

#### **BRUCE NEWBERY ENDS 10-YEAR REPUBLIC TIE**

10-YEAR REPUBLIC TIE

C. Bruce Newbery has quietly severed all connections with Republic after a 10-year association in various exec posts. It's believed he's joining producer Carl Dudley in a new indie production setup.

Newbery variously had been supervisor of the Near, Middle and Far East and England and the Continent for Rep. Last year he switched from head of the company in Great Britain to v.p. in charge of sales in the U. S. His appointment to the latter post by Rep president Herbert J. Yates was regarded as curious in the trade since Newbery hadn't been acquainted with the domestic market previously. Earlier this year he relinquished this job and was placed in charge of pic sales to television.

Before becoming a producer, Dudley was a writer on the Warner and Metro lots.

#### MPAA Tags 3 Yank Pix For Uruguay Festival

Columbi "The Caine Mutiny,"
Paramount's "Sabrina" and Walt
Disney's "Living Desert" have been
selected for showing at the Uruguay Film Festival, Jan. 15-81 in

# MAJOR ROLE BID

Regional distribution companies Regional distribution companies, some of them known as states rights organizations, look to be on their way to a major status in the picture business. That is, if an assortment of recent developments assume the dimensions of a full-scale trend.

scale trend.

The states righters have been active in past with reissues and lowercase product out of Hollywood, a limited number of imports and, in a few instances, pix which local distrib and exhib interests have made on their own.

have made on their own.

The territorial releasing companies in the recent past moved in on fancy money product, Louis de Rochemont's "Martin Luther" was a striking example, with distribution gross indicated at \$3.00,000 for the domestic market. This was followed by a flock of outstanding reissues provided by Samuel Goldwyn and Dayid O. Selznick.

#### Buena Vista Example

Buena Vista Example
Buena Vista, Disney distribution subsidiary, has taken
on the job of producer's representative in the selling of
Jerome Cappi's "The Immortal
City," feature in color focusing on the Vatican.
Film is to be licensed
through regional releasing outfits, such as Favorite Films of
California, which has the
rights in the L. A., San Francisco, Portland and Seattle ex-

But are the states righters ready to climb to the bigtime? Some in this branch of distribution think yes but, naturally, with a couple of "if's" to be considered. Depends largely on Exhibitors Film Finan-cial Group and Distributors Corp. of America,

of America,

EFFG is the new indie pic
financing setup being fostered by
Theatre Owners of America.
There's to be no major company
distribution of product bankrolled
by EFFG. Herman M. Levy, TOA
counsel, has pointed out that many
indie distribs in various areas
(Continued on page 24)

# Chill U. S. Indie Producing In Italy, France, Perhaps Elsewhere

#### **Employee Relations**

Hollywood, Nov. 30, Universal's prop department had to modernize 20 buckboard wagons used for a sequence in "Tacey" by coating their seats with foam rubber. Reason—femme extras raised a howl because they were getting splinters in their own seats.

# **Jackie Gleason** Film Backed By Benny, Burns

Hollywood, Nov. 30,
Jack Benny and George Burns
are going into the film financing
business, bankrolling a picture
titled "The Jack of Spades," starring Jackie Gleason, Filming is
slated to start in Hollywood about
July 1, shortly after Gleason winds
up his tv season.
Deal calls for Benny and Burns
to own one third of the picture.
Ohe third will Be owned by Gleason and the remaining third by
Norman Krasna, who wrote the
screenplay and will direct. It's a
comedy dealing with spies. Hollywood, Nov. 30.

#### Columbia's 'Flame-Out,' But Not Mowbray's

Bull Not mowpray s
Hollywood, Nov. 30.
Columbia's 1955 service picture will be "Flame-Out," a story of jet pilots from novel by Joe Landon, Arthur Gardner and Jules Leby will produce with cooperation of U. S. Air Force.
No connection exists with play by Alan Mowbray of same title, which Air Force presented at bases, saround world and which was tried out briefly as commercial legiter.

American indie producers' enthusiasm for foreign location shooting, particularly in Italy, is waning fast. Cost of lensing abroad has now risen to the point where it's barely profitable to shift the base of operations from Hollywood.

Problem isn't the same everywhere. Rising costs, particularly of talent, loom large in Italy and France. They're still said to be fairly reasonable in places like Spain, Sweden and Germany—and, prospectively, Portugal. The Yugoslavs, too, are angling for American producers to come in and make pix.

One indie producer who had planned to make a film in France, said last week that he'd changed his mind and probably would do the same story in N. Y. or Hollywood.

Last week, Ilya Lopert, producer

the same story ...
wood.
Last week, Hya Lopert, producer
of "One Summertime," made in
Venice in its entirely, reported that
(Continued on page 24)

# Italo-Yank Pact **Unclogs 'Excess'** For Transfer

Compromise agreement with the Italian government, covering so-called "excess" remittances by the American film companies under the last three years of film agreements, was approved in N. Y. yesterday (Tues.) by the Motion Pleture Export Assn. board.

Deal involves Italian authorization for the U. S. outfits to remit 60% over their "overages." The remaining 40%—amounting to an estimated \$400,000—will be deducted by the Italian government (Continued on page 11) Compromise agreement with the

(Continued on page 11)

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ABEL GREEN, Editor

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# **National Boxoffice Survey**

# Thanksgiving Ups Biz; 'Xmas' Again Champ, 'Desiree' 2d, 'Paris' 3d, 'Cinerama,' 'Carmen' Next

Thanksgiving Day and school holidays supplying an assist are giving key cities grosses a hefty boost this session. Fair weather over the country is an added asset. Result is that the top four biggest grossing pix will boast a total of \$1,543,000 gross business currently, "White Christmas" (Par) is boochamp this session, making the fifth week in a row it has held this spot. Danny Kaye-Bing Crosby starrer currently is playing in some 16 keys, and mostly in extended-run, with the \$149,000 for seventh week at N. Y. Music. Hall topping all other spots. "Desiree" (20th) again will be second with a much larger total than a week ago. 20th-Fox reports that in the first 34 playdates, this pic is running ahead of "Woman's World" (20th) biz. "Last Time Saw Paris" (M-G) is taking third place, first week it has been in release extensively. "Drum Beat" (WB), proving sur-

extensively.

"Drum Beat" (WB)), proving surprisingly strong, is managing to land fourth money. "Cinerama" (Indie), fourth last stanza, will be

(Indie), fourth last states, fifth, "Carmen Jones" (20th) is pushing up to sixth position while "Barefoot Contessa" (UA) is winding seventh, "Phffft" (Col), initial week out to any extent, is capturing eighth spot, "Star Is Born" (WB) is finishing ninth, with "Track of Cat" (WB), just starting, rounds out the Big 10 currently.

Next three best grossers, getting

lesser coin, are bunched but all lesser coin, are bunched but all rate as runner-up films. They are "Sabrina" (Par), "On Waterfront" (Col) and "Rear Window" (Par) in that order. All three have about completed their dates in bigger keys, this showing representing extensive extended-runs.

"Cattle Queen of Montana" (PKO).

keys, this showing representing eatensive extended-runs.

"Cattle Queen of Montana" (RKO), a newcomer, is managing to live down its title to some extent, being hotsy in Minneapolis, mild in Balto, okay in Boston and good in St. Louis, "Ugetsu" (Indie) shapes big in Washington and torrid in Frisco.

"She-Wolf" (Rep). still is nice in Chi on extended-run. "Black Widow" (20th) looms fast in Toronto and Minneapolis. "Karamoja", (Indie) is tall in latter city. "Suddenly" (UA) shapes hefty in Chi. and Philly. "Vanishing Prairie" (Disney), good in Minneapolis, is big in St. Louis. "Bread, Love, Dreams" (IFE), big in N. Y.; is doing well in several other key cities.

"High and Dry" (U), okay in K. C. looms solid in N. Y., good in LA. and big in Frisco. "Hulot's Holiday" (GBD) is fancy in Chi. "Athena" (M-G) looks trim in Philly and good in Buffalo. "Human Jungle" is rated sock in N. Y. "Ricochet Romance" (U) is good in K.C.

"Hajji Baba" (20th) shapes fancy in Omaha. "Black Knight" (Col) is okay in L.A. (Complete Boxoffice Reports on Pages 8-9)

# WITH 20TH'S WIDESCREEN JUMP, MOST FILMS IN THE BLACK IN U.S. AND CANADA

Earning power of 20th-Fox's CinemaScope lineup so far this year is reversing a former pattern under which the majority of the company's releases had to depend heavily on the foreign market in order to show a profit.

Figures on the early Ciscope

which the majority of the company's releases had to depend heavily on the foreign market in order to show a profit.

Figures on the early C'Scope films which have had their playoff in the equipped houses indicate that most of them will actually show a profit in the U. S. and Canadian markets alone, leaving foreign revenue as pure gravy.

Obviously this is true of "The Robe," which is the industry's current bo. champ. "How to Marry a Millionaire," the second C'Scoper from 20th, so far has brought the company \$5,100,000 in rentals. Pic's negative cost is put at \$1,900,000 'Hell and High Water," which cost \$1,900,000 in the U. S. and Canada so far; "River of No Return," at a negative cost of \$2,200,000; at shead with \$3,400,000 in rentals: "12 Mile Reef," costing \$1,600,000 has earned \$2,800,000 and "Three Coins in the Fountal," at a nut of \$1,700,000, is running in the black to the tune of \$4,000,000 in U. S. and Canadian rentals to date. It's pointed out that the playoff on those releases isn't complete by a long shot since new theatres continue to equip at the rate of about 200 a week. There's also still next year's drive-in season to be taken into account.

In the past, 20th managed to break into the black with only comparatively few 2-Ders. "Snows of Kilimanjaro," for instance, which cost \$2,700,000, ended up with a domestic take of \$5,600,000. "Gentlemen Prefer Blondes," brought in at \$2,700,000, netted \$4,800,000 at home alone. "Pickup on South Street," a sleeper that cost only \$800,000, racked up \$2,000,000 in domestic rentals.

Every one of the 20th Cinema-Scope pix that have been in release for any period of time has recouped its negative cost. However, depending on that latter factor, anywhere from 50% to 100% must be added on before a production begins to make money.

# 20th's Earnings \$5,732,063; Pays \$2.17 Per Share

Still showing spectacular gains, 20th Fox earnings for the 39 weeks. ended last Sept. 25 soared to \$5,732,063, equal to \$2.17 per share on 2,644,486 shares outstanding. This compares with \$1,433,037, or 52c per share on 2,769,486 shares outstanding, for the corresponding period of 1953.

Third quarter of the current year brought a net profit of \$2,635,518, representing a jump of more than 100% over the \$1,274,728 earned in the same quarter last year.

728 earned in the same quarter last year.

Rentals for the new 39-week period were listed at \$78,010,380, against \$75,540,617 the year previous. Significantly, amortization of film costs. was carried at \$44,-187,140 for the 39 weeks of this year, compared with \$51,242,797 in 1953.

1953.
Also on the upbeat was dividend action taken by the 20th board in N. Y. yesterday (Tues.). A regular quarterly divvy of 40c was declared on the common stock, plus an extra of 10c.

#### **Hecht-Lancaster Into** Wm. Morris Structure

Hollywood, Nov. 30.

Hecht-Lancaster Productions has purchased the two-story William Morris Bldg, in Beverly. Hills as headquarters for firm's expanding activities. Harold Hecht made deal with United Artists which leased to Morris agency, which is now erecting own building.

Hecht-Lancaster will move into new quarters in April. After extensive renovations, may also take

sive renovations, may also take over Morris leases on building next door, subleasing some space to other indie producers.

NOW-TAX ON BOUTS

District of Columbia Seeks Bite On Theatre-Circuit Video

Washington, Nov. 30. The local District of Columbia Government is considering a pro-posal that it levy a special tax on televised theatre showings of boxtelevised theatre showings of box-ing bouts to provide additional funds for the D. C. Boxing Com-mission, which is running in the red. Boxing Commission has rec-ommended a 5% bite on theatre grosses on the events.

grosses on the events.
At a public hearing last week,
Jack Foxe, publicity director of
the three Loew's theatres here, led
opposition to the proposal. Loew's
Capitol has offered several theatre
tv attractions, including some of
the championship fights. Other
theatres in the area have also carried title bouts in conjunction with
Theatre Network Television, Inc.

# Widescreen Race: Par's VistaVision Vs. CinemaScope

Vs. CinemaScope

It's 20th-Fox's CinemaScope vs.
Paramount's VistaVision in the industry's now-developing major battle—of the widescreen
C'Scope, first to market, is way out ahead, for every pic in this anamorphic process has been a commercial click so far.

Par's "White Christmas" is the first in V'Vision and it is in only limited circulation at this point. But the b.o. showing has been so remarkable that it already looks sure to be among the top money pix of the year. Even in areas where musicals are usually so-so "Christmas" has been an outstanding contender.

Non-partisan execs in the east are of the opinion that regardless of how strong "Christmas" in its full playoff proves itself, and how well future V'Vision entries hold up, the Par system is not likely to have C'Scope on the run. But there is, too, much conjecture that V'Vision might well take some of the spotlight away from C'Scope.

In other words, it's felt, V'Vision could progress to the point where it will be side by side with C'Scope in terms of industry prominence and public acceptance. Naturally, V'Vision has much to go to catch up. For one thing, the mere name of the 20th filmmaking method has been indelibly impressed upon the public, similarly as a good part of the lay audience came to refer to all newsreels as Pathe and all color pix as Technicolor. C'Scope is widescreen picture showing, many non-tradesters believe.

A major conclusion that may be drawn at this early date concerns Par's lensing policy. If there ever was any doubt about the company's anti-C'Scope position, this is now dispelled. Outfit is so full of safe to say Par will never try a "Christmas" cheer it now appears venture with C'Scope in its present form, thus remaining the lone hold-out among all majors.

#### FILM MEN ON REDS' WORLD PEACE COUNCIL

Washington, Nov. 30. An indication in the continued stress placed by the Communists upon motion pictures as a prime propaganda weapon was given at the Red "World Peace Council" which wound up last week in

Stockholi Seven new individuals were elected to WPC by its Organizational Commission and two of these were "film workers," one from Brazil and one from the Netherlands.

Paramount's British Production Topper

#### Richard Mealand

has written an Inclaive piece on Yank tourism titled

London's Top Layer

a bright byline place in the 49th Anniversary Number

VARIETY

#### Moral of Bob Hope's **Book: A Comic Is Always** On. Even in His Memoirs By ROBERT J. LANDRY

By ROBERT J. LANDRY
Plenty of Simon & Schusternewsstand "sell" is evident in the
\$1 softcover version of "Bob
Hope's Own Story," out today
(Wed.). There are two books, the
second selling at \$3.50, cloth.
There are two titles, the second
being "Have Tux, Will Travel." Because there are two titles, there
are two titlepages, facing. Finally
there are two Bob Hopes—the subject himself and writer Pete Martin, sounding as much like Bob
Hope as possible.

It may well be that if Pete Mar-

tin, sounding as much like Bob Hope as possible.

It may well be that if Pete Martin had written about, rather than like, Bob Hope a better book would have resulted. The one-two gag rhythm of Bob Hope's platform manner is not ideal for an extended text of 308 pages, since too many aspects of his career, which would be fascinating if seriously treated, emerge as no more than additional patter. This may or may not seem a carping criticism of a work intended for "fans" and first published, in excerpts, as Satevepost copy. Title in the weekly was "This Is On Me."

A great deal of factual information is conveyed. And the text

A great deal of factual information is conveyed. And the text makes clear that Bob Hope was, and is, a sharp intelligence. The troop entertainment stuff is the most human. But when it is the most human. But when it is all over, the book has not said too much that can be taken seriously about Bob Hope, the man. The gaggy approach constantly prevents that.

The book runs on the rails of the

vents that.

The book runs on the rails of the conventional commercial idea that the autobiography of a comic must be a joke book. Fine as far as it goes. There are plenty of quips, witty asides and considerable amusement. "When an actor lays an egg in Brooklyn, it has three yolks."

Hope is generous to many, indeed most, of his contemporaries

Hope is generous to many, indeed most, of his contemporaries and especially admiring of the unfortunate Richie Craig Jr. Ill and depressed, Craig was in Hackensack doing his first performance in a long time. "They didn't get him and one fellow became to heckle him brutally." Craig came back with his hammer blow:

ack with his hammer blow:
"They took a fellow to the
hospital in this town last
week. Had a brain operation.
They took out his brain and
examined it and while his
brain was out he jumped out
the window. They found him
later in a theatre heckling the
actors:"

actors."

That the fans will be satisfied with "Have Tux, Will Travel" is probably a certainty. But those who prefer subsurface values will be disappointed that this whatmakes a comic-tick study has been written in the spirit and idiom of a radio gagwriter's roundtable conference.

#### Gomberg Wins \$1,500

Beverly Hills, Nov. 30. Beverly Hills, Nov. 30.

elected to WPC by its Organizational Commission and two of these
were "film workers," one from Brazil and one from the Netherlands.

Leon Roth, United Artists publicity coordinator on the Coast, is "Riv Van Winkle, Jr.," which Jesin N. Y. for homeoffice confabs,

Fabian Enterprises Sells 11,241 of Stanley Shares

Fabian Enterprises, headed by S. H. (Si) Fabian and Sam Rosen, has sold 11.241 shares of its common stock in Stanley Warner.

This reduced Fabian's holdings in S-W to 328,094 shares.

# **TOA Production** Stock On Sale In Few Weeks

Jacksonville, Nov. 30.
Theatre Owners of America's new financing group, the Exhibitors Film Financial Group, will aid all types of pictures "that look to be good boxoffice." It will not try to win an Oscar. Comment was made by TOA prexy E. D. Martin last week at the annual convention of the Motion Picture Exhibitors of Florida.

last week at the annual convention of the Motion Picture Exhibitors of Florida.

In appealing to all exhibitors to support the financing plan, Martin urged theatremen "not to look on this as a loan but as an investment." He said the necessary papers had already been filed with Securities & Exchange Commission "to authorize the company with a capitalization of \$10,000,000, -represented by 100,000 shares of common stock to be sold at \$100 each, with full yoting rights."

The stock, Martin said, will be offered for sale in three or four weeks at which time a prospectus will be sent to all those interested. "The purpose of the company," he said, "will be to finance capable and responsible producers—not to produce pictures itself. This we do not know how to do, any more than a producer knows how to run a theatre." He stressed that the pictures "will be distributed through outlets friendly to exhibition."

through outlets friendly to exhibition."

He said the financial group would not be controlled by TOA although it is sponsoring the company and advancing organizational money. Martin said TOA wanted all exhibitors to participate, "regardless of affiliation or organization." He said that it was unfortunate that the former "so-called affiliate circuits" could not join.

He said that if sufficient funds were not obtained from exhibitors, "we will go to others within the industry, excepting distribution, and to the public."

Martin declared that he had dedicated his administration to three major objectives: (1) unification of exhibition; (2) conciliation and arbitration; (3) increase in production.

tion.

He said discussions are planned with Allied States Assn. to unite all exhibitors. "Our problems are no different from theirs—only the approach to solve them," he declared. "It is hoped that this ob- (Continued on page 24)

#### L. A. to N. Y.

Bud Abbott
Richard Aldrich
Lemuel Ayers
Irving Berlin
Robert Caldwell
Charles Coburn
Lou Costello
Kirk Douglas Jimmy Durante Evelyn Ellis Faye Emerson Charles K. Feldman Freddie Fields Freddie Fields
Y. Frank Freeman
George Gobel
Helen Hayes.
Paul Henreid
Russell Holman
Henry Hull
Nancy Kenyon
Arthur Kramer Nancy Kenyon
Arthur Kramer
Harold Kusell
William Lanteau
Margaret Lindsay
Virginia Low
William Lundigan
Rocky Marciano
Adolphe Menjou
George Mitchell
Donald O'Connor
Viola Roache
Leon Roth
Eva Marie Saint
Stan Seiden Stan Seiden Joe Shea
Joe Shea
Kent Smith
Earl I. Sponable
Mark Stevens
Robert Strauss
Robert Young

# Junior Goldwyn Set for Three **UA Releases**

Samuel Goldwyn Jr. is entering independent production, with United Artists as the bankroller. The son of the veteran filmmaker has a program of three pictures lined up. UA will provide the cash financing, as distinguished from deferments taken by other participants, for the first film and if this works out undoubtedly the same, or a similar, deal will obtain for the other two.

the other two,

First, slated to roll in February,

is "Sharkfighters," an original
screenplay by Jo and Art Napoleon.

Others are "Linnett Moore," based
on a story by James Edward Grant,
and "The Dancing Detective," story
by Cornell Woolrich.

by Cornell Woolrich.

Goldwyn Jr. some time ago set up Westward Productions to engage in the lensing of films for television. Outfit turned out one pic, a pilot, which tradesters found to be of merit but which sponsors turned down because of cost factors. It was the first of a projected series. Company has been inactive since.

It's understood that Samuel.

since.

It's understood that Samuel Goldwyn Sr. will limit his role in the new setup to counsel on selection of story properties and production generally. The second-generation Goldwyn was associated with Sydney Box in British production shortly following World War II.

#### **Bob Rubin Center of Dais** At Conference Banquet

Amusement industry division of the National Conference of Chris-tians and Jews is launching its Brotherhood Week campaign with a dinner at the Waldorf-Astoria, N. Y., on Jan. 13. J. Röbert Rubin, general chair-

an of the amusement division and former Loew's veepee, will be guest of honor. Rubin organized the amusement division of the National Conference 17 years ago.

N. Y. to L. A.
Myer P. Beck
Tony Bennett
Milton Blackstone
Sid Blumenstock
Burt Champion
Linda Christian
Noel Coward
Cecil B. DeMille
Sidney Berger Sidney Denau Eddie Fisher Sidney Denau
Eddie Fisher
Joe. Glaser
Gaston Hakim
Victor Jory
Joshua Logaz
Vincent Lopez
George Marton
Virginia Maye
E. K. O'Shea
Michael O'Shea
Jerry Pickman
Monte Proser
Theiman Ritter
Cesar Romero
A. W. Schalberg
Charles Simonel
Herb Steinberg
Axel Stordahl
Damy Welkes
Mae West

#### Europe to N.Y.

Jean-Paul Blondeau Cecil Brown David Cole Joan Collins Joan Collins
Jack Heyman
Jimmy Jewel
Yvonne Menard
Ray Noble
Julian Olevsky Dick and Dot Remy
Artur Rubinstein
Henry Salomon Jr.
Zadel Skolovsky
Muriel Smith Rosalyn Tureck John C. de Wael Darryl F. Zanuck

#### N. Y. to Europe .

Jack Anthony Jackie Decaux Sid Krofft Barry Jones
Bertha Ricardo
Will Starr
Ken Swann
Robert Wilson

# 'UNHEP' BIDDERS BALK ODLUM

# **Pickman Heading DCA Production**

Milton E. Pickman will hold the production reins on films financed by Distributors Corp. of America. He joined the organization over the past week as exec in charge of production and as such will have various approval rights, including scripts and talent, involved in DCA-aligned indie pix.

Pickman, now on the Coast, has been assigned to "Finian's Rainbow," feature cartoon adaptation of the Broadway musical, which is now being co-produced by Maurice Binder and DCA. Exec also already is on the prowl for studio space and production facilities plus business offices.

Pickman recently terminated a two-year contract with Columbia where he was a production exec and previously was v.p. and general manager of the Wald'Krasna indie unit at RKO. He negotiated Col's purchase of Jerry Wald's and Norman Krasna's stock Interest in this company, and this led twald's and Pickman's association with Col. Wald continues as exec producer. DCA's new production topkick also had a key role in agenting the deal by which Cecil B. DeMille made "Greatest Show on Earth" in a tieup with the Ringling Bros. Barnum & Bailey Circus.

#### Enigmatic Justice Dept. Sends Grainger Outside National for Bankroll Hollywood, Nov. 30.

Hollywood, Nov. 30.

Edmund Grainger has decided not to wait on the Dept. of Justice for its approval of a plan whereby National Theatres would put up financing for some four features Grainger plans to shoot. The late Charles Skouras made the deal, National's board okayed it, but the Dept. of Justice is not to be speeded.

Uncle Sam's sanction was a necessity, since National circuit is under consent decree.

Grainger now expects backing from non-banking sources in New York. His first will be "Treasure of Pancho Villa."

#### Germans Excel Yanks In **One Area: Documentaries**

Hollywood, Nov. 30.

Hollywood, Nov. 30.

Hollywood pictures still overshadow native German product in
quality but German producers are
now turning out documentaries
which rival the best of all other
countries, according to Prof. Heinrich Rodenstein, director of Teachers Training College, Brunswick,
Germany.

Germany.
Visiting here as the guest of the Assn. of Motion Picture Producers, he said Germany makes widespread use of films for teaching. Rodenstein added that transportation difficulties prevent natives from seeing as many Hollywood pix as they'd like but often they see the same film three or four times.

#### **Exhibs Gather in Memphis**

Memphis, Nov. 30.

Memphis, Nov. 30.

Motion. Picture Theatre Owners
of Arkansas, Tennessee and Mississippi will hold its 45th annual
powwow at the Gayoso Hotel here
Dec. 6-8. Some 600 delegates are
expected. Event will be skippered
by James Carberry of Little Rock.
Other officers are Leon Rountree,
Holly Springs, Miss., board chairman; with Alton Sims of Memphis
serving as the convention's general
chairman and Nona White of Little
Rock, Little Rock, vice-chairman.
Delegates will discuss high film

Rock, Little Rock, vice-cnairman.
Delegates will discuss high film
rentals; shortage of product and
exhibitor encouragement of indie
productions during the three-day
session. National TOA convention
plans will also be kicked around,
along with session of "how to use
tv to the advantage of the motion
picture theatres."

NEW YORK DISTRIBS ALARMED AT SCHEME TO START BITE WHEN EACH U.S.
NEGATIVE GATHERS \$12,000 IN RENTALS—RUSH TAX COMMITTEE TO ROME

A two-man Motion Picture From

A two-man Motion Picture Export Assn. tax committee is currently in Rome in an attempt to stave off an Italian move to drastically alter the base on which the American film companies there

compute their tax payments.

Italy's tax system till now has been somewhat flexible, with all taxpayers on what's called "analytical" basis. That involves a tax of approximately 30% on the net income as far as the U. S. outfits are concerned.

Italians have now revived a 1951 law which, if enforced, would work great hardship on the American companies in that it would radically alter the concept of where a motion picture starts to show a taxable profit.

to show a taxable profit.

Proposal sets the negative cost of any American import at an arbitrary 8,000,000 (about \$12,000). Anything above that would be considered taxable income. MPEA has protested this scheme as un-

Pepup Next Yr.

maScope has been "disappointing" this season but the ozoners are ex-

pected to climb on the widescreen

bandwagon in much larger num-

fair and is plugging for proper allocation of negative costs to arrive at an equitable tax base. American protests have resulted in delays, and there have been no assessments as yet against any of the film companies on the new basis. However, the Italians have made it clear that taxes since 1951 have been paid on a provisional basis and that implementation of the law would automatically involve retroactive assessments.

implementation of the law would automatically involve retroactive assessments.

Spokesmen for the companies say that such a move would be virtually prohibitive. Pointing to a prior example in France, where the French attempted to impose an 8½% "turnover" tax on both the N. Y. share and the local take, the American excess maintain that the Italo example, should it set a, pattern, would make it difficult to do business in Europe.

ness in Europe.

The two-man MPEA delegation consists of Albert Fisher (Loew's) and Thomas O'Sullivan (WB). William Roberts, the MPEA's tax expert, returned from Rome recently where he obtained a post-ponement of the tax imposition to allow negotiations.

Floyd Odlum, president of At-las Corp., thinks RKO is worth more to Howard Hughes, within the latter's own network of varied enterprises, than to anyone else. What's more, he told this to Hughes and Hughes agrees with him.

What's more, he told this to thughes and Hughes agrees with him.

Comments to this effect were made by Odlum yesterday (Tues.) at the annual meeting of Atlas stockhodders in 'N. Y. Odlum related that about last June he "thought" he and Hughes had an agreement on a buyout of the picture company but the new tax law, upon study, was found to require a different approach to terms.

There's still a possibility of an accord on acquisition of the property but Odlum frankly stated he can't see it. "Perhaps Mr. Hughes and I will find a common meeting point as to the economics and values of this particular unit, although I am inclined to doubt it, particularly as long as others keep making proposals that seem to be based on lack of knowledge of all the facts." (It's no trade secret that numerous individuals and groups have been angling for deal with Hughes, all without success).

Regarding other Hughes hold-

deal with Highes, all without success).

Regarding other Hughes holdings, Odlum told the Atlas shareholders that the two sides "discussed never negotiated" a takenover of Hughes Tool Co. Oral agreement had been reached, he added, for Atlas' acquisition of Hughes Aircraft "but we never could get that meeting of the minds into definitive form."

This leaves RKO Pictures Corp. to be dealt with. A holding company, whose only asset is the cash (Continued on page 20)

### Lichtman Tells Martin: Get Down

To Specific Cases AI Lichtman, 20th-Fox director of distribution, wants exhibitor complaints about 20th's sales policy stated specifically and he guarantees "prompt action" on them. But don't talk "in terms of generalities."

Lichtman thus expressed himself in answer to beefs that some lesser-heeled theatremen were unable to buy CinemaScope films on flat rental although the distrib exec had declared this as his company's

policy.

E. D. Martin, president of Theatre Owners of America, was quoted in last week's VARIETY as saying he found exhibs in a few key areas who claimed they were refused such non-percentage deals. Martin further urged that Lichtman send a directive to his field personnel advising them of the policy the point being that Lichtman apparently hadn't already done this.

Lichtman's reply was in a letter

Lichtman's reply was in a letter to Martin. He branded as "ridiculous on the face of it" the suggestion that his salesmen weren't kept posted on policy. He added: "Let me state that this (refusal of flat rental deals) may be possible because there are no halos

(Continued on page 11)

#### GIRL WATCHERS' KIT Drive-Ins C'Scope It's For Male Film Crix But Terrell '54 Lag Due For

Loves Distaffers

Latching on to a recently-published Harper & Brothers book called "The Girl Watcher's Guide," by Don Sauers, Metro has issued a promotional kit termed a "pictorial supplement" to the Guide.

The original is a takeoff on bird watching, substituting the observation of the human female. After some preliminary comments on girl watching, Sauers makes some concrete suggestions for beginners, including an exercise to raise personal standards of beauty, so the watcher does not waste time watching inferior subjects. The author suggests the watcher obtain "from every source at your disposal" as many pictures as possible of people like Cyd Charisse, Greta Garbo, Gina Lollobrigida, Pier Angeli, etc. pected to climb on the widescreen bandwagon in much larger numbers in 1955.

Equipment dealers, for whom 1954 has been the most profitable year since the industry's conversion to sound, say the 6utdoorers this year were still hesitant to make the switch. According to 20th-Fox figures, some 1,300 drivenins did install the wide screens. That still leaves almost 3,000 to enlarge their screens.

Indoor exhibs, going for wide screens and the anamorphic lenses, are also still buying stereophonic sound which has been considerably reduced in price. And some ozoners are going for magnetic mixers as a means of improving sound quality.

According to National Theatre Supply, stereo sound for a small house can now be had for as little as \$2,800. Price doesn't include installation, nor does it take in the stdespeakers. NTS exects say exhibs are hesitant to lay out the money for those speakers since they feel that the studios aren't putting enough stress on the fourth, or "surround," track. Gina Lollobrigida, Pier Angeli, etc

ple like Cyd Charisse, Greta Garbo, Gina Lollobrigida, Pier Angeli, etc.
That's where Metro steps i, providing the pictures (of M-G stars, of course) for the girl watcher to study so "they will eventually have some effect on your powers of selectivity." The kit, being sent to film editors, is the brainchild of Metro publicity manager Dan Terrell who has provided some additional text, the most important from Metro's point of view are:
... "You may want to share them with fellow girl watchers in your community. If so, the easiest way is to print one or more in any publication in which you happen to have influence."

In an editor's note, Terrell states: "This booklet was made with the male movie editor in mind.

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#### With 'Vera Cruz,' UA Is First to Market Film In Tushinsky Superscope

Although RKO has been the one company lending its studio facilities and otherwise supporting the development of Superscope, United Artists will be the first to market with a picture that's been 'treated in that process. Developed by the Tushinsky Brothers, S'scope is a method of making anamorphic prints of regularly-lensed pix for widescreen presentation.

prints of regularly-lensed pix for widescreen presentation.

RKO's first Superscoper, "Underwater," Jane Russell starrer, is to be sold in January. UA's release of "Vera Cruz," Gary CooperBurt Lancaster costarrer, is set for unveiling at 19 regional premieres around the Christmas holiday. Hecht - Lancaster Productions, producer of "Cruz," decided on S'cope handling when the Tushinskys recently progressed to the point where any pic in that system could be used with CinemaScope projection equipment. S'scope films project at a two-to-one ratio.

#### Louis Kaufman Won't Control 244, Walsh Told

Control 244, Walsh Told

Louis Kaufman, former business agent of IATSE Operators Local 244, Newark, N. J., has withdrawn as a candidate for that post, the local has notified international prexy Richard P. Walsh. This followed Walsh's calling attention to the fact that one of eight stipulations agreed to in 1951, when the international restored autonomy to the Newark local, was that Kaufman should not hold any office for a period of five years. Kaufman had sought to regain the post he had held for 20 years before he was convicted in 1945 in Federal Court on the charge of extorting money from film companies. He served three of his seven-year sentence in a Federal prison before he was paroled. After his conviction, the IA declared a state of emergency and assumed control of the local's affairs. The IA restored the local's autonomy in 1951.

#### Country Girl (SONGS)

An absorbing adaptation of the Clifford Qdets play with Bing Crosby, Grace Kelly and William Holden. Strong box-

Paramount release of William Periberg oduction. Stars Bing Creeby, Grace Billy William Holden. Directed by George alby. William Holden. Directed by George abon. Screenplay, Seaton, adapted from Warren; editor, Ellsworth Hoagland, Sical'sequences staged by Robert Alton. usic, Victor Young; songs, Ira Gershwin rices and Harold Arlen (music.). Frewed In. N.Y., Nov. 10, '54. Running ne, 104 MilN.S.

Frank Elgin	Bing Crosby
Georgie Elgin	Grace Kelly
Bernie Dodd	Bing Crosby Grace Kelly William Holden
Larry	Gene Reynolds
Singer-Actress	Jacqueline Fontaine
Ed	Jacqueline Fontaine Leddie Ryder
Henry Johnson	John W. Reynolds
1st Woman	Ida Moore
Bartender	John W. Reynolds Ida Moore Frank Scanell
1st Actor	Hal K. Dawson
Actor	Howard Joslin
3rd Actor	Richard Keene
2nd Actor	Hal K. Dawson Howard Joslin Richard Keene Jack Kenney
Actor	Les Clark
Man	Allan Douglas
Jimmie	Jonathan Provost
Expressman	Don Dunning
Expressman	Max Wagner
Bellboy	Max Wagner Bob Alden
Photographer	John Florio
Man.	John Florio Jack Roberts

An exceptionally well performed essay on an alcoholic song man, with Bing Crosby the one carrying on a bottle romance, "Country Girl" is high on boxoffice punch. It's a strong, intense show that's certain to be talked about. "Did you see Crosby (the conversations might start) as the lush?" It's a show business story that has depth and movement.

Adapted from the Clifford Odets

might start) as the lush?" It's a show business story that has depth and movement.

Adapted from the Clifford Odets play of the same title, William Perlperg's production comes face to face with some harsh situations with uncontrived honesty. Its key player, quondam star induced into trying a painful comeback, is a weak, lying, excessive drinker. The ending strikes a note of spirits resistance for the character and, as it is skillfully developed in the film, this is fitting.

Rarely does a film have such striking thesp work. Grace Kelly is resolute to the hilt, conveying a certain feminine strength and courage that enable her to endure the hardships of being the boozer's wife. Bill Holden registers in sock style as the legit director determined that Crosby can stand up to the demands of the starring role in 'new play. One scene of unommon vividness has Holden, no longer take in by Crosby's lies, suddenly realizing he's love with Miss Kelly.

Crosby pulls a masterly switch, for it is the character of the story-that he projects; it is not the crooner in another shallow disquise. He immerses himself into the part with full effect, inspiring audience revulsion with his deceit and sottiness and yet engendering just enough sympathy to make his final triumph over the bottle a welcome development.

For marquee purposes, the trio of names is important to the film's commence of course Add the

For marquee purposes, the trio of names is important to the film's commerce, of course. Add the acting, sharp and forceful direction by George Seaton of substantial story material and the sum total augurs an unmistakable box-office click.

tial story material and the sum total augurs an unmistakable boxoffice click.

"Girl" was produced on Broadway in 1950 by the late Dwight Deere Wiman with Paul Kelly, in the spot now held by Crosby, and Uta Hagen as his wife. It's effectively backgrounded and propped in the Perlberg-Seaton version and has four songs by Ira Gershwin and Harold Arlen. The bare N. Y. theatre where the show within the show is rehearsed, the Boston house which is the scene of the play's break-in, the squalid tenement apartment where Miss Kelly and Crosby are first found—these are realistically staged.

Product of the cleffers meets requirements. The four tunes fit into the pic production well enough and one, "Live and Learn," a blues number peddled by Crosby and Jacqueline Fontaine at one point, stands a fair chance of trade on its own. Robert Alton's staging of the musical numbers is adequate, tooy. These song spots, it should be noted, are only minorly incidental to the story.

According to a cast sheet, "Cirl" has no one billed as "featured." Nearly all of the film is focused on the three stars. But Anthony Ross deserves mention, he's professionally first-rate as a hardened and unpleasant legit producer. All others show, up competently,

A final word re Seaton's direction. It's incisive, apparently

A final word re Seaton's direc-tion. It's incisive, apparently wringing out the full dramatic po-tential from each scene clearly and crisply without any pictorial or dialog excesses. All technical credits are without flaws.

### Deep in My Heart (MUSICAL—COLOR)

Guest star-studded cast, Sig-mund Romberg's music for chief values in tintuner with generally okay b.o. prospects.

Hollywood, Nov. 30.

Metro release of Roger Edens groduction Stars Jose Ferrer, Merle Oberstein Stars Jose Ferrer, Merle Oberstein Stars Jose Ferrer, Merle Oberstein Stars Joseph Hollywood, Jo Hollywood, Nov. 30.

110 MiNS.
Sigmund Romberg Jose Ferrer
Dorothy Donnelly Merle Oberon
Anna Mueller Helen Traubel
Lillian Romberg Doe Ayedon
Lillian Helen Traubel
Lillian Helen Traubel
Lillian Helen Traubel
Florenz Ziegrid Paul Henreld
Gaby Deslys Tamara Toumanova
Bert Townsend Paul Stewart
Mrs. Harrits David Burns
Hen Judson Jim Backus
Harold Butterfield Douglas Fowley
Berrison Jr. Stems Tamblyn
Berrison Jr. Stems Tamblyn
Berrison Jr. Stems Tamblyn (Aspect ratio: 1.75-1)

Aspect ratio: 1.75-1)

The musical career of Sigmund Romberg, a romanticist of song, is spread over two hours and 10 minutes in this Metro tintuner. It has a cast loaded with guest star names, and the basic heart element to be found in nearly all of the Romberg music, indicating a good audience response generally. Footage makes it a problem for any but the single bill situations, aithough the family appeal of its music and entertainment values should see it through the smaller bookings.

Jose Ferrer, appearing as Romberg and playing him well, has an assignment with enough demands on versatility to satisfy any actor. He sings, he dances, he clowns, he romances as he brings the Romberg character to the screen in Ferrer style. Concerned with the private life of a man who gave the public many operetts and numerous songs that still have impact today, are co-stars Merle Oberon, gracious as Dorothy Donnelly; Helen Traubel, warm and friendly as Anna Mueller, and Doe Avedon, appealing as Lillian Harris, the girl who became Mrs. Romberg, Adding good featured support to these portions are Paul Stewart, as Bert Townsend: Isobel Elsom as Mrs. Harris, Jim Backus, as Ben Judson, and Douglas Fowley, as Harold Butterfield.

The span of Romberg's life attempted and the outpouring of mutand the support in the second of the second

and counting good, recauted between the gent of the provision of the ground has been provided by the ground has been provided

Tucker. The art direction and settings are excellent, as are special effects and other technical contributions. Eugene Loring's choreography is good.

Brog. the cast they're not strong enough to carry the picture on their marture pull. Writer Horman, who is said to have based his screenplay upon

#### The White Orchid (COLOR)

Routine jungle adventure, lensed in Mexico, for the gen-eral market.

United Artists release of Reginald Le-Borg production. Stars William Lundigan, Peggie Castle. Directed by 'LeBorg. Screenplay David Duncan Inst. LeBorg. Conjection, Jose W. Bustos, music, An-tonic Diaz Conde; Song, 'Temme Fatale,' by Chuy Hernandez, sung in English by Don Durant. Previewed Nov. 24, '54, Run-ning time, 81 MINS.

Don Durant. Previewed Nov. 24, 75, Ruiming time, 81 MINS.
Robert Burton William Lundigan Rathryn Williams Charles Castle Rathryn Williams Charles Castle Luplia Rosenda Monteros Arturo Jorge Trevino Miguel A. Gallardo Miguel A. Gallardo (Aspect ratios 1.85-1).

This search for a lost civilization deep in the jungles of Mexico is brought off in routine fashion but will serve its purpose as an attraction for the more general situations. The backgrounds, filmed in Eastman Color, provide more interest than the stock story

but will serve its purpose as an attraction for the more general situations. The backgrounds, iflined in Eastman Color, provide more interest than the stock story development.

William Lundigan and Peggie Castle are the only familiar names in the cast, playing an archeologist and a photographer, respectively, who trek into the jungle with Armando Silvestre as guide to check on a story that a mysterious people are still living in the manner of the ancient Toltecs. The two males act in a rather childish manner in their love rivalry for Miss Castle and, in the end, Silvestre sacrifices himself so Lundigan and the girl can make it back to safety. Better development of the two male characters in script and direction would have kept things on a more believable plane. As it is the performances are just adequate to demands, with Silvestre doing the most to impress.

Reginald LeBorg produced and directed, as well as sharing scripting chores with David Duncan. He functions best on the production end, obtaining a good round of sight values that are pointed up by Gilbert Warrenton's camera work. There's good interest in some fiests sequences in the early footage and they add considerable color to the film, as do some shots of ancient ruins. A tuneful background has been provided by Antonio Diaz Conde, and there is a song, "Femme Fatale," which is effectively sung in English by Don Durant in the final footage. Earlier it is done in Spanish by Alejandro de Montenegro and Miguel A. Gallardo, two of the cast members. Only femme besides Miss Castle is Rosenda Monteros. She does nice work as girl who loves Silvestre.

Brog.

writer Horman, who is said to have based his \*kreenplay upon the "scriptures and contemporary sources," recounts the story of an Israelite group known as the Zealots who strive to free the Jews israente group known as the Zeg-lots who strive to free the Jews from Roman bondage. In Jesus, whose wisdom and personal mag-netism have fired the imagination of the people, they see a possible leader in rallying the populace to the cause.

leader in rallying the populace to the cause.

Jesus' work among the poor, His association with the 12 disciples, His forgiveness of the penitent. Mary Magdalene and His betrayal by Judas Iscariot are among the many scenes unreeled prior to the trial before Pontius Pilate and the crucifixion. "The Day of Triumph" when Christ rose from the dead, of course, provides the title of this Century Films production.

Under fine direction of the late Irving Pichel, and co-director John T. Coyle' the cast ably re-creates the atmosphere of Biblical times. Lee J. Cobb is forceful and shrewd as Zadok, the Zealot leader:

Lee J. Cobb is forceful and shrewd as Zadok, the Zealot leader; Joanne Dru contributes a touching performance as Mary Magdelene, the reformed prostitute whose tears washed the feet of Christ, and James Griffith is bitingly re-alistic as the sly and traitorous Judas.

alistic as the sly and traitorous Judas.

Particularly well done is Robert Wilson's portrayal of Christ. His humble, saintly and geverent interpretation comes close to duplicating the picture of Christ as seen through the Bible. Among others who score performancewise are Lowell Gilmore as Pontius Pilate. Anthony Warde as Barabbas, the thief, and Ralph Freud as a high priest of Israel.

Producer James K. Friedrich, who's turned out a number of religious films in the past, provided "Triumph" with a wealth of physical values that would do credit to a major company. Both sets and costumes are on par with color plates out of the Bible and are especially enhanced by the excellent Eastman Color camerawork of Ray June. Print, incidentally, is by Pathe Laboratories. Thomas Neff's editing and music of Daniele Amfitheatrof are assets to the venture as are other technical credits.

Gib.

Le Rouge et le Noir

(FRANCO-ITALIAN; COLOR)

Gaumont release of Franco-London-Documento production. Stars Gerard Philipe, Bandid et au Mexure Lean Martinelli. Bilpetre. Anna-Maria Sandri. Directed by Claude Autant-Lara. Screen-play, Jean Aurenche, Pierre Bost. from novel by Stendhal: camera (Eastman-color) Michel Kelber: editors, Madeleline At Mariyaux, Paris, Running time, 170 MiNS.

#### Mad About Men. (BRITISH-COLOR)

Sequel to "Miranda," with Glynla Johns again as mer-maid; spotty returns forecast on either side of Atlantic.

London, Nov. 23.

Theatre, London, Nov. 16, 39. Running time, 90 MiNS.
Miranda | Anne Crawford Sinden Caroline|
Barbara Dorald Sinden Nurse Cary Margare Dorald Sinden Nurse Cary Margare Dorald Sinden Peter Martyn icholas Philps Berengaria icholas Philps Ronald Peter Martyn icholas Philps Ronald Peter Martyn Jold Satt Noel, Purceil Violas Porter Joan Hickson William (Martin David Hurst David Hurst David Hurst David Hurst Martin Miller Deryck Guyler Editor Deryck Guyler Editor Hurst Martin Miller Editor Beryck Guyler Symps Martin Miller Schman

A sequel to the successful British comedy, "Miranda," filmed a few years back, this has not strong hopes of repeating the boxoffice impact of the original. Despite an impressive local cast, it limps along rather uneasily and can only expect spotty returns, Not a strong entry for the U.S. market.

Glynis Johns again plays the role of Miranda, the mermaid. In this yarn, she is the facial double of a young school teacher who has inherited a house in Cornwall and prevails upon the new owner to take a fortnight's vacation while she comes on land in her place. As the title suggests, the mermaid is mad about men, and indulges in a succession of amorous adventures, but paves the way for a real romance when the schoolmarm returns.

There are broad comedy possibilities and these have hear fully

mance when the schoolmarm returns.

There are broad comedy possibilities, and these have been fully and conventionally exploited, but there is little sparkle to the dialog. Too obvious references to such things as "this is fishy" and "whale of a good time," illustrate the pedestrian style in scripting.

Ralph Thomas has done a hearty job of direction and secured spirited performances from Miss Johns, Donald Sinden, Anne Crawford, Margaret Rutherford and other principals, Ernest Steward handles the Technicolor cameras confidently. Benjamin Frankel's music is a plus credit.

#### Escalier de Service (Service Entrance) (FRENCH)

Paris, Nov. 30.

Paris, Nov. 30.

Gaumont production and release. Stars
Etchika: Choureau, Danielle Darrieux,
Jean Richard, Robert Lamoreux, Sophie
Desmarets, Mischa Auer, Saturnin Fabre.
Written and directed by Carlo Rim. Camera, Robert, Juillard; editor, Robert Isnardin. At Broadway, Paris, Running time;
100 MINS.

100 MiNS.

Marie-Lou ika Choureau
Pushkoff Mischa Auer
François Robert Lamoureur
Nolle Danielle Darrieux
Nolle Danielle Darrieux
Vice Sophi Esmarets
Wife Sophi Esmarets
Merchant Jean Gune Astor
Mother Junie Astor

Leopoid

Carlo Rim has collected some star names to play small roles in this sketchy film depicting the adventures of a maid. Uneven quality of the pic, with dragged in reminiscences and an insipid love affair for this retiring young maid, makes this doubtful for the foreign film circuits in the U.S. It has some star names, known in America, could serve as a dualer on the basis of monickers and Paris locale. Otherwise this looks slated more for the home market where its allusions and comedics are better understood. The maid in question, Marie-Lou, faints on the street into the arms of a young photographer. He takes her home to a communial life shared by a group of Left Bankers in an old house. Here she tells of her other jobs wherein four sketches are shown in flashback to utilize the star names. In one she has a hectic time at a phoney diplomat's home; in another, she is in a mysterious household which turns out to be that of the flead Paris executioner, then into a screenwriter's home and finally with a bourgeois trio of mother, father and the son, with the men after the immocent young maid. Interwoven is her own story of her love for a young Italian painter who is chased by the police.

Writer-director Rim has depended too much on names. His slight

who is chased by the police.

Writer-director Rim has depended too much on names. His slight and, at times, plodding material is not enough to give this the charm pacing characterization and gloss needed. Etchika Choureau brings the proper ingenuousness to the maid with others in the long cast presenting silhouettes in her simple story. Lensing is fine and editing keeps things coherent. Mosk.

# THEATRE BUYS UPBEAT AGAIN

# New Show Biz 'Diversification' As Mutual Network and Its Prexy Pitch 'Gangbusters' for Theatres

General overlapping of interests and "diversification" in the enter-tainment industry is again pointed up by General Teleradio's activi-ties in behalf of "Gangbusters," tainment industry is again pointed up by General Teleradio's activities in behalf of "Gangbusters," theatrical feature fully financed by the Mutual network parent company. This is perhaps the first time that a company with a radio-tv background has undertaken not only to produce a theatrical finbut also to sell and exploit it on its own. Its entry into the theatrical field was via its vidptx subsidiary, General Teleradio film division, which actually supervised the production.

sidiary, General Teleradio film division, which actually supervised the production.

The picture, based on the long-time radio series, is slated for a 300-theatre saturation booking in New England and upper New York state on Jan 20. These engagements, in the hature of a test, are being handled via Joe Levine's Embassy Pictures, Boston states rights distributor. However, the exploitation is being directed by General Teleradio.

To give the picture a big kickoff, General Teleradio yesterday (Tues.) invited New England area bookers, theatre operators, and managers to a luncheon meeting at the Bradford Hotel, Boston. A top brass General Teleradio delegation, headed by prexy Tom O'Neil, addressed the assembled exhibitors and outlined the promo-(Continued on page 11)

#### Japs May Limit Life Of Permits: Johnston Trying to Kill Idea

Japanese move to limit the life of import licenses to one or two years is one of the threats Motion Picture Export Assn. prexy Eric Johnston is dealing with on his current visit to Tokyo where he arrived Monday (29).

In addition there is the danger, of the Japanese attempting a further cut in U.S. permits and remittances. Latter now run to 20% of the gross or about 50% of the N.Y. share. Japan's foreign exchange

the gross or about 50% of the N.Y. share. Japan's foreign exchange budget has again been put at \$6,000,000 out of which the Americans are eligible for a maximum \$4,500,000.

Johnston, it's understood, will make an effort to get the Japanese to divorce the two issues of permits and remittances from one-another. He'll also argue against any arbitrary limitation in the life of the import licenses. It's pointed out that, particularly with fewer permits, such a moye would seriously harm the American companies.

ies.

The Japanese market is a very important one for the Americans despite the fact that they garner only 40% of the local screen time, the rest being mostly taken up by local productions.

While in Tokyo, Johnston is expected to settle the status of Irving Maas, MPEA's Asia expert. Question is whether Maas will be installed as the MPEA's Asia rep with headquarters in Tokyo, or whether he'll return to his supervisory job at the homeoffice with a new man taking over in Japan. Johnston is due back in N. Y. Dec. 8.

#### Terrytoons May C'Scope

Terrytoon shorts, which are turned out for 20th-Fox release by

turned out for 20th-Fox release by Paul Terry, may soon go Cinema-Scope. Subjects are currently shot in widescreen but with conventional lenses, with the figures drawn to conform to the requirements of C'Scope projection.
Terry is now experimenting with actual use of CinemaScope lenses to photograph his cartoons. Shorts of several other companies, notably Walt Disney, Metro and United Productions of America, have already been lensed via CinemaScope.

#### Other Film Uses

Washington, Nov. 30.

Washington, Nov. 30.

Three-day convention of the Association of Military Surgeons here this week emphasizes the steadily expanding use of motion pictures to teach and demonstrate, phases of medicine and surgery.

Convention is showing no fewer than 23 sound films, some in color, to explain new developments to the military

#### D'Aguiar on Markets: Italians Made Best Films When Nobody Looked

Trouble with European producers is that they tend to overlook the difference between the American and European markets and that, when they do think of the U. S. In its own terms, they confuse New York with the rest of the country.

That's the observation of A. D'Aguiar, a French producer currently visiting in N. Y. to study it dustry changes and investigate possible coproduction deals.

possible coproduction deals.

D'Aguiar, whose last film was "Les Enfants de l'Amour" (Children of Love), said he was mindful of the difficulties of successful coproduction. "It's enough of a problem to please people in your own country. It becomes a lot harder to also satisfy the tastes of another nation." He added that, having an American partner looking over one's shoulder and making bright suggestions also didn't help any.

As D'Aguiar sees it, the French

help any.

As D'Aguiar sees it, the French producer is much better off aiming his film at the French audience without worrying about the American market. "Once we start getting away from that idea and trying to appeal to foreign requirements, our films are in danger of losing their spontaneity. Just look at the Italians. They made their most successful pictures right after the war—when no one was looking and they certainly weren't concerned with such a thing as market."

D'Agular said he wasn't informed of reported moves to bring French product into the Italian Films Export fold, but commented that he was aware of some French producer unhappiness over the U.S. indies' policy of distributing foreign pix via states-righters. "I think there are some of us who feel that this doesn't leave much revenue for the French producer," he observed: D'Aguiar said he wasn't informed

he observed.

Regarding the success of French films in the U. S., D'Agunar takes a uniquely philosophical view. "Too few of use realize the one hard fact: that this country is more or less self-contained. The blunt truth is that, while there may be an audience for them, there is no absolute necessity for imports as there is in Europe," he opined. The producer added that this circumstance, plus the out-of-New York resistance to foreign lingualers, wasn't generally realized in France, elsewhere on the Continent for that matter.

While he is impressed with Cine-

thent for that matter.

While he is impressed with CinemaScope, D'Aguiar said it was too much of a risk for French producers to adopt the system due to the limited outlets in France. He was doubtful that a French C'Scoper would gain many added outlets in the U.S.

outlets in the U.S.

Production costs in France have risen very considerably, partly as the result of the devaluation of the franc over a period of years, he observed. Thanks to government aid, film financing isn't too much of a problem "provided one has a good story," he stated.

# BUT NO MONEY

Indicative of the upsurge in film business has been the reaffirmation of confidence among exhibitors expressed by a renewed demand for theatre properties. "There are more customers than theatres," a cording to David Berk, of Berk, & Krumgold, theatre real estate agents. The new interest in theatre acquisitions started three or four months ago, Berk said, when a steady flow of boxoffice product convinced exhibitors that the public would turn out for good pictures.

lie would turn out for good pictures.

Those seeking theatre leases are not Johnny-come-latelies, according to Berk, but experienced theatremen "who know what they want" and are desirious of increasing their holdings. The demand for new theatres, however, is spiced with caution since few-are seeking outright buys of theatres, but prefer leasing arrangements.

The caution is most notable in new theatre building. Berk said that banks, loan associations, insurance companies, and other outfits which provide mortgage coin are still leery of underwriting a theatre project. "They think you're a leper when you ask them for financing for a new theatre," Berk said.

While many of the new rether.

While many of the new suburban communities are receiving (Continued on page 18)

#### MIKE TODD'S STATUS

Consultant and Board Member Of Magna Theatre Group

Stepping out of an active role in the Magna Theatre setup, Mike Todd is being retained by the out-fit as a consultant for the next

tinues on the poats of the pany.

Production of "80 Days" is due to get under way in London in midbecember. It's the first of 10 pix, in the Todd-AO process which Todd has been franchised to produce over the next five years. He's due to leave for London today (Wad)

# Golden November for 'White Xmas': 'Black Widow' Hangs on 3d Rung; 'Bengal Brigade' High in Saddle

#### The Golden 10

IR COURCE IV

1. "White Christmas" (Par).
2. "Star Is Born" (WB).
3. "Black Widow" (20th).
4. "Cinerama" (Indie).
5. "Sabrina" (Par).
6. "Barefoot Contessa" (UA).
7. "On Waterfront" (Col).
8. "Drum Beat" (WB).
9. "Suddenly" (UA).
10. "Bengal Brigade" (U).

#### Meet to Plan All-Industry Conference But Bring Up **Dat Ole Arbitration**

Dat Ole Arbitration

The general sales managers of
the Motion Picture Assn. of America companies, meeting Monday
(29) to discuss the proposed Industry round-table conference between
distributors and exhibitors, pulled
a surprise switch and talked about
arbitration instead. Although the
confab was specifically called to
weigh 20th-Fox sales topper Al
Lichtman's suggestion of an industry parley, time ran out before
full discussion of the subject and
it was tabled to a later date. Since
Lichtman will be out of town all
of this week, a new session probably won't be scheduled until next
week.

The arbitration chit-chat re-

The arbitration chit-chat re-volved around the progress being made in the negotiations. Talks started last April and the distrib in the Magna Theatre setup, Mike Todd is being retained by the outfit as a consultant for the next five years.

Tödd, who has launched his own Mike Todd Productions and has skedded "80 Days Around the World" as his first indie effort in the Todd-AO medium, retains his 31% interest in Magna and conginutes on the board of the company.

Production of "80 Days" is due to get under way in London in midpocember. It's the first of 10 pix, in the Todd-AO process which Todd has been franchised to produce over the next five years. He's due to leave for Lordon today (Wed.).

Returning from the Coast Monday (29), Todd reported that "Oklahoma," lersed in the Todd-AO process, was completed except for two short retakes.

Usual November upbeat this year is more pronounced than customary, with a semi-holiday on Election Day and Veterans Day (Nov. 11) swelling the totals, according to reports from Variety correspondents in 25 representative key cities. The showing is all the more remarkable since registered in the middle of some unusually mild weather and a long rainy period.

Some idea of how great the upswing was in shown by the business done by the five biggest grossing pix. These amassed \$5,195,000 in the four weeks as againts \$4,500,000 in October for the top five films. Usual November upheat this year

the four weeks as against \$4,500,000 in October for the top five films.

Launching of "White Christmas" (Par) and continued strength by "Star Is Born" (WB) most of the month accounted for much of the high attendance. "Christmas" easily cinched No. 1 spot by finishing first every week in the month, The Bing Crosby-Danny Kaye starrer, launching Vista-Vision, was smash to terrific in every key and hung up several highs. Pic was playing in some 20 keys as the month ended, registering \$2,236,000 in November for the key spots covered by Variety.

"Star," which was champ in October, wound up with \$970,000 and second place. With the Judy Garland pie now going into more smaller cities, it will have the edited version which runs about 30 minutes shorter than the original three-hour plus version. This is counted on to help the turnover, and make the pie more satisfactory to exhibs generally.

"Black Widow," new C'Scoper from 20th-Fox, showed enough strength to-cop third place while (Continued on page 22)

#### Census of Business **Includes Films But No Funds for Radio-TV**

Funds for Radio-TV

Washington, Nov. 30.

The 1954 Census of Business, which the Federal Government will launch next January, will include motion picture production, distribution and exhibition, and related services, and also amusements other than motion pictures.

However, radio and television will not be covered although they are much bigger business than many types for which census figures will be gathered. A spokesman for the Census Bureau explains that the agency will have only limited funds for its overall job on business and that it is excluding broadcasting because it feels sufficient information can be obtained from the Federal Communications Commission which keeps an annual tab on the broadcasters.

Among other businesses for which statistics will be gathered will be advertising, night clubs, hotels, motels, adult and children's recreation camps, and the manufacture of radio, tv and phonograph parts and equipment.

#### Print Lichtman TOA Talk

Address of Al Lichtman, 20th-Fox director of sales, before the Theatre Owners of America con-vention in Chicago Nov. 2 has been reprinted by 20th for circulation to

exhibitors.

Some 20,000 copies of the speech, in which Lichtman plugged-for better cooperation and unity between exhibs and distribs, are being mailed out to the TOA and Allied membership via 20th branches because the country.

#### Ohio Towns Cut B.O. Tax

Columbus, Nov. 30.
Latest in the lengthening list of Ohio cities to repeal the 3% admissions tax is Springfield which will end the levy on Jan. 1:
Celina, meanwhile, has cut its tex from 3 to 14%.

# U. S. Actors Fight Foreign Talent; Define 'Star' As Of \$1,500 Weekly

Hollywood, Nov. 30.

Incensed at refusal of many foreign countries, particularly Britain,
to allow American supporting players to work in features overseas,
the Screen Actors Guild has asked
U. S. Immigration Dept. to investigate situation which permits allen
actors to enter U. S. to take supporting and minor roles here.

Discussions have been held on matter between Guild and H. R.

ictures' Production Veepee

Jerry Wald Is of the opinion that Good Films are the Best Cycle for Hollywood But It Sure Looks Like the

Bible Set for Big Celluloid Revival

another editorial feature in the 49th Anniversary Number

> VARIETY **OUT SOON**

Landon, district director of the Immigration Service at Los Angeles. Guild stressed it has no complaint regarding foreign etars working here, since such stars have appeal for American audiences plus artistic merit and ability. "It's quite another thing for nonresident alien actors to come into the country and our industry for the sake of mere supporting salaries ranging from medium down to actual union minimum rates, and it's on this aspect we urge stricter application of law," Guild informed Landon.

Question is highlighted by rea-Immigration Service at Los An

Landon.

Question is highlighted by reason of flat prohibitions by many foreign countries; especially Britain, against allowing any American actors other than stars to work in pictures made in those countries. Guild proposes as standards: (1) Performer must have attained stature in own country and in U. S. (2) Employer importing alien actor must pay him at least \$1,500 weekly, and (3). He should be starred or featured. It's argued that alien actor "temporarily" admitted generally secures subsequent offers of work "because he's here" this is inconsistent with supposed "temporary" nature of visit.

# L.A. On Upbeat Despite Fog; 'Cat' Big 31G, 'World' Neat 27G, 'Sabrina' Okay 17G, 'Xmas' Rousing 29G, 5th

First-run grosses are on upbeat this frame, with most houses having Thanksgiving Day in current session to account for improved takes. However, day-date ozoners are being badly hurt by thick fog blanket, some losing as much as three nights of operation, with biz off most of other nights. Fog also hit some of hardtops, but stronger matinees put them across: "Track of Cat" is likely to get

hit some of haddops, matinees put them across:

"Track of Cat" is likely to get the most coin this frame, with \$31,000 in three theatres. A neat \$27,000 shapes for "Woman's World" in four locations. "Sabrina" is okay \$17,000 in two firstruns, being sloughed by fog at ezoners. Also oke is "Black Knight" with \$22,000 in three spots. "White Christmas" is zooming to great \$29,000 in fifth round, two houses. "Star Is Born" is up to \$14,000 for ninth stanza. "Cine-

houses. "Star is Born is up as \$14,000 for ninth stanza." (Cinerama," with four extra matinees, jumped to \$27,700 in 82d week.

Estimates for This Week

Estimates for This Week
Orpheum Hollywood (Metropolitan-FWC) (2,213, 756; 70-81.10)—
"Sabrina" (Pan). Okay \$17,000. Lasvek, Orpheum with New Fox, Loyola, "Hajji Baba" (20th) and "Black 13" (20th), \$12,300.

Palace, Iris, Ritz, Loyola (Metropolitan-FWC) (1,212; 814; 1,363; 1,248; 80-\$1.25)—"Woman's World' (20th) and "Deadly Game (Lip). Neat \$27,000 or near, Last week, Ritz, "Black Widow" (20th) and "Outlaw's Daughter" (20th) (3d wk), \$2,000; others in different units.

"Outlaw's Daughter" (20th) (3d wk), \$2,000; others in different units.

Hillstreet, Egyptian, Uptown (RKO-UATC-FWC) (2,752; 1,536; 1,715; 60-\$1.10)—"Black Knight" (Col) and "Cannibal Attack" (Col). Okay \$22,000 or over. Last week, with Four Star, without Uptown. "Shield For Murder" (UA) and "Crossed Swords" (UA), \$15,500.

Warner Downtown, Witern, New Fox (SW-FWC) (1,757; 2,344; 985; 1\$1,25)—"Track of Cat" (WB) and "Shanghai Story" (Rep). Stout \$31,000. Last week, with Iris, without New Fox, "Drum Beat" (WB) and "Shanghai Story" (Rep). Stout \$31,000. Last week, with Iris, without New Fox, "Drum Beat" (WB) and "Bounty Hunter" (WB) (2d wk). \$14,000.

Globe, Vogue (FWC) (782; 885; 60-\$1.10)—"Jesse James' Women" (UA) and "Hollywood Thrill-Makers" (Lip). Sad \$3,000. Last week, with Uptown, "Karamoja" (Indie) and "Half-Way to Hell" (Indie) (2d wk). \$11,000.

Four Star (UATC) (900; \$1-\$1.25)

"Touble In Glen" (Rep). Slow \$3,000. Last week, with unit. Chinese (FWC) (1,905; \$1-\$1.75)

"Desiree" (20th) (2d wk). Fine \$21,000. Last week, \$26,700.

State, Hollywood Paramount (UATC-F&M) (2,404; 1,430; \$1,50)—"Last Time Saw Paris" (M-G) (2d wk). Good \$21,000. Last week, \$3,600.

Wilshire, Los Angeles (FWC) (2,296; 2,097; \$1-\$1.50)—"Carmen Jones" (20th) (4th wk). Finished fourth week with smart \$17,500 after \$18,500 in third.

Fine Arts (FWC) (631; \$1-\$1.75)—"Barefoot Contessa" (UA) (4th wk). Light and Dry" (U.) (4th wk). Light

\$9,700. Last week, \$9,700. El Rey (FWC) (861; 70-\$1.10)—
"High and Dry" (U) (4th wk). Light \$1,900. Last week, ditto.
Warner Beverly, Downtown Paramount (SW-ABPT) (1,612; 3,200; 90-\$1.50)— "White Christmas" (Par) (5th wk). Nice \$29,000, way ahead of last week's \$22,000.
Pantages (RKO) (2,812; \$1-\$2.25)—"Star Is Born" (WB) (9th wk).
Up to nifty \$14,000. Last week, \$11,200.
Warner Hollyward (SW)

\$1,200.

Warner Hollywood (SW) (1,364;
\$1,20,\$2,65) — "Cinerama" (Indie)
(83d wk). Into current week Sunday (28) after fat \$27,700 last week.

Canon (ABC; \$1,10)—"Bread,
Love, Dreams" (Indie) (4th wk).
Nice \$3,200. Last week, \$3,900.

#### 'STAR' SOCKO \$25,000, ST. L.; 'CONTESSA' 19G

St. Louis, Nov. 30.

With Xmas spending splurge underway, biz at boxoffice so far is good in downtown sector. "Star Is Born" is proving heftiest draw with sock session at the St. Louis. "Barefoot Contessa" is getting a solid total at Loews, "Cineramatossed in three extra shows at Ambassador last week to roll up best gross in several months.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinterama" (Indie) (44th (Continued on page 22)

#### **Broadway Grosses**

Estimated Total Gross
This Week . \$685,700
(Based on 22 theatres.)
Last Year . \$624,700
(Based on 24 theatres.)

# Phffft' Wow 20G. Frisco; 'Parıs' 21G

Clear weather and big holiday crowds in town will spell a boom crowds in town will spell a boom session at first-runs here this round. "Last Time I Saw Paris" at Warfield and "Phffft" at Paramount are running close race for top laurels among the new entries, both being great. "Track of Cat" is rated okay at Golden Gate. "Barefoot Contessa" looms fine in third United Artists round. Estimates for This Week.

Estimates for This week.
Golden Gate (RKO) (2,859; 80\$1) — "Track of Cat" (WB) and
"Sins of Rome" (RKO) Okay \$15,000. Last week, "Drum Beat" (WB)
ard "Champagne Safari" (Indie)
(2d wk), \$10,400.

Fox (FWC) (4,651; \$1-\$1.50) — "Desiree" (20th) (2d wk). Solid \$19,000 or over. Last week,

Warfield (Loew's) (2,656; 90-\$1)
—"Last Time Saw Paris" (M-G).
Sock \$21,000. Last week, "Athena" (M-G) (2d wk), \$10,000.

(M-G) '(2d wk), \$10,000.

Paramount (Par) '(2,646; 90-\$1)—
'Phffft' (Coi) and 'Black Dakotas''
(Coi). Great \$20,000 or better. Lastweek, 'White Christmas'' (Par)
(4th wk), \$12,500 in 6 days.

St. Francis (Par) (1,400; \$1-\$1.25)
—''Carmen Jones'' (20th) (3d wk).
Okay \$10,000. Last week, \$13,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65)—'Cinerama'' (Indie) (48th wk). Fat \$24,000. Last week, \$18,000.

United Artists (No. Coast) (1,207;

United Artists (No. Coast) (1,207; 90-\$1.25) — "Barefoot Contessa" (UA) (3d wk). Fine \$9,000. Last week, \$12,500.

week, \$12,500.

Stagedoor (A-R) (400; \$1-\$1.25)—
"Dr. Jekyll and Mr. Hyde" and
"Woman's Face" (reissues). Okay
\$3,200. Last week, "Little Kidnappers" (UA) (5th wk), \$3,000.

Larkin (Rosener) (400; \$1) — Bread, Love and Dreams' (IFE) 4th wk). Oke \$2,800. Last week, \$3,100.

#### 'Christmas' Wham 42G, Mont'l; 'Lance' Big 25G

Montreal, Nov. 30. Paramount's "White Christmas

is booming here this week, with huge take at Loew's. "Broken Lance" is big at Palace, "Rogue Cop" shapes strong at the Princess.

Estimates for This Week

Palace (C.T.) (2,625; 60-\$1) — Lance (20th). Big \$25,000. Last week, "Egyptian" (20th) (3d wk).

\$14,000.

Capitol (C.T.) (2,422; 45-75)—
Betrayed" (M-G) (2d wk). Okay
\$15,000 following \$22,000 opener.
Princess (C.T.) (2,131; 40-65)—
Rogue Cop" (M-G). Fancy \$15000. Last week, "3 Hours to Kill"
(Col), \$9,000.
Leek's (C.T.) (2,847; 60-81)—
White Christmas" (Par). Terrific
\$42,000 or near. Last week, "Garden of Evil" (20th) (2d wk), \$14,000.
Orpheum (C.T.) (1,048; 40-65)—
"Golden Mistress". (UA) and.
"Shield for Murder" (UA). Fair
\$7,000. Last week, "Rocket Man"
(20th) and "Queen of Sheba"

# 'Drum' Boffo 30G Det.; 'Carmen' 40G

Detroit, Nov. 30.
Downtowners are doing swell biz this week with credit going to strong product and heavy influx of early Christmas shoppers: "Carmen Jones" is flashy at the Fox. "Drum Beat" is smash at the Palms. "Barefoot Contessa" looks sturdy at the Michigan. "Last Time I Saw Paris" is rated good at Adams. "Desiree" in second round at the United Artists looms strong: "Private Hell 36" shapes bright at Broadway-Capitol.

Estimates for This Week

Broadway-Capitol.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1\$1.25! — "Carmen Jones" (20th)
Big \$40,000. Last week, "Black
Widow" (20th) and "Fast and Furious" (AA) (3d wk), \$18,000.

Michigan (United Detroit) (4,000;
80-\$1)—"Barefoot Contessa" (UA).
Socko \$27.000. Last week, "White.
Christmas" (Par) (4th wk), \$20,000.

Palms (UD) (2,961; 80-81)— Palms (UD) (2,961; 80-81)— Drum Beat" (WB) and "Ricochet tomance"; (U). Terrific \$30,000. ast week, "Down 3 Dark Streets" UA) and "Khyber Patrol" (Col),

(UA) and "Khyber Patrol" Con, \$16,000.

Madison (UD) (1,900; \$1,25-\$1.50).

"Star Is Born" (WB) (9th wb).

Strong \$10,000. Last week, \$9,000.

Broadway-Capitol. (UD) (3,500; 60-\$1).

"Private Hell 36" (FM) and "Deadly Game" (AA). Bright \$14-000. Last week, "Golden Mistress" (UA) and "Target Earth" (AA),

Larkin (Rosener) (400; \$1) —

"Bread, Love and Dreams" (IFE) (4th wk). Oke \$2,800. Last week, \$3,100.

Vogue (S, F. Theaters) (377; \$1) —

"Ugestu" (Indie) (2d wk). Hot \$5,000. Last week, \$5,200. Adams (Balaban) (1,700; 80-\$1). \$1.51.20) — "High and Dry". (U) (4th wk). Current round finishing Wednesday (1) looks like big \$2. 700 after \$3,000 in third. Stays on. 1000. Last week, \$17,800.

# 'Desiree' Tall \$19,500 Tops Cincy; 'Drum' Loud 14G, 'Xmas' 16G, 5th

#### **Key City Grosses**

Estimated Total Gross
This Week \$3,279,100
(Based on 25 cities, and 232
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$3,232,300
(Based on 24 cities and 227
theatres.)

# 'Phffft' Sock 14G Pitt; 'Xmas' 35G, 2d

Biggest holiday weekend here in years, with shopping crowds bulging the walls of the Golden Triangle following end of 12-month department store strike, sending fitstrun figures soaring. "White Christmas" in second week at Penn is almost as smash as first round, and stays on. Both new pix, "Phffft" at Harris and "Drum Beat" at Stanley, are doing well, especially the former which hold. Second stanza of "Desiree" holding up strongly at Fulton while "Little Kidnappers" is big at Squirrel Hill in third week. Stays on.

Estimates for This Week

Fulton (Shea) (1,700; 65-\$1.10)—
"Desiree" (20th) (2d wk). Thanksgiving helped, with great \$11,500 likely. Stays on. Last week, \$13,500.

Harris (Harris) (2,165; 65-\$1) —
"Phffft" (Col). Embraceable notices helping; smash \$14,000 looms. Holds. Last week, "Black Widow" (20th) (2d wk), \$7,000.

(20th) (2d wk), \$7.000.

Penn (UA) (3,300; 75-\$1.25) —

"White Christmas" (Par) (2d wk).

Doing nearly as well as first week with terrific \$35,000 or better. Last week, \$36,000.

Squirrel Hill (SW) (900; 65-85)—

"Little Kidnappers" (UA) (3d wk).

One of best at this nabe arter all year; holiday assures it another h.o., \$3,000. Second week was \$3.100.

Stanley (SW) (3,800; 65-\$1)—

"Drum Beat" (WB), Good \$14,000 in 8 days. Last week, "Star Is Born" (WB) (6th wk), to \$5,500 in 6 days to give pic around \$92,000 on run.

o days to give pic around \$92,000
on run.

Warner (SW) (1,365; \$1.25\$2.65) — "Cinerama" (Indie) (52d
wk). Celebrates first anni Dec. 8
with big civic doings. Pushing to
big \$11,000. Last week, \$9,000

#### 'Contessa' Wow \$38,000. Hub; 'Desiree' Trim 30G, 'Xmas' Great 26G, 5th

'Xmas' Great 26G, 5th

Boston, Nov. 30.

Biz is bullish this stanza with most downtown firstruns the chips. Newcomers, "Desiree" at the Met, and "Barefoot Contessa" at the Orpheum and State, are very strong, "Cattle Queen of Montana," at the Memorial, is fairish. "White Christmas" in fifth week at Paramount and Fenway continues solid, "Last Time I Saw Paris" in second frame at the Astor is smash.

Estimates for This Week
Astor (B&Q) (1,500; 70-\$1.10)—
"Last Time I Saw Paris" (M-G) (2d wk). Very nice \$19,500 following \$24,500 opener.

Beacon Hill (Beacon Hill) (800; \$0.\$1)—"Hobson's Choice" (UA) and "Bad Sister" (Indie), latter added this week (5th wk). Steady at \$6,000 following \$6,500 in fourth.

Boston (Cinerama Productions)

at \$6,000 following \$6,500 in fourth.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.85) — "Cinerama" (Indie) (48th wk). Neat \$17,000. Hypoed by holiday in previous week to \$19,000.

Copley (Devlin-Dugan) (1,000; 50-\$1.50) — "Spell of Ireland" (Indie) (3d wk). Okay \$4,500. Last week, \$6,500.

Exeter (Indie) (1,300; 60-\$1) — "Inspector Calls" (Rank). Opened Sunday (28). Last week, "High and Dry" (U) (6th wk), fair \$3,500.

Fenway (NET) (1,373; 70-\$1.25) — "White Christmas" (Par) (5th wk). God \$6,500 after \$6,000 in fourth.

fourth.

Memorial (RKO) (3,000; 50-\$1)

—"Cattle Queen Montana" (RKO)
and "Monster From Ocean Floor"
(Lip). Okay \$14,500. Last week,
"Black Widow" (20th) and "Cham(Continued on page 22)

Cincinnati, Nov. 30.

Two new bills, "Desiree," big at Albee, and "Drum Beat," looming at Palace, are standout Thanksgiving trimmings, this session. "White Christmas" shapes to go ahead of last week in its fifth frame at Keith's, where still smash and near top coin in town. Holiday helped "Cinerama" in 23d week at the Capitol. "Sabrina" continues potent in fourth downtown stanza.

Estimates for This Week
Albee (RKO) (3,100; 75-90)—
Desiree" (20th). Tall \$19,500. Last week, "Suddenly" (UA), \$9,900 at 50c-84e's sale.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65)—"Cinerama" (Indie) (23d wk). Big \$23,000 outlook although a dip from Thanksgiving \$25,300 bulge.

Grand (RKO) (1,400, 50-90)—
"Sabrina" (Par) (mn.o.) (2d wk). Plumpish \$6,500 after \$7,500. third downtown session.

Keith's (Shor) (1,500; 75-\$1.25)—
"White Christmas" (Par) (5th wk). Holiday a boost to get socko \$16,000 and a climb over fourth frame's \$12,500.

"Palace (RKO) (2,600; 75-90)—
"Palace (RKO) (2,600; 75-90)—
"Drum Beat" (WB). Hefty \$14,000

\$12,500.
Palace (RKO) (2,600; 75-90)—
"Drum Beat" (WB). Hefty \$14,000,
Last week, "Hajji Baba" (20th),
\$8,000 at 50c-90c scale.

#### 'Paris' Rousing \$18,000, Toronto: 'Contessa' 13G In 2d, 'Xmas' 17G, 4th

In 2d, 'Kmas' 17G, 4th

Toronto, Nov. 30.

"Last Time I Saw Paris" is socko at Loew's and is the only major newcomer currently. However, biz generally is hep at the holdovers. Crowding for towns top returns is "White Christmas," smash in fourth frame at the Imperial. "Barefoot Contessa," now in second round at Odeon, still is nice. "Black Widow" shapes neat in third frame, playing two spots.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Cambler Natchez" (20th) and "Slient Raiders" (Rep). Good \$14,000. Last week, "Taza" (U) and "Roogie's Bump" (U), \$12,000.

Egilinton, University (FP) (1,080; 1,558; 60-\$1) — "Black Widow" (20th) (3d wk). Neat \$9,000. Last week, \$11,500.

Hyland (Rank) (1,354; 60-80) — "Father Brown, Detective" (Col) (2d wk). Still big at \$7,000. Last week, \$3,000.

Loew's (Loew) (2,090; 60-\$1) — "White Christmas" (Par) (4th wk). Fancy \$17,000. Last week, \$20,000.

Loew's (Loew) (2,090; 60-\$1) — "Last Time I Saw Paris" (M-G). Wham \$18,000. Last week, "Suddenly" (UA), \$10,000.

Odeon (Rank) (2,380; 75-\$1) — "Barefoot Contessa" (UA) (2d wk). Nice \$13,000. Last week, \$18,000.

Tivoli (FP) (1,436; 60-80) — "We Want a Child" (IFD). Neat \$7,000.

This week, \$5,000.

Towne (Taylor) (693; 50-89) — "Modern Times" (UA) (reissue) (93d wk). Oke \$4,500. Last week, \$5,500.

Uptown (Loew) (2,745; 60-80) — "Beau Brummell" (M-G) (2d wk). \$5,500.

\$5,500. **Uptown** (Loew) (2,745; 60-80) — "Beau Brummell" (M-G) (2d wk), Good \$7,500. Last week, \$10,500.

#### 'BABA' BRIGHT \$8,000, OMAHA; 'DESIREE' 15G

Omaha. Nov. 30.
Anticipated pickup arrived dur-ing Thanksgiving week and all first-run houses are up this session "Last Time Saw Paris" is sock at
"Last Time Saw Paris" is terrific
at State, and near house high,
"Desiree" at the Orpheum and
"Hajji. Baba" at the Omaha both
are lively.

Estimates for This Week
Brandeis (RKO) (1,100; 65-85)—
"Track of Cat" (WB) and "Kisenga" (Rank). Good \$5,500. Last
week, "Masterson of Kansas" (Col)
and "Miss Grant Takes Richmond"
(Col), \$4,000 at 75c top.

Omaha (Tristates) (2,000; 50-75)
— "Hajji Baba" (20th) and
"Roogie's Bump" (Rep). Excellent
\$8,000 or near. Last week, "Suddenly" (UA) and "Killer Leopard"
(AA), \$7,000.

Orpheum (Tristates) (2,890; 7090)—"Desiree" (20th). Fancy
\$15,000. Last week, "White
Christmas" (Par) (2d wk), \$16,500
at 75-\$1 scale.
State (Goldberg) (875; 60-85)—
"Last Time Saw Paris" (M-G).
Giant \$12,000. Last week, "Black
Widow" (20th) (2d wk) and "Girl
for Joe" (WB), \$3,800 at 80c top. Last Time Saw Paris" is sock at 'Last Time Saw Paris" is terrific

# 'Desiree' Fine 13G, K.C., 'Carmen' 12G, 'Drum' Big 15G, 'Xmas' 19G, 3d

Turkey Day and weekend are consting trade at most wickets, with strong films in most situations. Big money looms for "Last Time I Saw Paris" at the Midland, "Drum Beat" at the Missouri and "Ricochet Romance" in three Fox Midwest houses. "Desiree" playing daydate in two competing houses, is getting fancy play in both. "White Christmas" shapes sock at the Paramount third week. "Carmen Jones" is rated fast at "Paramount (United Par) (1.900: boosting trade at most wickets, with strong films in most situations. Big money looms for "Last Time I Saw Paris" at the Midland. "Drum Beat" at the Missouri and "Ricochet Romance" in three Fox Midwest houses. "Desiree" playing daydate in two competing houses, is getting fancy play in both. "White Christmas" shapes sock at the Paramount third week. "Carmen Jones" is rated fast at the Orpheum, and due to hold.

Estimates for This Week
Fairway (Fox Midwest). (700; 65-85)—"Desiree". (20th). Good \$6,000, and holds. Also at Roxy. Last week, house coupled with Tower, Uptown and Granada.

Glen (Dickinson). (750; 85-\$1)—"High and Dry." (U). (4th wk). Okay \$1,500, may hold. Last week, \$1,800.

Kimo (Dickinson). (504; 85-\$1)—"Julius Caesar". (M-G). Return 

# Chi Climbs: 'Desiree' Boffo \$45,000, Paris' Lusty 41G, 'Phffft' Hep 30G, 'Drum' 22G, 'Xmas' Terrif 50G, 4th

Chicago, Nov. 30.
The deluxers are spotlighting their strongest fare in months, and a general biz upbeat reflects the potency of five newcomers. Holdovers are still mostly strong, too.

overs are still mostly strong, too.
Biggest noise among the new
bills is being made by "Desiree"
at the Oriental, with a great \$45,000, Woods is eyeing a tall \$41,000,
for "Last Time I Saw Paris" while
"Phifft!" looks sizzling \$30,000 at
McVickers. "Drum Beat" is thumping a smash \$23,000 at the Grand
while "This Is My Love" shapes
modest \$6,500 at Monroe.

"Carmen Jones" still is lush in
second Tound at United Artists.
"Suddenly" and "Yellow Mountai" continue fast at 'Roosevelt,
also in second "She-Wolf" is nice
in third at the Loop.

In fourth session, "White-Christmas" is still terrific at the StateLake. "Mr. Hulot's Holiday" is
tidy at Surf in the fifth. "Star Is
Born" is starting to falter in seventh at Chicago. "Cinerama" looks
great in 70th week at the Palace.
Estimates for This Week

Carnegie (Telem't) (480; 95).—
"Star Is Born" (WB) (7th wk).
Silpping to fair \$28,000. Last week,
\$38,000.

Grand (Nomikos) (1,200; 98\$1.25).—"Drum Beat" (WB). Socko.

\$23,000. Last week, "Naked Alibii"
(U) and "4 Guns to Border" (U)
(2d wk), \$5,500.

Loop (Telem't) (606; 90-\$1.25).—
"She-Wolf" (Rep) (3d wk). Nice
\$8,000. Last week, "Black Widow"
(20th) (3d wk), \$1,000.

Mouroe (Indie) (1,000; 65-87).—
"This Is My Love" (RKO) and
"Africa Adventure" (RKO). Modest
\$6,500. Last week, "Black Widow"
(20th) (3d wk), \$4,500.

Oriental (Indie) (3,400; 98-\$1.25)

"Desiree" (20th). Great \$45,000.

Last week, "Athena" (M-G) (2d
wk), \$4,500.

Oriental (Indie) (3,400; 98-\$1.25)

"She-Scool Last week, "Stavist of Fate"
(UA) (2d wk), \$4,500.

Oriental (Indie) (3,400; 98-\$1.25)

"She-Wolf" (Rep) (3d wk). Hict
\$8,500. Last week, "Black Widow"
(20th) (3d wk), \$1,000.

Monroe (Indie) (1,000; 65-87).—
"This Is My Love" (RKO) and
"Africa Adventure" (RKO) and
"Africa Adventure"

\$1.200. Last week, United Artists (B&K) (1,700; 98-\$1.25)—"Carmen Jones" (20th) (2d wk). Socko \$32,000. Last week, \$35,000. Woods (Essaness) (1,206; 98-\$1.25)—"Last Time I Saw Paris" (M-G). Lofty \$41,000. Last week, "On Waterfront" (Col) (8th wk), \$15,000.

#### 'Phffft' Solid \$12,500, Balto: 'Paris' Fast 13G. 'Xmas' Potent 16G, 4th

'Amas' Potent 16G, 4th

Baltimore, Nov. 30.

Many holdovers plus a rainy
weekend nicked holiday grosses
here this week, "Last Time I Saw
Paris" is pleasing at the Century.
"Phffft" is stout at the Town.
"Drum Beat" is dull at the Stanley. "White Christmas" continues
potent in fourth week at Keith's.

Estimates for This Week
Century (Loew's-UA) (3,000; 2580)—"Last Time Saw Paris" (M-G),
Brisk \$13,000. Last week, "Down
3 Dark Streets" (UA), \$7,000.
Cinema (Schwaber) (466; 50-\$1)

"Madame De" (Indie) (2d wk).
Okay \$3,000 after \$3,300 opener.
Film Centre (Rappaport) (960;
50-\$1)—"Sabrina" (Par) (8th wk).
Profitable \$3,800. Last week,
\$3,500.

Profitable \$3,300. Last week, \$3,500.

Hippodrome (Rappaport) (2,100, 50-\$1)—"On Waterfront" (Col) (6ft wk). Holding at nice \$6,500 after \$6,000 in fifth.

Keith's (Fruchtman) (2,400, 30-\$1)—"White Christmas" (Par) (4th wk). Hefty \$16,000. Last week, \$15,000.

Little (Rappaport) (310, 50-\$1)—"Gilbert And Sullivan" (U). Nice \$3,600. Last week, "Bank Dick" (U) (reissue), \$3,300.

Mayfair (Hicks) (980; 20-70)—"Cattle Queen Montana" (RKO), (Continued on page 22)

#### Estimates Are Net

Film gross estimates as re-ported herewith from the vari-us key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

estimated figures are net in-come. The parenthetic admission prices, however, as indicated, include the U.S. amusement

# 'Desiree' Mighty \$31,000, D. C.

Washington, Nov. 30.

A' welcome flurry of newcomers, plus heftiest Thanksgiving weekend biz since the plush war years, is giving the first-run b.o. a rosy hue-friday's (26) amazing downtown shopping binge helped boost biz at first runs, with activity carrying over for several days. Topping this boom is "Desiree", smash at Loew's Palace. "Ugetsu", prizewinning Jap pic, is solid at Lopert's Dupont after fancy preem hosted by, the Ambassador from Japan. Holdovers also were hypoed, with top honors in class going to "White Christmas," now in its fifth session at Keith's. That its fifth session at Keith's. "Orum Beat" is fancy in two spots.

Estlmafes for This Week

Ambassador (SW) (1,400, 60-80) Washington, Nov. 30.

Estimates for This Week
Ambassador (SW) (1.400; 60-80)
—"Track of Cat" (WB). Good
\$7,000. Last week; "Drum Beat"
(WB) (2d wk), \$4,000.
Capitol (Loew's) (3,434; 70-95)—
"Barefoot Contessa" (UA) (3d wk).
Pleasant \$16,000 for final 9 days.
Last week, \$19,000.

Columbia (Loew's) (1,174; 60-80)

—"Sitting Bull" (UA). Fast \$11,000. Stays. Last week. "Hajji
Baba" (20th) (2d wk), \$5,000.

Dupont (Lopert) (372; 65-\$1)—
"Ugetsu" (Indie). Big \$6,000 for this Japanese language novelty. Holding. Last week, "Hobson's Choice" (UA) (4th wk), \$3,500

Holding. Last week, "Hosson: Choice" (UA) (4th wk), \$3,500.

Keith's (RKO) (1,939, 75-\$1.25)—
"White Christmas" (Par) (5th wk).
Up again to bright \$17,000 after \$16,000 last week. Stays.

Metropolitan (SW) (1,200; 60-80)—"Track of Cat" (WB), Fancy \$10,500. Last week, "Drum Beat" (WB) (2d wk), \$7,500.

Palace (Loew's) (2,370; 75-\$1)—"Desiree" (20th). Smash \$31,000, practically all the traffic will bear, with scale upped 5c at each level. Holds. Last week, "Black Widow" (20th) (2d wk), \$12,000.

Playhouse (Lopert) (435; 55-\$1)
"Rear Window" (Par) (13th wk).
Big \$5,000 after \$4,500 last week.
Stays.

### 'Paris' Robust \$15.000. Port.; 'Desiree' Big 16G

Port.; 'Desiree' Big 16G

Portland, Ore., Nov. 30.

Both "Desiree" at the Fox and
"Last Time I Saw Paris". at the
Broadway shape standout as newcomers currently. "White Xmas"
is pushing ahead to a terrific third
round at the Paramount to top
the second week.

Estimates for This Week
Broadway (Parker) (1.890; 75-\$1)

—"Last Time Saw Paris" (M-G)
and "Dawn at Socorro" (UI, Hetsy
\$15,000. Last week, "Sabrina"
(Par) (3d wk), \$6,700.
Fox (Evergreen) (1,536; \$1-\$1.25)

—"Desiree" (20th). Wow \$16,000.
Last week, "Black Widow" (20th)
and "Shanghal Story" (Rep) (2d
wk), \$6,600.

Guild (Indie) (400; \$1)—"Malta

and "Shanghai Story" (Rep) (2d wk), \$6,600.
Guild (Indie) (400; \$1)—"Mata Story" (UA) and "Beauties In Night" (UA) (2d wk). Fine \$3,000.
Liberty (Hamrick) (1,875; 65-90.
—"Shield For Murder" (UA) and "The Yellow Tomahawk". (UA) oke \$7,000. Last week "Human' Jungle" (AA) and "Weak and Wicked" (Indie). \$9,200.
Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Track of Cat" (WB) and "Miss Robinson Crusoe" (20th) (2d wk). Neat \$6,000. Last week, \$7,400.

"Miss Robinson Crusoe" (20th) (2d wk). Nat' \$6,000. Last week, \$7,400. Paramount (Port-Par) (3,400; \$1-\$1.25)—"White Xmas" (Par) (3d wk). Upped to smash \$18,000. Last week, \$16,000.

# 'Phffft' Fast 18G, Philly; 'Xmas' 30G

Philadelphia, Nov. 30.
Thanksgiving holiday was big here. With Penn-Cornell plus Army-Navy football games here over the holiday weekend, the influx of visitors naturally upped midtown takes. All but two firstruns stood pat. Holdovers took up slack in most cases, climbing above previous week's takes. Judy Holliday's personal kicked off "Phffft," to make it the 'outstanding new pic: Another new entry. "Track of Cat." shapes drab at Mastbaum. "White Christmas" is one of standout extended-runs, with smash total at the Randolph in fifth week, being way away of fourth round. "Carmen Jones" also is big in second frame at Stanley. "Barefoot Contessa" looms good in fifth session at the Midtown.

Estimates for This Week.
Arcadia (S&S) (625; 80-\$1.35).
"Barefoot Contessa" looms good in fifth session at the week, \$4.500.

Boyd (SW) (1,430; \$1.25-\$2.60).
"Cinerama" (Indie) (60th wk). Okay \$11,700 to top last week, \$4.500.

Boyd (SW) (1,430; \$1.25-\$2.60).
"Goldman (Goldman) (1,200; \$5.130).—"Pesiree" (20th) (22 wk). Fine \$27,000. Last week, \$45,000.

Goldman (Goldman) (1,200; \$1.30).
"Track of Cat" (WB). Drab \$1.400. Last week, "Shield for Murder" (UA), \$12,000.

Mastbaum (SW) (4,370; 75-\$1.30).
"Midtown (Goldman) (1,000; 74-\$1.49).—"Parefoot Contessa" (UA) (5th wk). Good \$14,000. Last week, \$13,000.

Nandolph (Goldman) (2,250; 80-\$1.30).
"Gramen Jenes" (20th) (2d wk).
Stanley (SW) (2,900; 74-\$1.30).
"Carmen Jenes" (20th) (2d wk).
Stanley (SW) (1,473; 50-99).—"3 Hours to Kill" (C0) and "Black Dakotas" (C0). Stout \$8,500. Last week, \$22,000.

Stanton (SW) (1,473; 50-99).—"3 Hours to Kill" (C0) and "Black Dakotas" (C0). Stout \$8,500. Last week, \$20,000.

Stanton (SW) (1,473; 50-99).—"3 Hours to Kill" (C0) and "Black Dakotas" (C0). Stout \$8,500. Last week, \$20,000.

Trans-Lux (T-1) (500; 80-\$1.30).
"Athena" (M-G) (2d wk). Trim \$9,000. Last week, \$13,000.

Trans-Lux World (T-L) (604; 99-\$1.50).
"Stanley (Sw) (1,000; 75-\$1.30).
"Athena" (M-G) (2d wk). Trim \$9,000. Last week, \$13,000.

# B'way's Holiday Payoff: 'Sitting' Bullish 27G; Gleason-'Drum' Sock 116G, 'Desiree' 70G, 'Xmas' 149G, 7th

Broadway film business is reaching boom proportions this stanza, being aided by a great Thanksguheing aided by a great Thanksguheing aided by a great Thanksguheing lay, holiday upsurge. Trade
was hampered right up through last Wednesday (pre-holiday) night
by rains. The boxoffice began
perking right after the annual
Thanksgiving Day parade down
Broadway, and reached a peak Saturday (27), Some theatres did
nearly as much in the four-day period-through Sunday (28) as registered in the previous full week.

Best newcomer is "Sitting Bull"

wk), \$7,000, but got a nice extended-run.
Normandle (Trans-Lux) (592; 95120—"Heart of Matter" (Indie)
wdd, Jikely will hold
with fine \$4,600. Last week, \$5,200.

"Human Jungle" (AA) and vaude"Ille, Week ending tomorrow
(Thurs.) looks to climb to smash
of the previous full week.

Best newcomer is "Sitting Bull"

Paramount (ABC-Par) (3,664; \$1-

istered in the previous full week.

Best newcomer is "Sitting Bull"
at the Mayfair, which looks to get
a sturdy \$27,000 in first week ending today (Wed.). Reissue combo
of "Battleground"."Asphalt Jungle" is heading for \$11,000, big for
oldies, at the Globe. "Human Jungle" plus vaudeville likely will hit
sock \$27,000 at the Palace.
"White Christmas" with stageshow is soaring to a great \$149,000,
or about \$30,000 ahead of last
week, in seventh session ending to-

white Soaring to a great \$149,000, or about \$30,000 ahead of laweek, in seventh session ending today (Wed.) at the Music Hall.

"Xmas" gave the Hall its greatest November in receipts, and the eighth week starting tomorrow will make the pic one of the biggest to play at the luge house.

Jackie Gleason and his tv show on the stage plus "Drum Beat" wound up the second week at the Paramount with a smash \$116,000 to top the opening stanza. "Last Time I Saw Paris" is holding at agreat \$46,000 in second round at the Capitol.

"Desiree" looks to finish its initial holdover session today at the Roxy with great \$70,000. "Carmen Jones" is climbing over its previous week's total to a great \$29,000 at the Rivoli. "Phffft" also is going ahead of the second stanze to get a fancy \$19,000 in third week at the State. "Star Is Born" like wise beat its preceding round with a smash \$39,500 in seventh Victoria frame. It's continuing.

"Sabrina" too is improving over its previous week's take to get a

frame. It's continuing.
"Sabrina" too is improving over
its previous week's take to get a
big \$17,000 on 10th session at the
Criterion. "On Waterfront" wound
up its 18th week with a sockeroo
\$19,000 at the Astor, also ahead of
the previous round.
Nearly all sets theatres ere show.

the previous round.

Nearly all arty theatres are showing better results for Thanksgiving week than in the previous session. Outstanding was the \$12,000 racked up by "The Detective" in fourth stanza at the Fine Arts and "High and Dry," which went to a solid \$6,000 in 13th round at the Sutton. "Aida" also pushed up to a smash \$15,000 or near in the third frame at the Little Carnegie.

Estimates for This Week

Normandle (Trans-Lux) (592; 95-\$1.80)—"Heart of Matter" (Indie) (2d wk). First holdover round end-ing today (Wed.) Ilkely will hold with fine \$4,600. Last week, \$5,200. Palace (RKO) (1,700; 50-\$1,60)— "Human Jungle" (AA) and vaude-ville. Week ending tomorrow (Thurs.) looks to limb to smash \$27,000 or close. In ahead, "Un-holy Four" (Indie) and vaude, \$22,500.

\$22,500.

Paramount (ABC-Par) (3.664; \$1-\$2)—"Track of Cat" (WB). Opens today (Wed.) sans stageshow and with usual house scale. Last week, "Drum Beat" (WB) and Jackle Gleason tv show onstage (2d wk), soared to \$116,000, terrific, and toppping opening week's \$104,000.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Bread, Love, Dreams" (IFE) (11th wk). The 10th frame ended Sunday (28) was great \$9.500 after \$7.800 in ninth week. Holds.

Rivali (UAT (2.092: 85-\$2)—"Car-

Aolds,

Rivoli (UAT (2,092; 85-\$2)—"Carnen Jones" (20th) (5th wk). Cur-Rivoli (UAT (2,092; 05-92), men Jones" (20th) (5th wk). Cur-rent round ending tomorrow (Thurs.) is heading for great \$29,-000 or over. Fourth week was 000 or over. Fourth \$27,000. Continues on

\$27,000. Continues on.
Radio City Music Hall (Rocke-fellers) (6,200; 95-\$2.75)—"White-Christmas" (Par) and stageshow (7th wk). This session finishing up today (Wed.) is roaring ahead to sock \$149,000 or close, way ahead of sixth week which dipped to \$120,000. lowest weekly total of run. Goes an eighth and final week, with Christmas stageshow and "Deep in My Heart" (M-G) opening Dec. 9.

Roxy (Nat'l) Th.) (5.717: 65-\$2.40)

opening Dec. 9.

Roxy (Nat'l) Th.) (5,717; 65-\$2.40)

"'Desiree" (20th) (2d wk). First holdover session ending today (Wed.) is elimbing to great \$70,000 after \$65,000 in first week. Stays a third and Wed! in fourth are rethird, and likely a fourth, prior to launching of "No Business Like Show Business" (20th) mid-Decem-

ber.

State (Loew's) (3,450; 78-\$1.75)—
"Phffff" (Col) (4th wk). Third
frame ended last night (Tues.)
pushed up to fancy \$19,000 after
\$15,000, below hopes, in second.
Sutton (R&B) (561, 90-\$1.50)—
"High and Dry" (U) (44th wk). The
13th stanza ended Monday (29) improved to solid \$6,000 after \$4,400
for 12th week.

for 12th week.

Trans-Lux 60th St. (T-L) (453; 1-\$1.50) — "Little Kidnappers" (UA) (14th wk). The 13th week finished last night (Tues.) pushed up to fine \$4,800. after \$3,900 in 12th stanza. Stays until "Huntera of Deep" (DCA) opens Dec. 16.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "Lill" (M-G) (91st wk). The 90th week ended Monday (29) climbed to rousing \$5,300 after \$4,200 in 89th week. "Tonight's the Night" (AA) is due in around Dec. 25.

Victoria (City Iny) (1,060; \$1-\$2)

\$4,200 in 89th week. "Tonight's the Night" (AA) is due in around Dec. 25.

"Star Is Born" (WB) (8th wk). Soared to smash \$39,500 in seventh week ended Sunday (28). Better turnover from the 30-minute shortened pic and as lone house playing this pic is helping plus, of course, the holidays. Sixth round was \$32,500.

"Warner (Cinerama Prod) (1,600; \$1,20-\$3.30) — "Cinerama". (Indie) (78th wk). The 77th session ended Saturday (27) improved to a sock \$40,007, with two extra shows and holidays helping. The 76th week was \$35,000.

Little Carnegie (Indie) (528; \$1,25-\$2)—"Aida" (IFE) (3d wk). This round ending today (Wed.) is heading for socko \$16,000 after \$15,000 in second week. Continues on.

#### 'Desiree' Sockeroo 18G, Prov.; 'Cat' 11G, 'Paris' Dandy 15G, 'Xmas' 13G

Pandy 15t, Amas 15te

Providence, Nov. 30.

The Thanksgiving and resultant school holidays are helping to fill firstruns here, with all stands happy. State looms lively with "Last Time I Saw Paris." Standout and smash is "Desiree." "White Christmas" in fourth Strand week is hotsy. "Track of Cat" is rated fancy at Albee.

Estimates for This Week
Albee (RKO) (2,200; 65-85)

"Track of Cat" (WB) and "Weak and Wicked" (Indie). Fancy \$11,000.

Last week, "Drum Beat" (WB) and (Continued on page 22)

# **Colosseum's Membership Beefs** Buying Combines' 'Sugary Talk' **Threatens Their Art of Contact**

Film peddlers, via their Colos seum of Motion Picture Salesmen, are fighting the "growing menace" of independent buying and book ing combines. Subject will be high the agenda in contract talks with the distributors set to begin

The salesmen feel that the establishment of these booking and buying combines eliminates the need for field men to call on individual exhibitors and may cause the distribs to cut down their sales forces. Demand will be made that "each exhibitor—even if a member of an outside buying group—remain on the books of the salesman for sales and service."

According to David B. Bartell. The salesmen feel that the e

According to David B. Bartell, general counsel of the Colosseum, efforts will be made to continue the personal calls, with "contact mandatory even though there is a combine."

bine."

In a blast at the combines, Bartell, in a report to the Colosseum's recent Chicago convention, said that "the exhibitor who falls prey to the sugary talk of the combine will one day find that another exhibitor has taken his place in the affections of the erstwhile swain." He declared that there's nothing on which to build a permanent relationship, "since the combine is not undedled to anyone but plays the wedded to anyone, but plays the field of distributors and exhibitors."

He maintained that distribs He maintained that distribs "are being seduced by the magical music of apparent savings in sales costs. The moment the combine controls the exhibitor, at this moment has the distributor placed his future sales in jeopardy." Bartell contended that personal contact between distributor and exhibitor "has paid off for both. It is a pattern of success. The distributors who want to save a penny today may lose their market tomorrow."

Strange aspect of the current

may lose their market tomorrow."

Strange aspect of the current situation is that many exhib organizations have complained that selesmen were not calling on exhibs as often as they should. Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, recently charged that many salesmen were sluffing off their contact activities, a contention that brought a sharp retort from Bartell. sharp retort from Bartell.

activities, a contention that brought a sharp retort from Bartell.

Upcoming negotiations between the Colosseum and the distribs will also be concerned with wages and possibly a welfare and pension fund. At its Chi convention, the Colosseum named the following officers: Glenn Haviland, president Milton Simon, first veepee; Robert Lightfoot, second veepee; Jack Eckhardt, secretary; Leo Shauer, asst. secretary; Edgar E. Shinn, treasurer, and J. P. Mosely, asst. treasurer, and J. P. Mosely, asst. treasurer. Regional veepees include Charles Dortic, W. G. Bugie, Kenneth Dotterer, Dave Chapman, Paul Weiss, Walter Walker, Charles Turner, William Tomlinson, and Wayne Bateman. Next year's congeles.

#### **NOW BENNIE BERGER-**IS PRAISING COLUMBIA

Minneapolis, Nov. 30. Bennie Berger, North Central Allied president, who was instr-

iental in having his organization picket Columbia Pictures' exchange here i protest against "The Caine Mutiny" terms, now is tossing bou-quest to the company and holding out the olive branch to it.

It's because Columbia in the smaller grossing situations has been making some flat deals for its pictures, according to Berger.

"That's a consummation we've been wishing all along the line, ex-plains the Allied head.

"We realize that we have to live with Columbia and need its prod-uct. Besides, we never have been hostile to it as a company, only to its sale policy in regard to some of its recent releases.

"We'll be glad to go along with Columbia now. It all resolves it-self into our learning to live to-gether."

#### Rank Needn't Build

Theatre Owners of America is "contacting" all foreign producers with the recommendation they slant their pictures for the American market.
"If they do this," stated TOA prez E. D. Martin, "I guarantee they will get playing time and it will not be necessary for Mr. Rank to come here to build theatres."

I Arthur Rank not long ago

come here to build theatres."

J. Arthur Rank not long ago announced plans to acquire U. S. theatres as outlets for his British productions.

# **Uruguay Fest Needs and Gets** H'wood Backing

Montevideo, Nov. 28.
Officials of the upcoming international film fest here are frank in admitting that the quality and extent of the American participation in the event will "make or break" this competition.

orean" this competition.
Selection of the three U.S. entries—"The Caine Mutiny," "Sabrina" and "The Living Desert"—has been noted with great satisfaction here. Fest, which for the first time will award the Grand Prix of South America, is skedded for Jan. 14 through 31 at Punta del Este.

14 through 31 at Punta del Este.
Festival organizers have urged
the American companies to line up
the strongest possible contingent
of personalities. Three press reps
are being invited to go on the
Uruguayan junket. Bids have also
been put in for four directors and
a contingent of stars.
It's felt that the presence of a
strong U.S. delegation will give
the festival the weight it needs and
serve as a clear demonstration of
American support of the event. No
Iron Curtain countries have been
asked to attend the fest.
Film companies are giving whole-

asked to attend the fest.
Film companies are giving wholehearted support to the Punta del
Este festival, it's indicated in N.V.
Motivation in part is the realization that Uruguay is one of the
most democratic nations in South
America and that heavy American
representation at the Uruguayan
event has definite political implications

representation at the Uruguayan event has definite political implications.

That's particularly true due to the U.S. attendance at the last Buenos Aires, Argentina, film festival. There is considerable rivalry between the Peron domain and democratic Uruguay, The next South American Grand Prix will be handed out by Argentina at a fest skedded for December of 1955. However, it'll be counted as the 1956 prize. Under the regulations of the International Federation of Film Producers Assns., there can be only one competitive film festival in Latin America each year.

Arrangements for coralling U.S. film reps to junket to Punta del Este are being made in N.Y. by Robert Corkery, the MPEA Latin American supervisor. He said he was getting good cooperation from both Coasts.

#### Vogel Aids Campaign

Vogel Aids Campaign
Joseph Vogel this week was
named associate chairman of the
amusement division of the 1954-55
funraising drive of the Federation of Jewish Philanthropies of
N. Y. He'll serve with Adolph
Schimel, chairman. Federation has
set a \$16,950,000 goal this year.
Chairman of various committees
were named by Schimel. They include: Spyros P. Skouras, chairman of special gifts; Harold Rinzler, exhibitors committee; Saul
Jeffee, laboratories; Abe Dickstein,
film exchanges; Walt Framer,
broadcasting and ty; Irving Caesar,
Carl Haverlin and Mitch Miller,
record companies and music publishers.
Oscar Hammerstein 2d, legit;

lishers.
Oscar Hammerstein 2d, legit;
Nat Lefkowitz, actors and agents;
Morris Jacobs, ticket brokers, and
Jack Alicoate, publicity.

#### 258 Couples Respond, Golden Anni Vets All. Glad to Eat on Loew

Loew's Theatre pub-ad chief Ernie Emerling is slightly bewildered by a promotion stunt designed to tie-in with Loew's celebration of its 50th anni. Planting stories in the metropolitan press to the effect that Loew's would wine and dine couples marking their golden wedding anniversary. Emerling expected about a dozen replies. He received 258.

expected about a dozen replies. He received 258.

Loew's and Emerling, of course, are keeping their word. The company has taken over the roof of the Sheraton Astor Hotel for a December date. Invitations will be sent to all 258 couples and all those who R. S. V. P. will be welcome to an evening of wining, and entertainment at Loew's Theatres' expense.

#### **Briefs From the Lots**

Hollywood, Nov. 30.

Republic bought "The Long Watch," sea yarn by Robert F. Mirvich, for round-the-world filming.

John Ireland and Joanne Dru slated to co-star in "Joe MacBeth," to be produced by Mike Frankovich in England . Edward Small purchased "Fierce Is the Desert Wind, novel by Laurents Savoir dealing with the Foreign Legion . . . Warners stuntman Fred Stromsoe Jr., cast as an actor in "The Sea Chase" . Firm of Walter E. Heller acquired title to the film "Red Planet," also known as "Red Planet Mars" . Edmund C. Grainger formed Ram Pictures Corp. to produce his first film under his new release deal with RKO.

James Gleason drew a key role Hollywood, Nov. 30.

formed Ram Pictures Corp. to produce his first film under his new release deal with RKO.

James Gleason drew a key role in Frederick Brisson's "The Girl Rush" at Paramount . Tommy Noonan signed for a featured lead in "Violent Saturday," produced by Buddy Adler for 20th-Fox . Metro cast Joanne Dru as a co-star in "The Cobweb" . Constance Smith draws femme lead opposite Richard Conte in William Farolite in William Hartwell joined Artists . William Hartwell joined dhe "Deadlock" cast at Columbia . Lewis Allen will direct "Canada's Great Manhunt," to be produced by Samuel Bischoff and Dave Diamond for United Artists . Copa Productions, Ted Richmond-Tyrone Power unit, acquired "The Calico Pony" for indicifilming . Vince Perry plays a Revolutionary War drummer in Metro's "Scarlet Coat."

Karen Steele signed with Hecht-Lancaster Productions and assigned to "Marty" . . Bruce Bennett will star as an Army scout in Maurice Geraghty's indie, "Apache Blood" . Palo Alto cast Jonathan Haze in "Five Guns West" . . Pany Holm will stage the dances for Paramount's Kathryn Grayson starrer, "The Vagabond King" . Sam Katzman signed Linda Danson for "Chicago Syndicate" at Columbia . . Ul bought "Back Trail," authored by Lewis B. Patten and assigned Howard Pine as producer . . Carles Marquis Warren negotiating with British actress Susan Shentall to co-star with Jack Palance in his indie, "The Norman."

Metro assigned Charles Walters to direct the Lillian Roth biopic, "I'll Cry Tomorrow," with Law-

Revolutionary War drummer in Metro's "Scarlet Coat."

Karen Steele signed with Hecht-Lancaster Productions and assigned to "Marty"... Bruce Bennett will star as an Army scott in Maurice Geraphty's indie, "Apache Blood". Palo Alto cast Jonathan Haze in "Five Guns West".. Hanya Holm will stage the dances for Paramount's Kataryn Grayson Starrer, "The Vagabon'd King"... Sam Katamas signed Linda Danson for 'Chicago Syndicate' at Colfmbia... UI bought "Back Trail," authored by Lewis B. Patten and assigned Howard Pine as producer... Carl Post will portray a corcert piants in UI's "Third Girl From the Right" and will play excerpts from his own composition, "Fantasic for Piano and Strings"... Charles Marquis Warren negotiating with British actress Susan Shentall to co-star with Jack Palance in his nidie, "The Norman."

Metro assigned Charles Walters to direct the Lillian Roth biopic, "I'll Cry Tomorrow," with Lawrence Weingarten producing John Fenton Murray and Benedict Freeman to screenplay "Jaguaing "Rhythm and Blues" to direct the Lillian Roth biopic, "I'll Cry Tomorrow," with Lawrence Weingarten producing and Susan Hayward in the top role... Mickey Rooney Enterprises signed Charles will be "The Tragsure of Pancho Villia," sarring Sabu at Republic... First picture for Edmund Grainger Pancho (Freeman to screenplay "Jaguaing" (Rhythm and Blues" to signed Claude Strond for a role of the Willian Spering starting Sabu at Republic... First picture for Edmund Grainger Pancho (Freeman to screenplay "Jaguaing "Rhythm and Blues" to signed Claude Strond for a role of the Willian Spering registered "The Court' Martial of Ceneral Mitchell" at the Johnston office Hecht - Lancaster will produce "Tragsure of Pancho Villian" (Spering "Rhythm and Blues" to start the Pancho Millian Spering registered "The Court' Martial of Ceneral Mitchell" at the Johnston office Hecht - Lancaster will specific for Edmund Grainger Pancho Villian Spering at Man Caled Peter". John A. derson inked for "The Scar Chase."

Paul Douglas filed papers with the

#### New York Sound Track

Included on Metro's 1955 schedule is a musical spectacle based on "Jumbo," which in its day was a two-way flash on Broadway, "Jumbo," which in its day was a two-way flash on Broadway, a radio show, sponsored by Texaco, about a stage shew then playing the N.Y. Hippodrome. It was but plenty expensive, that "Jumbo," as produced by Billy Rose and starring Jimmy Durante, Paul Whiteman and Donald Novis . Metro's version will be produced by Rodgers Edens and directed by Stanley Donen from a screenplay of Leonard Spigelgass. . One of the many units of the farffung Ford Foundation is digging for the "definitive study" of the whole blacklisting history in Hollywood, New York, films and other amusements . . . may take

years.

Cecil B. DeMille dropped 21 pounds lensing "Ten Commandments" in Egypt . . . Zenith (Phonevision) is circulating reproductions of an interview with Sir Alexander Korda in Britain's Picture Post. Mag quotes the producer as being strictly in favor of home subscription television. He'd like to see this first, then wider screens and then color as the major steps i developing tv in England . Author William Gibson has left for the Coast to work with producer John Houseman and director Vincente Minelli on script revisions for Gibson's novel, "The Cobweb," which went before the cameras at M-G-M this week

week.

Amalgamated Productions either gets off the ground with a filmmaking program within a few weeks or does a fold. All depends on
the outcome of current negotiations to set up financing. Outfit's
formation was announced last May with William F. Rodgers, Cliff Work,
Sam Dembow and Jack Skirball as partners, Nothing has happened
since because of the money snarl ... Myer F. (Mike) Beck, indie press
rep, leaves N.Y. for the Coast tomorrow (Thurs.) for a week's huddles
with producer Stanley Kramer re the "Not As A Stranger" campaign.
Film. is Kramer's first under a new tieup with United Artists ... Correspondence from Down Under reports Eric A. Johnston party doing
a nifty job of ambassadorial goodwilling both within and beyond the
pleture business. Johnston group left Sydney for Manila and Tokyo
last Wednesday (24).

Hy Daab, yet ad-pub specialist, anbled Hal R. Makelim Productions

Hy Daab, vet ad-pub specialist, anded Hal R. Makelim Productions after a brief association. Producer meanwhile is continuing on the prowl for exhibitor contracts in advance of the actual lensing of his

pix.

Signe Hasso planing to Stockholm this week to arrange financing for a series of English-language features to be made in Sweden. One would be a romantic comedy drama starring Miss Hasso . . Pakistani mag. "Bull's Eye," in an editorial in the Nov. 21 issue, went on a rampage against George Cukor, director of Metro's "Bhowani Junction." Urging that Cukor and his crew be given the heave-ho, the mag observed that it was the Americans "sole aim to make money by pandering to the superiority complex of the White Man by deriding and ridiculing an Oriental nation." Mag maintained the film would vilify India . . . Hugh M. Flick, the N.Y. censor; persuading film companies to let him scissor excessive violence out of pix . . Actors Fund expected to get behind 20th-Fox "No Business Like Showbusiness" in a big way. Tickets to the film's charity preem, which benefits the Fund, will be blank, with donations left up to individual "buyers."

# Western Hemisphere as "The Warriors" because it sounds too much like. Columbia's "The Black Knight". Robert Rossen talking a deal with Jack Palance to costar with Richard Burton in Alexander the Great," to be produced for United Artists release. Warners signed Elia Kazan to direct an unspecified number of pictures on a non-exclusive basis. William Slack gets the heavy role in Cy Roth's indie, "Stone Dragon". Betsy Blair will costar with Jean Gabin in "At the Green Devil," to be filmed in Paris next year. French 'Dedee' Sans Ohio Okay

Booted around by police and censors, a private film club called Group 16 ran into a blockbuster when two of its directors were arrested for publicly showing a film not approved by the Ohio Board of Censors.

of Censors.

Latter signed the warrants under which Victor Salupo and Anthony Dennison were pinched by state agents after they had viewed part of "Dedee," French film, at the Moreland. Nabe house was leased by Group 16 sponsors after they had been kicked out of Manger Hotel's ballroom and also denied right to use Masonic Hall recently. Nathan Botwin, attorney who arranged bond for both arrested

Nation Botwin, attorney who ar-ranged bond for both arrested men, said the group has for a long time conducted private showings of foreign films banned by state censors. Police and state agents,

of foreign films banned by state censors. Police and state agents, he claimed, started gunning for it as soon as organization bought mewspaper ads to ballyhoo "Dedee" and its new headquarters of Moreland.

Arrests were carried off so quietly that 300 persons seeing the picture were not disturbed. Case to be heard in municipal court is expected to expose the controversial authority of Ohio's board of censors to an acid test.

#### Ed Fahey to Pittsburgh In Shea Manpower Shifts

In Shea Manpower Shifts
In personnel changes at Jamestown Amusement (Shea Circuit),
Ed Fahey has been switched from
manager of Shea's Theatre, Manchester, N. H., to manager of the
Fulton, Pittsburgh, effective Jan.
4. He succeeds Bernie Hickey, who
has moved to the N. Y. homeoffice
in charge of coordinating exploitation and promotion with film buying and booking.
Fenton Scribner goes to the Manchester location from the Shea
Theatre, Nashua, N. H., and new
manager of the latter house is Armand Pepin, transferring from the
Park Theatre, Westfield, Mass.

# 'PENSION' NEW UNION SLOGAN

### **Directors Guild Wins Pension**

Hollywood, Nov. 20.

Screen Directors Guild and the Assn. of Motion Picture Producers signed a new working agreement calling for a pension plan in addition to substantial salary increases. Contract goes into effect Jan. 2 and extends through March 12, 1958.

Minimum pay for directors under the new pact will be increased from \$550 to \$600 a week; for freelance first assistant directors, \$300 to \$335; for second assistant directors, \$170 to \$190.

Flight pay for assistants while photographing is upped to \$36.59 per flight, with a maximum of \$73.15 per day. Underwater pay is \$22 per dive, with maximum of \$44 per day for assistants wearing diving gear.

Negotiations for the directors were carried out by George Sidney, Fred Zinneman, George Stevens, Rouben Mamoulian, H. C. Potter, Willis Goldbeck, John Ford, George Marshall, King Vidor, Emmett Emerson, Delmar Daves, Dick Moder, Frank Bauer, Mark Sandrich Jr., Mabel Walker Willebrandt, Morrie Abrams and Joe Youngerman.

Representing the producers were Charles Boren, Y. Frank Freeman, E. L. Defattle, Ben Kahane, E. J. Mannix, Howard McDonell, Fred S. Meyer, C. J. Teylin, Morris Weiner, Al Chamle, Maurice Benjamin, L. K. Sidney and Mendel Silberberg.

### Brutality' No Issue to Foreign Fans

#### Arthur Loew Guesses Raps Come From People At Cocktail Parties-Man in Street Loves U.S. Films

#### By HY HOLLINGER

Complaints on the content of American Films, particularly overstressing of violence, are not coming from the man in the street in foreign countries, according to Arthur M. Loew, president of Loew's International. Just back from five weeks in Europe, Loew charged the beefs stem "from people who never see a film."

"They originate at cocktail par-

"They originate at cocktail par-ties, he declared. "It's the work of people commonly known as snobs. It's a popular pastine to rap something and American films seem to be a target. The man in the street finds nothing wrong with our pictures."

our pictures."

The iron curtain countries, Loew reported, are still trying to move in with their pictures. "They're getting their pictures shown," he said, "but they're not popular. They contain too much obvious propaganda." As a contrast, he noted that although U. S. producers do not make films for propaganda purposes, there's plenty in them for America."

Overseas biz for Laew's this

Overseas biz for Loew's this year according to the international chief, will run about 15% ahead of 1953. Unlike U. S. exhibs, forof 1953. Unlike U. S. exhibs, foreign theatremen are not experiencing a product shortage, Loewnoted. "They have their own national output to draw on as well as the product of other foreign countries. American pictures are still the most popular except perhaps one or two extremely chauvinistic countries. And then there's always the desire of some governments to sponsor their own product in order to maintain a favorable dollar exchange."

#### No Chill Problems

No Chill Problems

Commenting on the problem of getting coin out of foreign countries, Loew said he was "never pessimistic about the unfreezing of money. Eventually we'll get it out. As the economy and dollar position gets better in various countries, there'll be less restrictions." Loew's International, which runs 42 theatres in different foreign countries, faces the same problems as distributors in getting coin out from theater operations. The accumulation of frozen money in Argentine prompted Loew's to build a new theatre in Buenos Aires. "After all," the international topper asked, "what can we do with the pesos now?" Although there's no chance of obtaining any of the profits from the operation at this time, Loew's hopeful the international top will change in the future.

Loew's International, which has been the prime were belief the

sent them overseas." In addition, he pointed out that many domestic situations had already installed magnetic stereophonic sound and weren't anxious to make additions at this time. He said he was holding talks with production companies to convince them to use Perspecta optical soundtracks on their films. At the moment, it's being used by Paramount, Metro, and Warner Bros.

#### Mutual's Feature

Continued from page 7

tional support the producers will give the picture. It'll be backed by a saturation radio-ty campaign under the direction of Terry Turner, GT's specialist in the promotion of pictures via radio-tv saturations. Turner developed this method while RKO's exploitation chief, clicking most successfully with the reissue of "King Kong."

In addition to O'Neil and Tur-In addition to O'Neil and Jun-ner, the Boston trek was made by John Begley and Bob Mannby, both of the film division; Herb Rice, programming v.p., and Fred Zuzu-lo, publicity chief. The picture was screened at the luncheon meet-

was screened to the success with "Dragnet" prompted GT to undertake the "Gangbusters" project. Its future release plans for the picture depend on the outcome of the New England bookings. If the picture clicks, the company may follow with a series of "Gangbuster" features. It is also plandar a vidoix series, but won't result of the picture of the series of "Gangbuster" features. It is also plandar a vidoix series, but won't results in the series of "Gangbuster". buster" features. It is also planning a vidpix series, but won't release the films until the initial the atrical booking is completed.

#### **All-Industry**

and cutting down the amount of litigation. However, Allied States Assn. has been the bottleneck, refusing to participate in an arbitration system that did not include film rentals.

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# WAGES AS SUCH

Film employees, not covered by Film employees, not covered by pension and welfare plans, are beginning a drive to obtain these benefits. The pension or retirement fund, an important development in American industry in recent years, has made slow headway in the film industry. Only three companies—Loew's, 20th-Fox, and RKO—maintain retirement plans for their employees. However, many film unions have pushed the idea of a retirement fund and have succeeded in getting them on the books.

getting them on the books.

The current campaign is being waged by unions whose members are not entitled to pension benefits. In upcoming negotiations between certain film unions and the film companies, the pension plan will be high on the list of union demands and, in some cases, will overshadow demands for increased users. wages. Spark for pension rights by employees not covered was touched off by the Coast agreement which went into effect Oct. 24 and involves more than 40 unions and gullds and 200 employers. This pension scheme covers some 1,800 employees in the Hollywood motion picture industry. Agreement specifically includes member companies of the Assn. of Motion Picture Producers, the Society of Independent Motion Picture Producers Assn., and the Alliance of Television Film Producers.

Ist Payment in 1960

#### 1st Payment in 1960

Ist Payment In 1960

Under the deal, both management and labor will contribute alike to the pension fund, each paying in two cents for every "straight time" hour worked. The employers' contributions are retroactive to Oct. 26, 1953, date the negotiations began. First possible payment under the plan would be Jan. 1, 1960, to allow sufficient time for an adequate fund to be established. The payment would be \$20 per month. Before being eligible for collection, an employeemust be 65 years old and have worked 20 "qualified" years in the industry. A "qualified" year is one in which the employee has worked at least 400 straight time hours.

Employees eligible for individu-

Employees eligible for individu-Employees eligible for individual company retirement plans of Loew's, 20th, and RKO may choose between the company and industry pensions but cannot benefit from both.

Extent to which the pension idea Extent to which the pension ideais gaining in various segments of
the industry was sharply pointed
up last week when the Screen Directors Guild reached an agreement with the major and indle
film companies, for a health and
welfare fund and for a pension
fund. Latter, similar to the general
industry plan, is optional for directors whose studios have their
own pension funds.

rectors whose studios have their own pension femds.

With more and more Coast employees receiving pension benefits, homeoffice and exchange staffers are spearheading moves for enlargement of the coverage. The subject has already come up in the current negotiations for a new pact for exchange employees.

current negotiations for a new pact for exchange employees, The pension plans of Loew's, 20th, and RKO are all non-con-tributory, with the film companies paying the entire cost of the plans through periodic payments to the (Continued on page 24)

20th-Fox's Ad-Pub

#### **Charles Einfeld**

details some of the now historia background of his CinemaScope selling job in a piece titled

Man Among the Anamorphs

one of the many editorial features in the 49th Anniversary Number

VARIETY

# NOW EGLIPSES Dept. of Justice Opposes Schine Request to Sell 11 in Dispute; Judge Also Shows Skepticism

#### PIMSTEIN-RKO SETTLE

Fiduciary Charge Dismissed by Judge Under Stipulation

RKO Pictures' suit against Harry Pimstein, former executive of the company, charging breach of fiduciary trust has been dis-missed in Federal District Court.

of the company, charging breach of fiduciary trust has been dismissed in Federal District Court. The complaint was dismissed by stipulation following an agreement. "On an amicable basis" between Pimstein and RKO.

The original complaint charged that Pimstein, while an employee of RKO, had given Albert A. List, now RKO Theatres board chairman, confidential information concerning the theatre stock of Howard Hughes. List acquired the Hughes holdings, then being held in trust, and subsequently gained control of RKO Theatres.

RKO Pictures filed sult against Pimstei after the latter had started an action against List for reneging on payment for services rendered in connection with the stock purchase. This suit is still on the Federal Court calendar.

#### Italo-Yank Pact

Continued from page 3.

from remittances due the MPEA

from remittances due the MPEA member companies for the five months ended Aug. 31, 1954.

The new Italian film pact went into effect in August and the remittance "ceiling" doesn't apply other than under the basic formula which allows transfer of 40% of the American earnings, the rest going into a special cinematographic account where it's available for compensation deals.

Inder the original 1951 agree.

able for compensation deals.

Under the original 1951 agreement, which last year was extended to Aug. 1954, only 37½% of the N. Y. share was available for remittance at the official rate. After that deal had been signed, a "secret" letter, written by Giulio Andreotti, then Under Secretary of State of the Presidency of the Council of Ministers, came to light. It limited transfers under the 37½% to a maximum sum paid into the cinematographic accounts of the American companies for a three-year period preceding 1951. This, in effect, established a ceil-

three-year period preceding 1951.
This, in effect, established a ceiling on the basis of 1950 earnings. However, the Italians never did move to implement the Andreotti letter until the last quarter in the 1952-53 agreement when they withheld \$392,548, this representing the "excess" American earnings under the 377% formula. Later on, the Italians agreed to free that coin, but warned it would be deducted before the close of the 1953-54 extension of the pact.

Negotiations were then initiated

State extension of the pact.

Negotiations were then initiated to seek a way of transferring the overage and the Italians first assented to 50% and then agreed to waive 60% of their claim.

For the first nine months of the 1953-54 extension of the agreement, the Americans applied for—and remitted—approximately \$4,000,000. They have now applied for full transfer of their 37½% for the remaining five months of the period. However, the Italians will deduct at least \$400,000 from that total, this representing 40% of their claim for the entire agreement period back to 1951.

American companies feel they aren't really losing by this arrangement in that the \$400,000 will be available for compensation deals and thus are not lost to Hollywood.

Adjustment will also finalize pay-Adjustment will also finalize payments to the Italians under the pact provision which, in 1953-54, gave the Italo industry 10% of the Americans N. Y. share as a subsidy. Latter has been discontinued under the new agreement which went into effect Sept. 1, 1854. Buffalo, Nov. 30.

Schine Theatres has requested permission of U. S. District Court to dispose of 11 theatres. But this motion is vigorously opposed by the Dept. of Justice.

motion is vigorously opposed by the Dept, of Justice.

Houses are among those covered by the 1949 antitrust decree directing Schine to dispose of 42 theatres. Criminal and civil contempt charges are now pending here because of Schine's failure to comply with the provisions of the decree. Trial of the charges has been postponed from day to day because of counsel's engagements in another court. Attorneys for Schine told Federal Judge John Knight that the 11 theatres had been closed for two years and were to be sold for non-theatrical use and never again could be operated for theatre purposes. He accused the government of knowledge of these facts and said that squads of FBI men had been combing the country looking them over. them over.

them over.

Counsel for the government retorted that he would show in the contempt case that a sale of the properties for theatrical purposes had been prevented as a result of the Schine group's "own wrongful conduct" and declared that they had frustrated past efforts of persons who wanted to buy the theatres for theatrical purposes. Asked by the judge why the theasons who wanted to buy the the-atres for theatrical purposes. Asked by the judge why the thea-tres had not been sold before the contempt proceedings were started and how it was that the present of-fers developed so suddenly. Schine counsel stated that the lack of ofcounsel stated that the lack of or-fers and protracted negotiations with the Dept. of Justice had slowed up the disposition and that Schine was now prepared to get rid of the houses "at a very sub-stantial loss—either by private sale or by public auction."

Later—Judge Knight has re-fused Schine Theatres permission to sell two theatres for nontheat-rical purposes but has approved sale of a third house in Van Wert,

#### Pinanski Gets a Watch

Boston, Nov. 30.

More than 100 New England pic industry execs attended a testimonial luncheon to Samuel Pinanski at the Hotel Statler last week. A "Surprise" affair, the luncheon was "in grateful appreciation of his unselfish and untiring efforts on behalf of the industry, particularly for devoting his time and energy in the successful fight to repeal the admission and the same in the successful fight to repeal the admission tax."

Pinanski was presented with a wrist watch.

#### Lichtman

Continued from page 5 =

around your members or exhibitors generally who try to buy pictures flat rental for less than we can afford to sell them.

"It is quite possible some of our men have refused the sums offered as flat rentals in some situations.

as flat rentals in some situations.

"I would like you to let me know specifically which of your members have been refused by any of our men a deal where the flat rental terms were fair or reasonably fair.

"I was under the impression you had some respect for our integrity and efficiency and would know that if I made a statement publicly to the entire trade, that we would be willing to sell small towns flat rental, that we would certainly notify the men who are delegated to make such deals.

"I am sure that you appreciate,

"I am sure that you appreciate, E. D., that talking in terms of generalities gets no results for anyone and if you have any specific complaints from any of your members I will guarantee to give you prompt action on such complaints."

# 7 New Legits Premiere in Paris; **5 Appear Good for Healthy Runs**

Paris, Nov. 30.

As seven new legit presentations opened during the last two weeks, five look set for good to excellent runs on the fine crix and word-of-mouth to follow. Two shape to be around for only a short time. Playwrights 'scoring are Moliere and Corneille, and George Bernad Shaw, Federico Garcia Lorca and Ugo Betti all fairly recently defunct.

BOT Prexy Won't Name

Defaulters of Quotz

Insisting that information received was confidential, the Board trade prez refused in the House of Commons last week, to divulge the names of picture theatres which had failed to fulfill their recuirements Pater Thorneyoff exceptions.

The Theatre National Populaire has given a rugged resurrection to Corneille's declamatory "Cinna" about love, politics and plotting in

Corneille's declamatory. "Cinna" about love, politics and plotting in ancient Rome. Though primarily heavy and wordy in its dramatics, it benefits from hearty performances by Jean Vilar as the worldweary Augustus and Silvia Monfortas the revengeful Emilie. It is easy to see why this has never been adapted to the Anglo-Saxon stage, but in France it is classic and has had unanimous salutations from the crix.

Another rep company, the Jean-Louis Barrault-Madeleine Renaud troupe, has brought back Moliere's "Le Misanthrope" to the Marigny for excellent results. This dramatic comedy benefits from ringing performances and a full measure of the subtlety and delicacy of verse. It looks like another SRO addition to the healthy rep of the company this season, with Jean Giraudoux's "Pour Lucrece" and Anton Tchekov's "The Cherry Orchard," also of hit proportions.

Barrault-Renaud company has

kov's "The Cherry Orchard," also of hit proportions.

Barrault-Renaud company has another feather in its legit cap with the first Paris rep of the late Ugo Betti's "Irene Innocente." In a fine adaptation by Maurice Clavel, this fascinating tale of love and innocence makes for interesting offbeat theatre. It plumbs the inner depths of desire, love and hate with excellent writing, brilliant staging and fine thesping. This is now at the Petit Marginy, the small-experimental theatre set up by the company last year, which really comes into its proper function and aegis with this offering.

Another little theatre, the Huchette, also scores a personal triumph with Federico Garcia Lorca's drama of sterility, "Yerma," via a faithful adaptation by Jean Camp Director Guy Suares has performed a veritable tour-de-force in staging this fresco drama on a two-by-four stage. Crix have done handsprings over this, and it restores the little theatre name which sunk of late with the shuttering of its foremost exponent, the Theatre Babylone. Theatre Gramont has a piquant version of. George Bernard Shaw's "Arms and the Man" (Le Hero Et Le Soldat) which makes for nice entertainment even if it doesn't completely catch the spirit of the original. Rene Dupuy has thesped and directed this with style and E. Morel, and a new operetta, "Pampanilla," at the municipally bankrolled Gaite-Lyrique, by Paul Mivoix, Andre Hornez and Jacques-Henry Rys, are of ordinary boulevard calibre. They look set for fair to moderate runs. "Abel," at the Monceau, has the telegraphed, familiar situation bit about a joke-stern millionaire who has clauses in his will, stipulating that his three ex-ex-mistresses will have to marry men entirely unsuited to them. All turns out well with the practical joker wittingly bringing happines in the van of the carryings-on caused by his testament. This looks-to hold this boulevard house

caused by his testament. This cooks-to hold this boulevard house for awhile with its usual clientele who only want some diversion. Piece has not even been presented to the crix here, and this would not have helped it much. "Pampanilla" snapes as the usual operetta-type spec, still liked by the French in spite of its vintage tint, but which would be anathema for U. S. patrons who have seen a great evolution in musicals since the turn-of-the-century. This has all the oldhat bits about a mythical South American country, the here help mistaken for the dictator and the various complications before here and herone combine for the happy ending. This is produced a la the Folles-Bergere, and lavishness puts this in the class of pnobably being popular among visiting provincials and ordinary theatregoers.

# **Defaulters of Quota**

London, Nov. 23.

London, Nov. 23.

Insisting that information received was confidential, the Board of Trade prez refused in the House of Commons last week, to divulge the names of picture theatres which had failed to fulfill their requirements. Peter Thorneycroft explained that, on one occasion he named 23 out of 770 cinemas which had not reached their first nicture.

named 23 out of 770 cinemas which had not reached their first picture commitments. But he considered that was a wrong thing to do and he did not propose to repeat it.

It had never been the practice of the BOT, he added, under this or the previous government to issue such a list because failure to achieve the quota did not necessarily involve any offense.

# **Xmas Pantos For London Nearly Set**

London, Nov. 23.

The lineup of seasonal Christmas entertainment is now taking positive shape. First to open will be the blades panto at the Empress Hall, "Cinderella on Ice," which preems Dec. 2, with Tommy Trinder and Sonya Kaye. There will be a second ice panto at Wembley.

For the second year running, the only West End pantomime will be Val Parnell's production at the Palladium. This year he's staging "Mother Goose," starring Max Bygraves, Richard Hearne, and Peter Sellers.

Bertram Mills and Tom Arnold have their annual circuse Arnold have their annual circuses at Olympia and Harringay, respectively. Other seasonal productions include "Peter Pan" at the Scala Theatre, the Shakespearean Memorial Theatre production of "Toad of Toad Hall" at the Princes and "Noddy in Toyland" at the Stoll.

and "Noddy in Toyland" at the Stoll.

Preem of the latter is being sponsored by the London tent of the Variety Club and the management is donating the house to underprivileged children.

Vera Lynn is to appear as a guest star in the new Lew & Leslie Grade pantomime, "Babes in the Wood," starring Sally Barnes and Hal Monty, set to play three weeks here at Granada Theatres commencing on Boxing Day. Miss Lynn, who has been resting for some months after her U. S. trip and long run i the musical, "London Laughs," is to play 12 weeks' vaude next year. During December she will play a few dates in Holland and Denmark.

#### **COL PIX SPENDING ON** BRITISH PROD. HEAVY

London, Nov. 30.

Max Thorpe, managing director of Columbia Pictures in Britain, who returned here from N. Y. last or Columbia Pictures in Britain, who returned here from N. Y, last week, reported that a considerable slice of the Col's \$10,000,000 allocated to finance independent production will be spent in this country. Apart from releasing all Warwick Productions pix latest, "A Prize of Gold," is due for 1955 release), Columbia will also distribute David E. Rose's Coronado production, "End of the Affair."

In production are two other pix for Columbia release. One is "The Prisoner," starring Alec Guinness, and the other, "Deadlock," a Mike Frankovich production. Two more Warwick pix for Columbia are scheduled for next year. Both will be in C'Scope and Technicolor. They are "Safari Story" and Cockleshell Heroes."

### Liquor Plugs Banned

From Mex Newsreels
Mexico City, Nov. 23.
All liquor publicity is totally
banned from newsreels with the
enactment of the new federal sanitary code. This ban is about the
same as that which applies to radio-ty. However, with the latter
rum may be ballyhooed on the air
retween 10 p. m. and 6 a. m. because the code considers that
youngsters don't get air shows durCommercials in newsreels are
ing that time. But it feels that the
moppets see newsreels all the time.
also limited, but not more than
15% of a reel's running time.
None can be on the screen for
longer than 20 seconds.

#### Franco-Italo Confab Keeps Co-Prod. Pacts In Force Till March

In rorce iii march

Paris, Nov. 23.

The ninth Franco-Italo parley on film accords ended after a four-day confab between Jacques Flaud, head of the Centre National De La Cinematographic here, and Eitel Monaco and Nicolas De Pirro, repping the Italo government and film industry. Meeting decided on a suspension of any agreement until after the Italian government votes its new Film Aid Laws. Thus, the accords on coproduction have been kept in force until next March and the regular film agreements until Dec. 31, 1955.

Uncertainty about coproduction has come about because of changes in the Italian attitude towards the treatment of this type of pic. The Vatican has openly questioned the content of these films, and Italo thesps are beginning to balk at the great number of French actors being used. Some French producers think the aim of the setup, which was primarily to take advantage of double backing and aid for producing prestige films, has not worked out so well. Too much hybrid and mediocre production is blamed. The coming changes in the Italo Film Aid Laws, still unknown, has kept the accords in abeyance.

Meanwhile, doubt prevails with

known, has kept the accords in abeyance.

Meanwhile, doubt prevails with many production companies here as to the outcome of numerous proposed films i the accords are stalemated. Franco-Italo films are still the basis of the big specs, now enjoying public favor here. Six out of the top 13 Gallic grossers last year were coproductions. So it looks as if the setup would not be curtailed. Restrictions are on the way, however, and there likely will be an industry self-regulating censorship committee

on the way, however, and there likely will be an industry self-regulating censorship committee in Italy as has recently been formed here by the Syndicat Des Producteurs.

Certain difficulties, such as Franco-Italo pix, produced in Italy, getting sheared before they are sent here for dubbing, are also being looked into. Exchange of films, including coproductions, is usually about 50 for each country with Italy in for about 7% of the French gross on its straight pix and France tapping about 12% of the Italo market.

Also discussed, according to Flaud, was the setup of IFE as a Gallic distrib outlet in the U. S. This will be the forerunner of more intense foreign distrib cooperation with each country helping the other in spots where they have the strongest setups. This may go into effect in N. Y.

#### Rossellini Starts On Second Opera in Rome

Rome, Nov. 23.

Roberto Rossellini began rehearsals last week on his new operatic stint, direction of Ildebrando Piszettl's "La Figlia Di Iorio," based on a play by Gabriele D'Annunzio. Opera preems Dec. 4 at the Naples' San Carlo Opera House, where Rossellini's previous operatic effort, "Joan at the Stake," with Ingrid Bergman, also opened late last year.

with Ingrid Bergman, also opened late last year.

Miss Bergman joins her husband from London, where both have presented "Joan." Immediately following the Naples preem, the Rossellinis embark for Barcelona where a series of performances of "Joan" are skedded; then move on to Sweden and later to Belgium, ereturning to Rome next April. Latest Bergman-Rossellini pic, "Fear," is already being released in Germany where it was made.

# or Plugs Banned From Mex Newsreels Two Yank Musicals Plus Routine Pantos for Scot Year-end Season

Brit. Trades Council Asks Less Sex in Pix Stockton-on-Tees, Eng., Nov. 23,

Stockton-on-Tees, Eng., Nov. 23.

The British Trades Union Congress will be asked to approach the large cinema circuits with an appeal for more restraint on films of sex, crime and violence. A meeting of Trades Council officials and local bodies passed resolution condemning films of sex, crime and violence as "having a degrading effect on the character of those who see them."

T. A. Westwater, council chairs.

see them."

T. A. Westwater, council chairman, said it was now a more topical issue because of the national agitation against horror comics.
"There is no question that these films have an effect on children's minds," he said. "We think that when so much money is spent to try to educate people to a decent standard, others ought not to be allowed to upset that standard."

# **WB Into German** Pic Import, Prod.

Frankfurt, Nov. 23.

Frankfurt, Nov. 23.

Warner Bros. in Germany has just setup Warner Bros. GmbH, a German eompany whose business it will be to produce German films and import films from Italy and France for Warner release in Germany. With the limitation set on the number of U. S. films each major company can release and release in Germany. Warners has from 20 to 24 of its own pictures set, for release here on its 1954-55 schedule. This number can be considerably increased via new German company, not restricted solely to WB California product.

Move emulates Columbia, which

solely to WB California product.

Move emulates Columbia, which has had a success in Germany due to producing German pix and importing other foreign films for German release. This is called Columbia GmbH. It has worked out beneficially in relations with the German exhibitors to offer home-made features as well as those brought in from California. Columbia is planning a 60-40 split on its 1955 schedule of Hollywood and European films, in Germany.

#### VARIETY TENT BACKS 'STAR' LONDON PREEM

London, Nov. 23.

An attempt to emulate the Holly-wood spectacular style preem is to be made next year by the London tent of the Variety Club, when it sponsors the first night of Warner Bros." "A Star Is Born," to sid the Actors' Corphanage Actors' Orphanage.

Actors' Orphanage.

Every available star is being recruited for mass personals, the scene inside and outside the theatre will be described by a corps of expert commentators, and there will be the familiar showmanship rimmings of searchlights, etc. The premiere is skedded for the end of February or early March at the Warner Theatre.

Meantime, James Carreras, Chief Barker of the tent; has accepted an invitation to serve in that capacity in 1955, subject to confirmation by the new crew to be chosen at the election night dinner next Wednesday (1). About 20 members of the tent allowed their names to go forward as potential crew mentions.

go forward as potential crew members at the nomination lunch, including Ben Henry, Max Thorpe, Kenneth Hargreaves, Tom O'Brien, M.P., and Nat Cohen.

#### Rattigan Plays to Aussie

Rattigan Plays to Aussie

London, Nov. 23.

An Australian tour of two Terence Rattigan plays, "The Sleeping Prince" and "Separate Tables," has been set via a deal closed last week between Garnet Carroll and H. M. Tennent. The tour opens April' 9 with Ralph Richardson and Meriel Forbes playing the Olivier-Leigh roles in "Prince" and the Portman-Leighton parts in "Tables."

Sybil Thorndike and Lewis Casson, who are already in Australia, will join the company.

Glasgow, Nov. 23.

Two American musicals and the isual routine crop of pantomimes make up the 1954 yearend festival season in Auld Lang Syne theatres. The U. S. musicals are "South Pacific," with Patricia Hartley and Nevil Whiting, at the Empire Theatre, Edinburgh, and "Guys and Dolls," which will play both Glasgow and Edinburgh. The one British musical is "Love from Judy," in which Jean Carson, now in the U. S. for Max Liebman tv dates, will star at the Lyceum, Edinburgh, opening Dec. 14.

Empire Theatre, Glasgow, returns to revue policy, presenting "Wonderful Time," a twice-nightly show with Dickie Valentine and Bonar Colleano. Supporting vaude acts will be changed fortnightly.

Howard & Wyndham, Anglo-Scottish theatrical group bossed by Stewart Crulkshank, holds almost a monopoly in the pantomime field, with traditional juve shows at Edinburgh, Aberdeen, Glasgow and elsewhere. H. & W. have also signed up majority of the Scotcomedians, linking them in pairs and some unusual teamings. For instance, Jimmy Logan, young comedian (nephew of Ella), is sharing the lead with Duncan Macrae, legit comedy actor, at the Alhambra, Glasgow, and Alec Finlay makes his debut as a pantomime Dame alongside Stanley Baxter at Theatre Royal here.

Two senior comedians, Harry Gordon and Jack Radcliffe, are

makes his debut as a pantomime Dame alongside Stanley Baxter at Theatre Royal here.

Two senior comedians, Harry Gordon and Jack Radcliffe, are coupled in "Dick Whittington" at the King's Theatre, Edinburgh, while Dave Willis, bankrupt comedian making comeback to gaicoin, makes his bow as a pantomime Dame at His Majesty's Theatre, Aberdeen, where he will share top with Jack Anthony, Scot comedian currently on an American-Canadian tour. Robert Wilson, tenor (and also in U. S. currently), tops at the Tivoli Theatre, Aberdeen, where a revue will be staged over Christmas and New Year, with Johnny Victory as comedian.

Fraser Neal, designer-impresario, is putting in a Christmas pantomime with Irish comedian Billy Stutt at Galety Theatre, Ayr, and another with Glasgow comedian Pete Martin at Her Majesty's, Carlisle. Fred Collins Productions will stage a pantomime with Denny Willis and Don Arrol at the Pavilion, Glasgow. Resident shows are set for smaller theatres, including an all-Scotch production at the Metropole here. Perth Theatre Co. will revive the Brandon Thomas farce, "Charley's Aunt."

First arena-style pantomime oice in Scotland is set to open at Murrayfield Rink, Edinburgh, Dec. 17. It is "Humpty Dumpty on Ice." presented by Holiday On Ice (Gt. Britain) Ltd.

#### HOYTS' NET \$710,176 FOR LAST FISCAL YEAR

Sydney, Nov. 23.
Major pix chain, Hoyts, has turned in an increased profit for the year ended last June 30. Net adds up to \$710,176. Trading profit rose by \$44,877 to \$897,440, before was by \$44,877 to \$897,440, before depreciation. Common shares receive the biggest slice of the profit of \$322,875. Accumulated profits of previous years provide a further \$225,000.

Biggest common shareholding in the Hoyts circuit is reputed to be 20th-Fox.

#### Wilson Barrett Rep Co. Mulls Canadian Tour

Edinburgh, Nov. 23.
The Wilson Barrett Co., stock group, is mulling a tour to Canada. Wilson Barrett, actor-manager and head of company, said he will fly to Canada Dec. 10.

"I am taking a holiday but will also look around for theatres," he barrett group has run seasons of repertory at Glasgow,

and the sarrett group has run sea, sons of repertory at Glasgow, Edinburgh and Aberdeen legit theatres for the last decade. Company has been a "nursery" for many thespers who have since made names in films and on the

histage.

Barrett is a grandson of the noted thesper of the same name, treator of "The Silver King" and "Claudian."

# **High Grossing Films Mark** 1953-54 In France; U.S. Gets 35% of Coin

Paris, Nov. 30.
The 1953-54 film season saw a big increase over '52-253 grosses in France. In the Paris area alone, 81 films passed, the \$60,000 mark for each, with only 59 passing this sum a year ago. Of the \$120,000,000, gross, France took 52%, the U. S. 35% of the total, Italy, 7%, and England 4%, with remainder split among the smaller countries.

ries.

Of the 21 top films in Paris, 13 were Gallic, six American, one English and one Italian. Among the French leaders were eight coproductions. The seven key cities of the provinces (Bordeaux, Lille, Lyon, Marseilles, Nancy, Strasbourg, Toulouse) had 46 pix topping \$60,000 with 14 of them American among which were four ican among which were four C'Scope films.

rean among which were four C'Scope films.

The biggest receipts in Paris went to Sacha Guitry's historical opus "Si Versailles M'Etait Conte" (If Versailles Were Told To Me") which grossed \$900,000. Next was the C'Scoper "The Robe" (20th) with \$486,000 followed by "From Here to Eternity" (Col) at \$411,000. "Quo Vadis" (M-G) got \$390,000 while Franco-Italo color spec, "Lucrece Borgia," took in \$366,000. "Moulin Rouge" (UA) counted as an English pic and grossed \$354,000. "Roman Holiday" (Par) was in for a sölid \$324,000. Thus, of the top seven moneymakers, five were Yank pix.

Two U. S. Pix on Second Group

were Yank pix.

Two U. S. Pix on Second Group
In second batch of \$150,000 to
\$300,000 grossers were "Peter
Pan" (RKO) and "Sangaree"
(Par), the only 3-D grosser. Italo
"Bread, Love and Fantasy" was in
as well as Franco-English "Monsieur Ripois." Some others were
"Touchez Pas Au Grisbi" (Don't,
Touch the Coin), two Eddie Constantine pix, "Les Femme S'En
Blancent" (Dames Get Along) and
"Cet Homme Est Dangéreux"
(This Man Is Dangerous).

"Cet Homme Est Dangereux" (This Man Is Dangerous).

In the provinces the important ones again were "Versailles," "Borgia" "Eternity," "Vadis," "Robe" and "Moulin." Others took in such long runs of the previous year, "Little World of Don Camillo," "Greatest Show on Earth" (Par) and Marcel Pagnol's "Manon. Des Sources" and another Fernadel comedy, "Mam-Zelle Nitouche," with Pier Angeli.

#### U.S. Tele on Wane As Threat to Picture Biz. Sez Schlesinger Chief

London, Nov. 30.

London, Nov. 30.

Impressions of the show biz scene in the U. S. were given to a VARIETY reporter here by Jack L. Stodel, director of the Schlesinger Organization of South Africa, before he left for home. He sailed for Johannesburg via the Edinburgh Castle last Thursday (25).

"Your best picture theatres," he observes, "are fine, but your sond-class ones are mediocre. Sound is not always good while screen illumination is variable. Legit theatres are, in the main, drab and give the impression of deterioration. They appear to be quite good for intimate-type shows.

"Although I believe there are unlimited possibilities for development of television, I feel it has reached its limit so far as competition with the motion picture industry is concerned, and as long as the studios continue to provide the better type of production."

as the studios continue to provide the better type of production.

"I am certain the picture theatre will win back a great deal of the patronage it lost to television. Al-ready there is evidence that for-mer video enthuslasts now only switch on for every special pro-grams.

was most impressed with New "I was most impressed with New York's wonderful restaurants and night clubs," Stodel commented, "but regretted my valu search for a good old-fashioned variety bill in central city theatres." During his crosscountry travels, Stodel recorded favorable impressions of Washington and San Francisco.

cisco.

He met with many industry toppers including Barney Balaban, Spyros P. Skouras, Sam Goldwyn, George Weltner, Murray Silverstone, Arnold Picker, Wolfe Cohen and Al Daff.

#### Olivia DeHavilland Set For German-English Pic

star in "The Mysterious Rose," two-version film, shooting in German and in English, which starts roll-ing in Europe next August.

ing in Europe next August.

Director Gottfried Reinhardt acquired the rights to the script, based on the prize winning novel by Alfonso Fonseca, from Vienna's Paula Wessely Film Productions. Reinhardt went to New York earlier this month to set details of the deal. He will handle the writing of both versions. Shooting, in color, will be done on locations at Gieselgasteig, Sicily and Vienna.

# **BFPA Asks Info** On British-Lion

A deputation from the British Film Producers Assn., which went to the National Film Finance Corp to seek information on the new company to be set up to run Britcompany to be set up to run Brit-interests of British producers, it was desirable that there should continue to be at least a third ma-jor distributing company. This viewpoint was agreed by Sir John Keeling and David Kingsley, chair-man of the NEFC.

Keeling and David Kingsley, chairman of the NEFC.

According to an official report, there was also a wide measure of agreement on the scope of the activities by the new company. British Llon is now operated by a receiver and manager appointed by the NFFC and when the appointment was made, it was stated in the House of Commons that the new outfit would not be able to participate in production.

There is still some obscurity in this connection as it is generally believed in local trade circles that the new company will be able to perform the normal functions of a distribution organization and it is generally believed in local trade circles that the new company will be able to perform the normal functions of a distribution organization and be discounted at the banks for about 70% of the budget.

Another issue raised by the BFPA delegation concerned the future of Group 3, the company set up under NFFC auspices a few years back to encourage new creative talent in the industry. Sinch this as an experimental production unit, a considerable modification of the program would take place during he next few months. fication of the program would tak place during he next few months.

#### KOREA'S FIRST POSTWAR FILM PROD. COMPLETED

Korea's film industry will take a major step toward recovery with the coming release of "Chung Hyang" in the opinion of the few

Hyang" in the opinion of the few local critics who caught an early glimpse of the pic following the completion of shooting this week.

"Chung Hyang" is the opening effort of the recently established Tong Myong Motion Picture Co. in. a campaign to bring back pre-war levels of production. Headed by Jae Joong Kim, Tong Myong is currently tife only Korean outfli withenough equipment and sufficient funds for full scale filmmaking.

Most companies here depend on government subsidies in the form of a PIO sponsorship. Tong Myong is financed entirely by private capital.

# **MEXICO UPS DUTIES**

MEXICO City, Nov. 23:
Costs of foreign film distribution companies operating in Mexico-have had a new, if slight tilt, with the Hollywood companies bearing the brunt or about 90% of all biz. down here. Hike in import duties covers all films and publicity material, including stills.
The import duties for 35m pix is raised about 48c to \$5.44, while on 16m films it goes to \$5 from \$4.48.

# **ANICA to Study European Film Pool's Creation**

Rome, NOV. 30.

First steps towards the creation of a European Film Pool have been taken by the Italian and French film industries, Eitel Monaco, Italo production topper, revealed here last week. The head of ANICA. last week. The head of ANICA, Italian Producer's Assn., said his organization, together with the French Sindacat de Production, had agreed to form a "Comite d'Etudes et Liaison", to study the creation of a European pic pool. Germany already had been invited to participate in the committee's work while other countries are slated to be invited as work progresses.

Move was decided on during last

be invited as work progresses.

Move was decided on during last
week's Franco-Italian huddle in
Paris over renewal of the co-production and film exchange pacts
between the two countries. Pending development by the joint industry committee, the European
Film Pool also will be discussed at
the international trade talks which
hear soon in Strasbourg where a the international trade talks which open soon in Strasbourg, where a French rep scheduled to propose the formation of the Continental co-op for pix to the assembled delegates. This sideline move is known to Monaco, who however seems to place more importance for the moment on the Franco-Italian committee which is to lay the industrial groundwork. To counter any feeling that the

to lay the industrial groundwork. To counter any feeling that the European Film Pool is an anti-Yank industry -movement, Monaco emphasizes that on the contrary, relations could not be more cordial between the two industries. Also that he hopes the future will see an increase, both in number and scope, of Yank-Italian co-producti efforts, heretofare confined to a relative few projects of comparatively moderate means.

To illustrate his noint, Monaco

relative few projects of comparatively moderate means.

To illustrate his point, Monaco noted that the Italian industry would be glad to participate, even if on a smaller scale, in such U.S. sponsored full scale pix as the Warners' "Helen of Troy" and "Land of the Pharaohs" recently completed here. Both were entirely Yank packages, but using local facilities and actors.

For example, he said, in the upcoming big production, "War and Peace," now on a local producer's schedule, co-production with a U. S. company would be welcome. Monaco sees no reason why the same twin production effort hereaforer successfully tested with some U. S. indie groups would not work, on a larger scale, with one of the larger Yank companies.

#### Expelled From ACT, Pic **Director Wins Reversal**

"Chung Hyang" is the opening effort of the recently established Tong Myong Motion Picture Co. in a campaign to bring back pre-war levels of production. Headed by Jae Joong Kim, Tong Myong is currently tife only Korean outfit with enough equipment and sufficient funds for full scale filmmaking.

Most companies here depend on government subsidies in the form of a PIO sponsorship. Tong Myong is financed entirely by private capital.

Based on Korea's favorite folk tale, "Chung Hyang" is a period piece about a young noble's love for a commoner named Chung Hyang. Due to the present scarcity of film jobs, Tong Myong had little trouble collecting talent. With 25 years in the business and over 50 Korean and Japanese pictures behind him. Kyu Hwan Lee is directing from his own script. The cast list reads like a who's who of Korea's stage and screen acting world.

# West End Lively; Beau' Nice 111/6, 'Obsession' Fast 8G, 'Evil' Fancy \$11,000, 'Christmas' Wow 10½G, 3d

**Most Ambitious Mex** Pic to Cost \$342,000

Mexico City, Nov. 23.

The most ambitious pic made in Mexico by Mexicans is planned by Rodriguez Bros. top producing firm here. Pic will be widescreen and in Pathecolor, with versions in English and Spanish.

Film will cost \$342,000, new high for a Mexican pic. Rodriguez in-tends to start rolling Jan. 3. It is titled, "Monster of Crooked Moun-tain." Ismael Rodriguez is script-ing with Carlos Orellana, Rodriguez will direct.

# **Dubbing Resumed** In Rome by IFE

Rome, Nov. 23.

IFE has resumed its local dubing operations following a work stoppage of several weeks because of a strike of English-speaking dubing personnel. Strike, called by members of ELDA, local association of English-language actor-dubbers, has long held up work on English versions of a batch of Italian pix bought for American tele distribution. Dubbing operation, although not strictly an IFE one, was nevertheless supervised by that outfit, which bears responsibility for delivery and quality of copies shipped to U. S.

Faced with the need to meet a deadline on delivery, IFE recently shifted its dubbing operations to Paris where four pix are currently undergoing the lingual treatment for the Italian outfit. IFE claims it previously had made several new offers to ELDA, all of which were turned,down. Counterclaims proved unacceptable to IFE, which then interrupted negotiations.

Current work resumption was made possible by using members of a new dubbing group, made up in large part of dissident members of a new dubbing group, made up in large part of dissident members of ELDA, willing to accept the IFE terms. Currently undergoing translation is. "La Fiammata." IFE plans to process four other features in the next few weeks, thus bringing it back on schedule. Also it is planned to service Paris with one Italian pic at a time after the current four are dubbed.

#### SEEK 5% DUTY ON PIX ENTERING W. GERMANY

ENTERING W. GERMANY

Berlin, Nov. 23.

A film plan brought forward by the SPD (Social Democratic Party of Germany) has, stirred up a hassie here. Party has suggested that every foreign film (with the exception of international prize-winning films and pictures which merely shown in original form here) be subject to an import-duty of 5% of its production costs. This means U. S. film costing \$1,000,000 can only be screened here if its company paid \$50,000 in this tax. Excuse for the levy is that it is needed to protect the local film industry.

Some have held that if such a law was passed, the consequences

Some have refer that it such a law was passed, the consequences would chiefly be negative for Germany. In the first place, there are comparatively very few films which have been awarded with international prizes, and secondly, such a law would contradict the free enterprise. Moreover, it would

ternational prizes, and secondly, such a law would contradict the free enterprise. Moreover, it would probably hurt Germany's reputation badly,
Another plan of the SPD to have the best German pix of the year awarded special money prizes amounting to much more than the present Federal Film Awards. It also would give coin to domestic films winning distinction at the various film festivals.

This proposition of the SPD has stirred much controversy here. At the Berlin Film Festival, for instance, the public would be asked to vote by coupons on its favorite pix. Therefore, film of even inferior artistic quality but with nevertheless public appeal has the chance of a high rating.

Firstruns in the West End continue to maintain their lively pace, with healthy biz reported at most theatres. The Royal Command choice, "Beau Brummel," despite a critical panning, finished its opening round at the Empire with a nice \$11,500.

"Garden of Evil" looks smash \$11,000 at Odeon, Marble Arch: "Magnificent Obsession" looks to finish its opening frame with neat \$8,000 at the Leicester Square The

atre.
"White Christmas" "White Christmas" at the Plaza is terrific around \$10,500 in third session after \$11,600 for second, "Modern Times" strong at London Payllion in seventh round. The Odeon, Leicester Square, with "The Barefoot Contessa," is solid \$10,500 in third week. British-made "Divided Heart" disappointed in opening week at the Gaumont but is holding well in second with all-round press raves seeming to help,

Estimates for Last Week

Estimates for Last Week

Carlton (20th) (1,128; 55-\$1.70)— Broken Lance" (20th) (2d wk). kay \$5,500 or better. Opening

Carlton (20th) (1,128; 55-\$1.70)— "Broken Lance" (20th) (2d wk).
Okay \$5,500 or better. Opening round was \$7,400. "Long John Silver" (20th) preems Dec. 17.
Casino (Indie) (1,337; 70-\$2.15)—"Cinerama" (Robin) (7th wk).
Still halding near recent level at \$12,000. Rated good for size of house on seventh session. Stays on.
Empire (M-G) (3,099; 55-\$1.70)—
"Beau Brummel" (M-G). Reliable \$11,500, but below hopes for Command Film pic.
Gaumont (CMA) (1,500: 55-70)—

Gaumont (CMA) (1,500; 55-70)—
"Divided Heart" (GFD) (2d wk).
Around \$4,000 or less. Opening week, lean \$4,300. "Sea Shall Not Have Them" (Eros) opens Dec. 2.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Magnificent Ob-session" (GFD) Heading for nifty \$8,000. In for usual three-week

run.

London Pavilion (UA) (1,217; 50\$1.70)—"Modern Times" (UA) (7th
wk). Strong \$5,500 looms after
\$6,100 in sixth week.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Barefoot, Contessa" (UA) (3d wk). Solid \$70.500.
Second week was \$11,800. "Sign
of Pagan" (GFD) \*starts Nov. 25.

Odeon, Marble 'Arch (20th) (2,200; 56-\$1.70)—"Garden of Evil"
(20th). Heading for sock \$11,000
or better. Continues on.

Plaza (Par) (1,092: 70-\$1.70)—

Plaza (Par) (1,092; 70-\$1.70)— "White Christmas" (Par) (3d wk). Holding firmly near smash \$10,500 after \$11,600 in second.

Ritz (M-G) (432; 50-\$1.70)— "Rogue Cop" (M-G), Only average \$2,200.

studio (APT) (600; 30-\$1,20)— 'Living Desert' (Disney) (27th wk). Over \$2,700, excellent for length of run.

Warner (WB) (1,735; 50-\$1.70)—
"Ring of Fear" (WB): Fair \$3,500
or near. "Carrington, V. C." (IFD)
preems Dec. 9.

#### Brit. Film Earnings In England \$1,250,000 Over '53 in Third Quarter

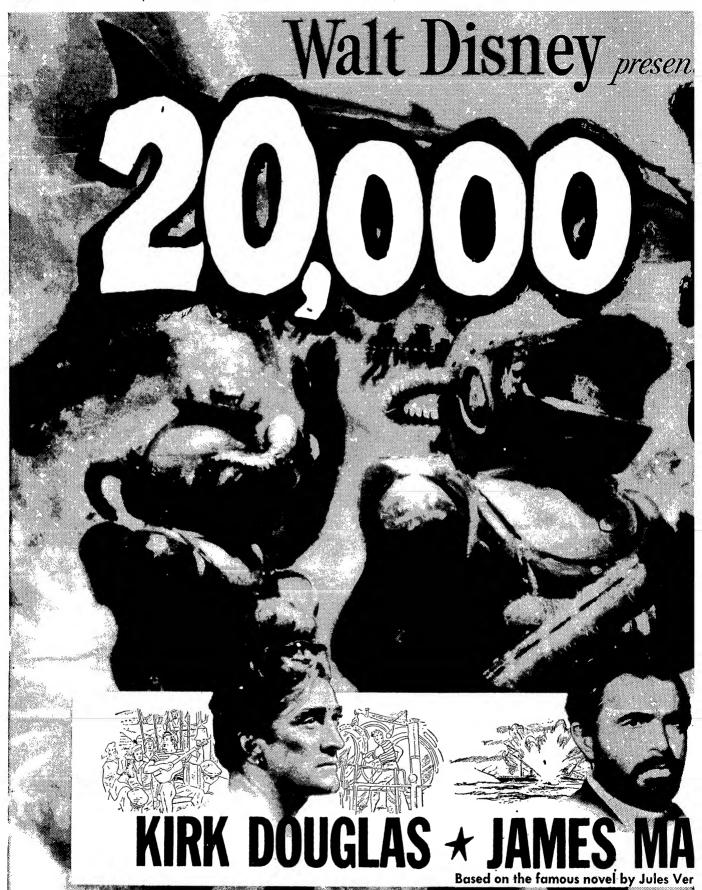
Earnings of British pix in the domestic market during the three months ended last. Oct. 30 soared to over \$5,600,000, more than \$1,250,000 above the corresponding period last year. Figures are released by the British Film Production Fund; the company which operates the Eady levy. It reported that for that quarter there will be a bonus distribution equalling 23% of the gross.

23% of the gross.

Up to last Oct. 23, when a lower rate of Eady contribution was levied on film theatres, the income to the fund equalled \$1,596,000. A higher rate came into operation Oct. 24, under the recent industry settlement.

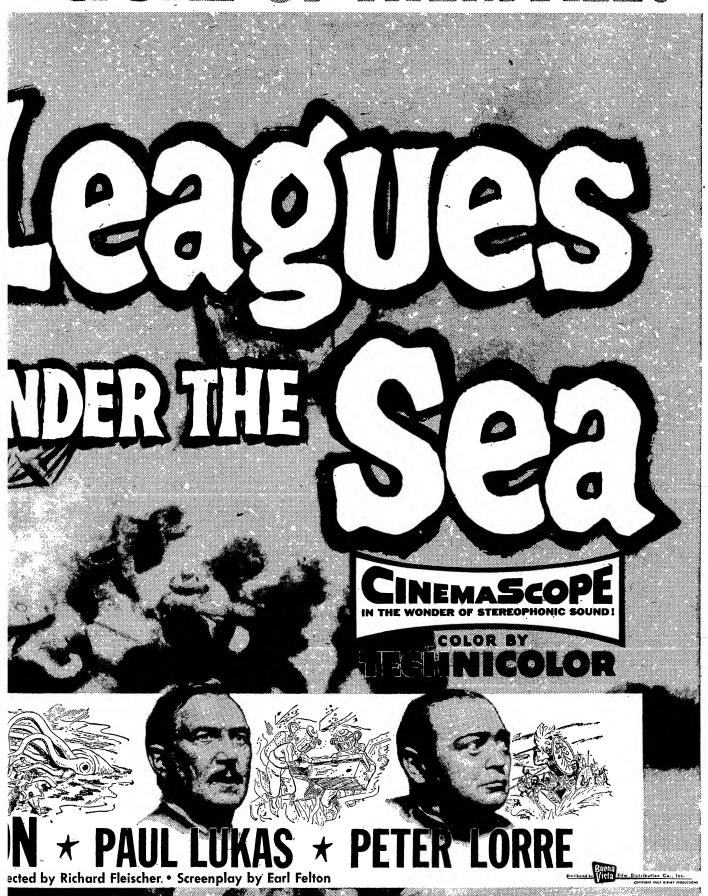
In previous years, with a higher levy and a lower overall gross, the distribution to producers has ranged from 30-40%. This subsidy is also collected by British quotapix made and financed by American companies.

# THE MIGHTIEST MOTION



OPENING CHRISTMAS.

# PICTURE OF THEM ALL!



ROM COAST-TO-COAST

# Rhoden's Broad Policy Changes; Favor Incentive for Execs And Research Into Public, Promotion

A four-point program to build boxoffice, paced by a \$500,000 advertising research fund was outlined by Elmer C. Rhoden, new prexy of National Theatres, at cor pany first divisional convention 1952. Rhoden told 89 dele-

gates assembled in circuit's home office he wants the fund to carry ut research work in field of pronotion, advertising and direct selling of pi

Other three points outlined in speech were:

Organization of a traveling caval-cade to be brought to all key cities, to dramatize development of in-dustry in its 50-year history, cavalcade to be staged through co-operation all Hollywood studios as well as local theatre owners;

well as local theatre owners;
Creation of incentive plan for
theatre managers, district managers and department heads. This,
sust be approved by stockholders
and would supersede former periodic drive bonuses. Rhoden declared he favors Sears Roebuck
plan whereby employes are given
chance to invest in company;

chance to invest in company;

Compliance with consent decree
by Jan. 1 by which time company
would be in position to request.
Dept. of Justice approval for acquisition of additional theatres.
Purchases have been held in
abeyance because of Government
freeze,

Photography.

Rhoden explained that research program would determine relative values of presently-used advertising media; value of premiums; recreational habits of potential customers, proper admission prices.

Other speakers, included Fox West Coast prexy John B. Bertero; merchandising chief. Andy Krapp-man, and film buying head Bert Pirosh who said forthcoming prod-uct is five-to-one better than last

# Sell Each Film By Itself, WB's **New Latin Plan**

New system of marketing pic-tures in Latin America has been established by Warner Bros, inter-national department. At a recent established by Warner Bros. international department. At a recent sales confab in Mexico City attended by all Warner managers from South and Central America, WB international prexy Wolfe Cohen told sales staffers to sell each picture individually on its merits after it has been screened locally in each territory. This is a departure from the block-booking method formerly employed whereby a group of pictures or an entire season's lineup was sold at one time.

time.

According to WB, the new policy will enable both the sales force and exhibitors "to properly evaluate each release and determine its fullest possibilities as to best theaire, playdates, admission prices, and type of promotion campaign."

Cohen declared that "in the future we still not self-any arbibition."

Cohen declared that "in the fu-ture we shall not ask any exhibitor to buy any picture before it is available for screening." The new, policy will be instituted with pic-tures recently delivered to the ter-

#### Cleveland Houses Sold

Cleveland Houses, Join Cleveland, Nov. 30, Loew's Park and Granada, two of largest neighborhoods in Cleveland, were sold by the chain last week in transactions totaling \$850.000. Built in 1922, the 3,200-scated Park was acquired for \$250.000 by the Park Amusement, Inc., headed by Meyer B. Fine, chief of Associated Theatres, Inc.

Fine also represented the newly-formed Granada Amusement, Inc., which leased the 2,200-capacity Granada for 20 years and a total rental of \$600,000.

#### Zenith Seeks Speed

Washington, Nov. 30,

Washington, Nov. 30.
Zenith Radio \*bof Chicago
moved yesterday (Mon.) to
force a decision on toll television from the Federal Communications. Commission which
has been putting this off for
same years. The new Zenith
petition supersedes one filed
in 1952.

A considerable portion of the latest Zenith brief argues' the "benefits" to the video i dustry that would flow from an FCC go-ahead

# **Kome-Toll Busy Telling Exhibs** They're Wrong

Proponents of subscription-ty are launching on campaigns designed to create a favorable atmosphere for toll-ty when the Federal Com-munications Commission gets around to holding hearings on payar-as-you-see.

Latest pr. pitch comes from Zenith, which has circularized the broadcasters with a three-page letter pointing out the advantages of fee-tv and the fallacy of the exhibs arguments against it.

hibs' arguments against it.

Earlier, Telemeter's Carl Leserman said he would contact all the exhibs he could to convince them that they could work with Telemeter or should at least let someone else work with it.

Theatremen have banded together to fight toll-tv. Group of Allied and Theatre Owners of America officials has engaged in sharp exchanges with Zenith prexy Eugene McDonald. Exhibs have emerged as champions of free television and can be expected to urge the FCC to stick to its traditional policy of "the free air." McDonald has ridiculed the exhibs' position, pointing out that they previously and vigorously fought regular commercial tv. all down the li

No one knows for sure just when the FCC will get around to calling the toll-tv hearings. However, observers are noting the divergence of views between Matthew Fox's petition before the FCC and the petition filed Monday (29) by Zenith. Whereas the latter wants immediate authorization of the service for all stations, Fox's bid is based on the plight of the ultra high frequency broadcasters. Fox asked, that, for the first three years at least, toll-tv be restricted to the uhf outlets only. It's not known what position Telemeter will take at the hearings.

Attitude of the film companies No one knows for sure just when

will take at the hearings.
Attitude of the film companies before the FCC hasn't jelled, even though the experience of Telemeter at Palm Springs is seen as a straw-in-the-wind. According to Louis N. Ridenour, Telemeter opard chairman, the system had to call off-sits test run due to its in-bility to get first-run features from the studios. He blamed this attitude on exhib resistance.

attitude on exhib resistance.

There is every indication that, whereas indie producers may be considerably interested in the toll-potential, the major studios tren't eager to show their hand. I Lichtman, 20th director of sales, mly last week told Vaniery that his company wouldn't make available films for fee-ty 'unless' recred to."

Companies' efficiency

orced to."

Companies' attitude is very much tinged by a doubt that payis-you-see can be made to work conomically. There is, however, considerably more interest in the dea among distrib exces than they will let on in the face of such decrmined exhibitor opposition.

Chief Barker George Hoover on the road currently for talks in Mil-waukee and Minneapolis, thence back to Washington,

#### Veteran Producer Samuel Goldwyn details his views on

Quality Pix Product Cashing in on TV'
Quantity Huckstering

an Interesting editorial feature In the

49th Anniversary Number of '

> VARIETY DUE SOON

# Canada's Exhibs Echo U. S. Gripes

Scathing attacks on film distributors alleged current practices involving too many high % and/or roadshow films, this necessitating advanced admission prices, keynoted the annual meetings here of coast-to-coast Canadian exhibitors Smalltown operators were particularly vehement, claiming that, on top of expensive widescreen equipment expenditure, upped admish prices, would drive them out of business and there would be no hope of even getting back that "lost audience" exhibitors are so anxious to recover.

anxious to recover.

Several delegates to the meeting of the Motion Picture Exhibitors Assn. of Canada presented bitter protest and criticism, this incorporated in a resolution to the Motion Picture Council of Canada for immediate action, including an appeal to the Federal government.

appeal to the Federal government.

Exhibitors will also strenuously fight the proposed move of the Composers, Authors and Publishers Association of Canada to raise its music fees for 1955-56 and will carry the battle to the Copyright Appeal Board to prevent the upping of a tariff that has remained unchanged for the past three years. Delegates appointed N. A. Taylor to consolidate the exhibitors' fight against the music performance pool with Taylor promised adequate financial support in the assembling of a top legal battery. The CAPAC claims should become an obligation of the producers and not be levied on the exhibitors, it was the general feeling of the meeting.

(Present annual CAPAC fee is 100 fight and 100 feels and

(Present annual CAPAC fee 10c.per seat for 499 and under; 12c for 500 to 799; 15c for 800 to 1,599; 20c for 1,000 seats and over.)

### **Amusement Stock Quotations**

(N.Y. Stock Exchange) For Week Ending Tuesday (30)

	1954	Week	ly Vo	l.Weekly	Weekly	Tues.	Change
High	Low		100s	High	Low	Close	for week
221/4	141/2	Am Br-Par Th	433	221/4	20%	213/4	+1
85	415%	CBS, "A"	27	841/2	791/2	791/2	<b>—5</b> ½
851/4	411/2	CBS, "A" CBS, "B"	6	841/2	811/2	811/2	-33/4
333/4	193/4	Col. Pix.	18	315%	297	31	+ 1/2
181/8	91/4	Decca	267	175%	16	161/8	-11/4
681/2	463/4	Eastman Kdk.	92	~72	68%	691/2	+11/4
191/8	131/4 -	Loew's	196	181/4	173/4	173/4	- 3/4
101/2	10 1/8	Nat. Thea.	120	9	87/8	87/8	- 1/4
367/8	26½	Paramount	90	36	351/4	3538	- 58
391/8	28		132	391/8	38	38	3/8
381/2	221/2	RCA		381/8	371/2	373/4	- 3/4
7	27/8	RKO Picts		63/8	61/8	63/8	+ 1/4
91/2	41/2	RKO Thea		93/8	91/4	91/4	— ½
57/8	3	Republic	65	53/8	5	5½	— ½·
133/4		Rep., pfd		133/4	125/8	125%	
20	111/8		85	1978	19	191/8	
293/8		20th-Fox	254		281/8	287/8	
	181/2		25	321/8	301/2	301/2	-13/4
81	633/4	Univ., pfd.	*70	80	791/8	80	+1
	13%	Warner Bros.		191/4	187/8	19	$+\frac{1}{2}\frac{1}{4}$
96	637	Zenith	126	96	861/2	863/4	-21/4
		Americ	an Si	ock Exc	hange		
6	358	Allied Artists	46	47/8	41/2	41/2	- 3/a
103/4	10	All'd Art., pfd.	9	103/a	101/4	101/4	
157/8	91/8	Du Mont	210	151/8	141/4	147/8	
15	113/4	Technicolor	139	151/9	14	143/4	- 1/4
33/4	23/	Trans-Lux	9	33/8	31/4	31/4	= 3/8 = 1/4
		Over-th	e-Coi	ınter Se	curitie <b>s</b>		
					Bid	Ask	
Capit	ol Rec	ords			131/4	14	
					31/2	4	
Ciner	ama I	nc			. 13%	17/8	<u> </u>
Cinerama Inc.			43/8	47/8	x		
Polaroid				4914 .	511/2		
Skiat					21/2	3	
U. A.	Theat				143/4	16	+ 1/2
Walt	Disney					23	+13/
		(Quotations f	urnish	red by Dr	eyjus &	Co.	- 3

### **Canadian Pioneers Honor 3 Vets**

#### Musical Director, Film Critic and Film Exhibitor Get Plaques in Toronto

By ROBERT A. McSTAY

By ROBERT A. McSTAY

Toronto, Nov. 30.

Named by The Canadian Picture, Pioneers as the film industry's "Man of the Year" in this country, Jack Arthur, who has been in every branch of show business for the past half-century the is currently producer of the annual Canadian National Exhibition 24,000-seater grandstand show, plus his weekly trans-Canada tv series, "Mr. Show-business") was tendered a banquet and heard glowing tributes paid his activities from the last of the showboat and minstrel days up through his years in the film industry as musical director and producer of stage presentations for Famous Players (Canadian).

Also honored at the banquet in

Interest and local care is 10c.per seat for 499 and under; 12c for 500 to 799; 15c for 800 to 1,599; 20c for 1,000 seats and over.)

To obviate the present pressing possibility that many of the smaller exhibitors will be forced to shutter—and deprive their communities of film entertainment—delegates approved the formation of an industry group to establish a new public relations program, with its cost per theatre coming up for immediate future discussion.

Arch Jolley, secretary-manager, reported that a request to have cost of premiums deducted from admissions when computing the 1242% tax was made to the Government's Treasury Dept. but refused. The Assn. also took up with publishers of Canadian city dailles the matter of non-theatrical advertisements appearing on theatrical advertisements appearing on theatrical advertisement pages. (The Toronto Telegram, Canada's second-largest afternoon paper, today (30) commenced a new daily consolidated two-page amusement, section.)

Concerning failure of some small town and lesser city exhibs to dress up a performance, Morris Stein, veep of MPTAO, pointed out to delegates that old-fashioned methods won't do and that the small screen is out. He said: "If you don't run size, you are mot a showman and defeating an investment. Put in a big screen and fill it with pictures. This sense of show-maship must guide you."

On subject of a public relations plan, Dick Mai smalltown chain caking the properties of the film endoustry of the smaller theory was howman and defeating an investment. Put in a big screen and fill it with pictures. This sense of show-maship must guide you."

On subject of a public relations of the control of the film endoustry is a performance, Morris Stein, veep of MPTAO, expendent of the properties of the control of the control of the

Cousins of Washington, who was a dancer with Publix units when she was introduced to Arthur by Lester Allen, who stayed to do the choreography and dance direction of a Junior League revue that Arthur, was producing in Toronto and married the guy); their three sons; and Arthur's daughter, Mrs. Helen Mc-Clintock, who was secretly brought. up from New York by the Picture Pioneers to surprise him at the head table.

head table.

Re other two who got plaques:
(1) Charles Stephenson, dates from 1911 imported to Canada and exploited such early pictures as "The Whip" and Mabel Normand's "Mickey"; (2) Will McLaughlin became Canada's first film critic i 1916 with The Ottawa Journal. His award marked the first time Canadian Picture Ploneers have singled out a newspaperman for citation.

#### World's Largest Drive-In In Hartford—2,010 Cars

In Hartford—2,010 Cars

Hartford's City Council will not officially protest construction of the world's largest drive-in theatre in the North Meadows section.

Efforts were defeated, by a vote of six to three, to have the Council membership oppose an application by A. J. (Jack) Bronstei president of Meadows Drive-i Theatre Corp., now pending before State Police Comissioner John C. Kelly.

Both the Council majority and former Mayor Thomas J. Spellacy's Committee on Development of the North and South Meadows, pressed the belief that the city was powerless to halt the outdoor venture in favor of preserving the acreage for more tax-productive industrial development.

Bronstein, who also heads the East Hartford Family Drive-In Theatre Corp., South Windsor, Conn., is planning an expenditure of \$500,000 on a 2,010-car capacity drive-in. Features unduplicated in the Connecticut drive-in field will include children's lyagrounds.

Sal Adorno Jr., building 850-car drive-in south of Middletown, Conn., for 1955 opening. Son of Sal Adorno Sr., gm. of M&D Theatres, was formerly associated with the local theatre circuit.



OTTO PREMINGER presents OSCAR HAMMERSTEIN'S

HARRY BELAFONTE · DOROTHY DANDRIDGE PEARL BAILEY · OLGA JAMES · JOE ADAMS

Produced and Directed by OTTO PREMINGER

Books and Lyrics by OSCAR HAMMERSTEIN, 2nd Screen Play by HARRY KLEINER

CARMEN JONES Color by DE LUXE CINEMASCOPE

from 20th Century-Fox

"It's a pleasure to do business with 20th!"

# South Africa Okay Leaves C'Scope Shut Out Only in Indonesia

Elimination of restrictions barring the importation of Cinema-Scope equipment into South Africa leaves only a single country—Indo-esi—without any showcases for the widescreen process.

nesi—without any showcases for the widescreen process.

Although the Indonesian problem, is tagged an economic one, it's felt at 20th-Fox that the continued nixing of import permits has political implications as well.

CinemaScope is expected to bow in South Africa within another week or two, "The Robe" starting off the parade of C'Scope releases. According to Murray Silverstone, 20th-Fox International topper, the only condition imposed by the South Africar government in lifting the import ban was that the equipment would be licensed to anyone who wanted it. 20th has its own chain of theatres in South Africa.

Current CinemaScope installations abroad run to about 2,000 with a good many more on order. Silverstone said that 1954 would be a record year for 20th abroad "despite the drubbing we are taking in Britain."

Silverstone said that 1954 would be a record year for 20th abroad. "despite the drubbing we are taking in Britain."

It's pointed out that, despite 20th's falling out with the J. Arthur Rank Organization and its subsequent with the the the inde-Arthur Rank Organization and its subsequent swing to 'the independents, the '20th earnings in Britain are running fairly close to last year's figures. Ironic aspect of this situation is that the first '75 CinemaScope equipments into Britain were shipped by 20th from the U. S. and went straight to the Rank circuits. Latter aren't makers are expected of it at the ing any extensive use of it at the

noment.
Had the 75 units gone to the indies at the start, 20th's position in the British market would be a lot stronger today, company exception.

Differences between 20th the question. observe. Differences between 20th nd Rank arose over the question of extended playing time for the CinemaScopers, with Rank exces sticking to their formula of yanking every film after a weeks run regardless of its b.o. 20th can't'see the sense of such a polley and is now permanently committed to the indie routing.

#### OLDSTERS GET BREAK

Over-65s With Carte d'Identite Save Two Bits

Boston, Nov. 30.

Stanley Sumner, manager of the University Theatre, in neighboring Cambridge, has arranged with the city's Community Services Committee for the elderly to admit "senior citizens" (over 65) to the theatre at a 25c reduction on all tickets. (House is scaled at 40 to 65c.) In order to take advantage of the plan oldsters must register with either the city's Recreation Department or the Community Services and obtain an identification card. Plan, believed to be the first of its kind in the country, is set up to allow oldsters, retired or living on reduced or fixed incomes the opportunity to attend the pix occasionally.

The Cambridge Chronicle editorially applauded Sumner for his thoughtfulness (and showmanship) tabbing him the "statesman of show business." Boston, Nov. 30

#### Buy, Don't Build

film entertainment via new driveins. Berk maintains that, many areas can use conventional netatre. He noted that the builders of the new Cross County Shopping Center in the Westchester area of New York attempted to obtain financing for a hardtop but were turned down. Berk said there was a "terrific" call for drive-ins and as a cramble for locations where zonores licenses could be obtained. The demand for drive-in properties, he said, was country-wide. Except for closed-down theatres in run-dow neighborhoods and those converted for other uses. Berks feels that "many theatres that are closed will be reopened eventually." As an example of the demand for theatre leases, he pointed to Harry Brandt's takeover of three former Loew's houses and the acquisition by other chains of theatres formerly operated by the major circuits. Latter, under consent decree stipulations, had to divest certain of their houses. Continued from page 7 =

#### Sports in Theatres

Sports in Incarres
Robert A. Hall, former chairman of the National Collegiate Athletic Assn. tv committee, reemphasized his organization's deep interest in theatre video via a televised airing of his views on ABC-TV last Monday night (29). There was a "but—"

was a "but—"
He said that the committee repeatedly encouraged use of theatre tv in college football, but he felt that since the viewer is more comfortable at home and won't go to the stadium, "then he won't go to the theatre either."

#### **DIXIE BOXOFFICES** JUMP WITH 'XMAS'

Atlanta, Nov. 30, Paramount's "White Christmas" chalked up \$9,553 at the Fox Theatre here last Thursday, Thanksgiving, establishing a new single-day's high for the house. Film was unusually strong at various other spots in the south upon opening the same day, some of the grosses being: Tenræssee Theatre, Knoxville, \$4,550; Tivoli, Chattanooga, \$4,225; Paramount, Nashville, \$4,700; Alabama Theatre, Birmingham, \$3,850, and the Lucas Theatre, Savannah, \$2,650.

Big one at the Roxy, Atlanta, is 20th-Fox's "Carmen," which scored \$3,400 on opening day. It's a divided house for the all-Negro cast film; Roxy is setting aside its two balconies (\$40 seats) for Negro ticket buyers only and the remaining 1,240 orchestra seats are held tre here last Thursday, Thanksgiv-

ticket buyers only and the remaining 1,240 orchestra seats are held for whites.

Annual Thanksgiving Day football game between the Georgia Tech and U. of Georgia freshmen teams, at Grant Field here, drew \$30,000 at \$2.50 top. Contest was a benefit for the Scottish Rite Hospital for Crippled Children.

#### Fine Arts Gets Rathvon's German 'No Way Back'

American distribution rights for N. Peter Rathvon's "No Way Back" have been acquired by Fine Arts Films, N. Y.

Pic was made in Germany and is available in two versions—titled and dubbed. Deal with Fine Arts was made by John G. McCarthy, Rathvon's U. S. rep.

Loretta Young may devote one of her filmed telecasts to the work Variety International respecting children. Marc Wolfe of Indian-apolis is handling negotiations.

#### ARTHUR WILLI'S NEW JOB

Will Expand Martin Goodman Into Motion Pictures (and Legit)

Arthur Willi, who for years was RKO's eastern production rep and recently was associated with Columbia as N. Y. talent agent, has joined Martin Goodman Pruductions as head of the motion picture and legit departments.

Both divisions will be expanded under Willi. Goodman's is a personal management and packaging outfit which heretofore has operated largely in the radio-ty fields.

#### **ANILINE SUES. IS SUED** ON 'NEW MEXICO' FILM

Los Angeles, Nov. 30.

What started out as a suit filed by the General Aniline & Film Co. to collect \$3,000 from Irving Allen Enterprises and Joseph Justman wound up as a counter-suit for \$330,000 in Superior Court.

\$330,000 in Superior Court.

In the original action General
Aniline claimed it could not collect on a note countersigned by
Justman. Allen and Justman retaliated with a charge that plaintiff
had failed to secure release prints
for the film, "New Mexico," thereby causing heavy loss. for the film, "New Mexico," by causing heavy loss.

#### League' Hits 65 Keys For Holidays

Walt Disney's "20,000 Leagues Under the Sea" is set for holiday runs at 65 key theatres across the country. First will be the Astor N. Y., where the film bows Dec. 23 All other openings are to be on

All other openings are to be on Christmas Day.
Distribution, via Buena Vista; Disney's own subsidiary operation, is now the subject of a N. Y. meeting of the company's Coast, Gotham and London execs. They're talking general sales policy for "Leagues" and appraising the results of Buena Vista's previous two entries, "Living Desert" and "Vanishing Prairie." "Leagues" is to be screened for the London visitors this week.
Roy Disney and Card Walker are

tors this week.

Roy Disney and Card Walker are joining in the sessions with sales chief Leo F. Samuels and ad-pub director Charles Levy. Participants from Britain are Cyril Edgar, head of Disney Distributing Co. Ltd., Cyril James, treasurer, and Art Allerghen, ad-pub head in England.

Clyde Joy Houck, five-year-old son of Joy Houck, owner of the Panorama Theatre, New Orleans and head of Joy Theatres, Inc., which operates in Louisiana, Mississippi, Arkansas and Texas, will make his screen debut in "Kentucky Riffe." Film is now being made in Hollywood by Howco Productions, owned by Houck and Francis White of Charlotte, N.C.

# Import Costs Hit (1) Distribs (2) Exhibs **And 1954 Quality Rated So-So**

Increasing boxoffice uncertainties with foreign features has operators of the sureseaters doing a burn over the high guarantees currently being asked by the indie distribs.

Complaint is that the arties are complaint is that the arties are asked to put up tall coin not only on selected top releases with a high earning potential, but also on the less solid product. As the exhibs see it, the sortage of foreign b.o. fare frequently puts the squeeze on them

Several of the indies make the point that while it's true that the

Several of the indies make the point that while it's true that the major attractions command sizable theatre guarantees, it's frequently a battle to get the exhibs to book the run-of-the-mill product. Stress on the part of both the distribs and the theatres is on the uncertainties surrounding the foreign film biz. One distrib put it this way: "The producer abroad always thinks he has a top film and, in any case, he has an exaggerated notion of the U.S. market potential. He asks very high guarantees. The distributor, who doesn't want to be left holding the bag, has to get a good deal from the theatre. Then the picture opens and gets critical raves, in which case its chances are at least good, or it's panned by one or two of the leading critics and everyone stands to lose a lot of everyone stands to lose a lot of

money."

It's generally acknowledged that, on the whole, 1954 has been a poor year in terms of quality for foreign films. That is why films like the French "Wages of Fear" have reportedly been getting distrib bids for up to \$100,000 in guarantees. George Lourau, who produced "Wages of Fear," is currently in the U. S. and is expected to set distribution for the pic. It's to set distribution for the pic. It's reported going to Italian Films Ex-port.

### Inside Stuff—Pictures

While general enthusiasm has been expressed for Theatre Owners of America's proposed film financing plan, there is a hard core of pessimists who doubt the willingness of exhibitors "to kick in" for such a fund. This pessimism extends into the high echelon of TOA. An influential TOA leader, who asked that his name not be mentioned; termed his feeling of the fund-raising plan as "guardedly optimistic." He based his observation on the lack of exhibitor support of the National Exhibitors Finance Committee proposed by Ted Gainble, Sam Pinanski, and Si-Fabian about six years ago. This group had as its purpose the establishment of an exhibitor-production financing fund similar to the one now proposed by TOA. "Perhaps the need was not as great then," the TOA leader said. "At any rate, exhibitors showed no enthusiasm for the idea, especially when it came to the point of putting up the money."

The informant also doubted that such buttles as United Paramount Theatres, Stanley Warner, and National Theatres, all of which come under consent decree rules, would receive the greenlight from the Dept. of Justice to participate; "I'm sure they're all for the plan," he said, "but I don't know, how they can take part at the moment."

Theatre Owners of America's adamant nix of appealing to the Government for help against distributor trade practices is looked upon by the rival Allied States Assn. as speaking out of both sides, of the mouth at once. Especially, since TOA will seek Dept. of Justice approval to enter production via a specially organized film finance unit. "If that's not going to the Government, I don't know what is," declared an Allied leader.

Point made by Alliedite, an influential eastern member of the unit, is that any discussion with the Federals would require a thorough review of current exhib-distrib relationships, including the price of film, the shortage of pictures and prints, and an analysis of the charge that the major distribs are deliberately curtailing their production activities. The Allied leader stressed that the Dept. of Justice will want to know all aspects of distribeshib deals before it allows the former theatre affiliates of the defendants in the U. S. vs. Paramount case to produce and distribute pictures.

The Hondura's Embassy in Chile threw the book at the Benedict Bogeaus pic, "Appointment in Honduras" (RKO), now playing at the Santa Lucia Theatre in Santiago. In a press release, the Embassy declared: "Since last night an American-made picture entitled 'Appointment in Honduras' is being shown at a local theatre. This picture was not filmed in Honduran territory where there is no part called 'Puerto Honduras' and where a large part of the fauna photographed for the purpose of lending interest to the film, can only appear to be Honduran fauna as a result of the ignorance or irresponsibility of some Hollywood picture director to whom it is of little import if they include scenes taken in some part of the globe and place them in another geographical area. For the development of the run-of-the-mill story of this picture, it wasn't necessary to use the name of a country or stamp it with a ridiculous and unreal political episode."

In "The Two Lives of Jonas Applegarth," MacLean's magazine's Robert Collins tells the story of a Hollywood character actor from a Cree reserve near Calgary, Alta, who spends most of his time there oat-farming. Applegarth, who may have to give up movie billing as Wildhorse by tribal decree, started as an extra with Alan Ladd in "Saskatchewan" (which was shot in Alberta.)
Director Raoul Walsh later wired him to hit the trail for Hollywood to play Shining Lightower, a Navajo in the U. S. Marines, i "Battle Cry" with Van Heflin—who, Applegarth says, "treated me like his brother." His role was built up and he was raised from \$110 to \$250 a week. He now makes \$350, but to his agent Vernon Jacobson's despair returns home after each stint and recently turned down one part because it would interfere with his fall plowing. He's been in another Alan Ladder, "Drumbeat."

First motion picture ever shown in the monastery of San Francisco del Deserto, on the Italian island of that name, will be United Artists' Venice prize winning release, "Romeo and Juliet." It was co-produced by J. Arthur Rank with a sequence in the monastery, but only after obtaining permission from the Vatican. One of the difficulties was Juliet, played by Susan Shentall. There was reluctance to permit a femme in the cloister for the first time in the 753 years of its existence. Special screening of the picture will be held there reward for the cooperation of the monks.

Study center "for critical examination of the esthetic and social implications of motion pictures" has been established by the New School of Social Research, N. Y. It will be operated in cooperation with Cimema 16, the non-profit film society headed by Amos Vogel. Latter and Arthur Knight, film lecturer and critic of the Saturday Review of Literature, will serve as directors of the group. The study session tees off Dec. 9, with the film center conducting two evening series in the New School auditorium, both under the direction of Knight.

Replica of the sewers of Paris at Universal City, idle since the silent days when Lon Chaney starred in "The Phantom of the Opera," has been returned to use in scenes for "The Purple Mask." This time Tony Curtis provis the sewer as an underground Royalist opposed to Napoleon Bonaparte.

#### BAROMETER RISING

John Huston's New Change of Locale For 'Moby Dick'

Still searching for a favorable area to complete the location shooting of "Moby Dick," Moulin Productions has now selected the Canary Islands. This is the third change in a period of a month. Entire company, headed by Gregory Peck, leave for the Canaries at the completion of interior shoot

ory Peck, leave for the Canaries at the completion of interior shooting in London,
Plagued by bad weather in Ireland and Scotland, the company originally planned to move to Madeira. It later selected Coperative of the Control of the Canaries of the Canar

originary piannet to move to Madeira. It later selected Copetown. However, official government weather, report discouraged film-making in that area for some weeks. Director John Huston then settled on the Canary Islands. Huston will wind up all interior shooting at the Associated British Pictures studio in London on Dec. 8 and expects to complete all shooting by Jan. 15. On his return to Hollywood, Huston will supervise the editing, dubbing, and scoring of the picture. Warner. Brosplans to release the picture in mid-

#### 146-Seat Dresden, Ohio House Gets CinemaScope

Columbus, Nov. 30.
Ohio's smallest operating theatre, the 146-seat Star in Dresden, has requested and received generous terms to purchase Cinema-Scope lens.

ous terms to purchase Cinema-Scope lens.

Some weeks ago, owner Earl
Starner advertised in the bulletin
of the Independent Theatre Owners of Ohio for a CinemaScope
screen and got one 18 feet wide by
nine feet high, which just fits inside his 20-foot-wide show house.
Starner has been having difficulty
in maintaining grosses with the
limited supply of non-CinemaScope
film since he makes three changes
a week.

a week.

TTOO called William C. Gehring,
Twentieth Century-Fox sales manager, who called National Theatre
Supply Co. in Cleveland to make
arrangements for Starner to get

arvangements for Starner to get the special lens at what Wile call-ed "very, very acceptable terms." As far as is known this is the first time anyone hereabouts has taken up Spyros Skouras on his offer to assist any exhibitor finan-cially unable to install Cinei Scope equipment.



#### JANUARY "BAD DAY AT BLACK ROCK"

(CinemaScope—Color)

M-G-M presents in CinemaScope • Spencer Tracy • Robert Ryan in "BAD DAY AT BLACK ROCK" • co-starring Anne Francis Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine Lee Marvin • Russell Collins • Screen Play by Millard Kaufman Adaptation by Don McGuire • Based on a Story by Howard Breslin • Photographed in Eastman Color • Directed by John Sturges • Produced by Dore Schary

#### JANUARY

## "GREEN FIRE" (CinemaScope—Color)

M-G-M presents in CinemaScope • Stewart Granger • Grace Kelly Paul Douglas in "GREEN FIRE" • co-starring John Ericson with Murvyn Vye • Written for the Screen by Ivan Goff and Ben Roberts • Photographed in Eastman Color • Directed by Andrew Marton • Produced by Armand Deutsch,

#### **FEBRUARY**

#### "MANY RIVERS TO CROSS"

(CinemaScope—Color)

M-G-M presents in CinemaScope "MANY RIVERS TO CROSS" starring Robert Taylor • Eleanor Parker • with Victor McLaglen Russ Tamblyn • Jeff Richards • James Ariness • Screen Play by Harry Brown and Guy Trosper Based on a Story by Steve Frazee • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Jack Cummings

#### **FEBRUARY**

#### "JUPITER'S DARLING"(CinemaScope-Color)

M-G-M presents in CinemaScope "JUPITER'S DARLING" starring Esther Williams • Howard Keel • Marge and Gower Champion George Sanders with Richard Haydn • William Demarest • Screen Play by Dorothy Kingsley • Based on the Play "Road to Rome" by Robert E. Sherwood • Songs: Burton Lane and Harold Adamson • Photographed in Eastman Color • Directed by George Sidney • Produced by George Wells

M-G-M presents in CinemaScope "HIT THE DECK" starring Jane Powell • Tony Martin • Debbie Reynolds Walter Pidgeon Vic Damone • Gene Raymond • Ann Miller • Russ Tamblyn with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell • Written by Sonya Levien and William Ludwig • Based On the Musical Play "Hit the Deck" by Herbert Fields • Presented On the Stage by Vincent Youmans • From "Shore Leave" by Hubert Osborne • Music by Vincent Youmans • Lyrics by Leo Robin, Clifford Grey and Irving Caesar Choreography by Hermes Pan Photographed in Eastman Color • Directed by Roy Rowland • Produced by Joe Pasternak

# MARCH "INTERRUPTED MELODY"

(CinemaScope—Color)

M-G-M presents in CinemaScope "INTERRUPTED MELODY" starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway • Screen Play by William Ludwig and Sonya Levien Based On Her Life Story by Marjorie Lawrence • Photographed in Eastman Color • Directed by Curtis Bernhardt • Produced by Jack Cummings

# APRIL "THE GLASS SLIPPER" (Color)

M-G-M presents "THE GLASS SLIPPER" starring Leslie Caron. Michael Wilding. with Keenan Wynn. Estelle Winwood Elsa Lanchester. Barry Jones. Written for the Screen by Helen Deutsch. Ballets by Roland Petit. Featuring Ballet de Paris Photographed in Eastman Color. Directed by Charles Walters Produced by Edwin H. Knopf

# APRIL "BEDEVILLED"

(CinemaScope — Color)

M-G-M presents "BEDEVILLED" in CinemaScope • starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty and Victor Francen Based on an Original Story and Screen Play by Jo Eisinger • Photographed in Eastman Color • Directed by Mitchell Leisen • Produced by Henry Berman

# Harry Brandt Puts 'Evil Fruit' Of **Divorcement on Myers' Doorstep**

Renewing his attack on Abram
F. Myers, general counsel of Allied
States Assn., Harry Brandt, president of the Independent Theatre
Owners Assn., declared that "the
fruits of his (Myers) efforts have
been a distinct disservice to independent exhibition." Brandt placed
on Myers' shoulders the blame for
the elimination of block booking,
divorcement, competitive bidding,
an absence of arbitration, and the
threat of government regulation.

Brandt's charges were contained in a letter to Allied prexy Ben Marcus. It was in reply to a letter from Marcus calling Brandt to task comments he had made about the Allied general counsel.

In a breakdown of the industry conditions which Myers "more than any other individual is en-titled to recognition," Brandt stated:

"Block booking, even at its worst, insured theatre owners of a product inventory and the major-ity of independent exhibitors wish that they could have it now.

"With divorcement, the produ-cer-distributors were no longer uncer-distributors were no longer under obligation to produce a supply of films for their former theatre affiliates. And, conversely, the producer-distributors no longer had a guaranteed market. This, above all, is most responsible for the acute product shortage from which exhibition is presently suffering. "The competitive bidding situation, inspired by the antitrust suit, has been responsible for a new era of cutthroat competition between exhibitors and has needlessly succeeded in feathering the nest of distribution at the expense of theatre owners.

atre owners.

"The fallure to establish an in-dustry-wide system of arbitration is the primary cause for the industry friction and conflict between buyer

and seller.

"And, last but not least, government regulation would be disastrous to the independent exhibitor...and immediately dry up the potential supply of necessary independent production that is now being encouraged."

pendent production that is now being encouraged."

Brandt maintained that these conditions have been costly to exhibs, have brought about countless litigation, and would again bring "a lot more than it (exhibition) bargained for" if there were additional government regulation. He said it was about time for "responsible elements to sit down around the table and work out their differences in a spirit of murtual understanding." He said this has not been done yet because of "stumbling roadblocks." Brandt said he was "pleased to hear" of Allied's willingness to participate in meetings with the company presidents and sales managers as suggested by 20th-Fox sales chief Al Lichtman.

Poison Carries Own Cure
The Harry Brandt-Ahram F

The Harry Brandt-Abram F. Myers controversy has all the ear-Myers controversy has all the ear-marks of developing into a full-scale feud. Myers, general counsel of Allied States Assn., has so far remained on the sidelines. Allied prexy Ben Marcus has been carry-ing ball, taking the initiative in re-plying to Brandt's attacks on Myers.

Mybrs.
Reached at his Washington office, Myers, however, answered Brandt's most recent blast thusly:
"Harry Brandt's record is well known that his poison carries its own antidote."

#### Intellectuals Rally

Continued from page 1 =

dean of the Harvard Business School prior to his long tenure as general manager of WOR, N. Y. Group meeting at Cambridge will be well alerted to the schedwill be well alerted to the scheduled appearance around Feb. 1 of a book by Eugene W. Castle, retired producer of 16m home films, who has long held that American propaganda is a waste of taxpayers' money and a boondoggle to keep jobholders in jobs. The opposite extreme to the Castle viewpoint advocates establishment of foreign information as a department whose chief would have cabinet rank under the President.

#### Howard Hughes Praised

Floyd Odlum, president of Atlas Corp., touched upon the personal side of RKO's head man at a meeting of Atlas stockholders in N. Y. yesterday (Tues.).

day (Tues.). Said Odlum: "Mr. Hughes and I have been friends for more than 20 years. He is a man of great talents which are obscured by his personal idlo-syncrasies that attract headlines. I like him in spite of, and perhaps in part because of, his foibles and we have spent many hours together in odd places at odd hours discussing and negotiating."

#### Hughes

Conti ued from page 5

paid by Hughes in buying the picture outfit, its two major stockholders are Hughes and Atlas. Odlum wants to take over management and organize the company in some sort of business endeavor to take advantage of capital-loss-carryforward advantages. Odlum said Hughes appears agreeable to this but it hasn't yet been made

firm.

Hughes paid \$23,500,000 to the holding corporation for RKO production-distribution. RKO stockholders were given, and still have, the privilege of surrending their shares for \$6 per share. Deadline for such sellouts is now Dec. 31, by which time, states Odlum, there apparently must be an understanding with Hughes on how he, Odlum, can take over management on an assured long-term basis.

RKO Pictures Corp. now has

on an assured long-term basis.

RKO Pictures Corp. now has about \$15,000,000 in cash on hand. This represents the \$23,500,000 put up by Hughes less \$8,500,000 shelled out to those investors who have surrendered their stock.

#### Mae West

Continued from page 1

to a bottom nick of \$6. In addition, most of the parties she drew didn't have to worry about the minimum.

Miss West is remembered best by Miss West is remembered best by the more mature elements, who have the money to spend. Young-sters who came were drawn by the legend surrounding the s.a. ex-ponent.

with three shows nightly on Wednesdays, Fridays and Saturdays, there were no dance sets between shows, hence it cut down on that "extra" round of drinks. It was necessary to get one house out and prepare for a new mob; loitering couldn't be encouraged. Table cards also stipulated that an extra minimum would be charged if they stayed for another show.

According to Walters, during her worst week, she scored \$10,000 more than the previous record holder \$67,000 set by Milton Berle. Berle, of course, worked under considerably lower minimums, and prices were far below those charged today.

Philly Names. Goffman
Philadelphia.
Louis J. Goffman, attorney, was
elected Chief Barker of the Variety Club. Tent. 13. Other officers
named were Maxwell Gillis, first
assistant; Harry Romain, second
second assistant; George T. Beattle,
doughguy, and Meyer Lewis, property
master. Board members
named included Roger W. Clipp,
Sylvan M. Cohen, Michael Peit,
Jack Greenberg, Leo Posel and
Lester Wurtele.

Estriben D. C. Chief Barker
Washington
Alvin Q. Ehrlich is new Chief
Barker of Washington's Tent 11,
Variety Clubs International. He is
veepee of Kal. Ehrlich & Merrick
ad agency here. Other new officers
are Phil Isaacs, Paramount exchange manager, first assistant
barker; Orville Crouch, Eastera
Division manager of Loew's Theatres, second assistant barker; Frank
M. Boucher, property master; and
Sam Galanty, Columbia Pix mideastern division manager, doughguy

eastern division manager, quugi-guy.

New officers were all named to
the board were J. E. Fontaine,
United Artists; Marvin Goldman,
K-B Theatres, Nathan D. Golden,
head of film division, Commerce
Dept.; George A. Crouch, zone
manager Stanley-Warner; and
Hirsh de la Viez, head of Hirsh
Coin Machines Co. Following former Tent 11 prexies are board
holdovers: Jack Fruchtman, Victor
J. Orsinger, Morton Gerber, Wade
Pearson and Jake Flax.

#### Tent 17 Names Kendall Way

Kendall. Way, Interstate Theatres' exec, named Chief Barker at the Variety Club's Tent 17 annual elections recently. He'll succeed incumbent Albert H. Reynolds, who refused a second term. Others named were Charles E. Darden, first assistant barker; Don Douglas, second: assistant barker; Meyer Rachofsky, doughguy, and Joe S. Caffo, property master.

Silverthorne Named in Cleve.

Jack Silverthorne, general man-Jack Silverthorne, general manager of Hippodrome, was again made Chief Barker of Variety Club Tent No. 6 here for second term at the annual elections. Thomas McCleaster, 20th-Fox division manager here, was elected first assistant barker, and Dan Rosenthal, United Artists branch manager, become second barker, I. J. Schmertz, 20th-Fox branch manager, doughguy. Nat Barach, manager of National Screen Service Corp., as property master.

Bout Sets Record
Albany.
An attendance for amateur boxing bouts here was established Saturday night (27) when 1,800 passed through the gate of Md-City Arena attending the Variety Club's second Inter-City Championships.
Tent No. 9 expected to receive almost \$5,000 for its Camp Thatcher fund from the ticket sales and a souvenir booklet.

Miami Tent (33) has new amendment: no event may be sponsored unless all proceeds go to Tent's own Children's Hospital. Maurey Ashman is new barker. Other officers: Hal Kopplin, Louis Berenson, S. K. Bronstein, Stanley Stern.

Illinois Tent (26) is supplying funds to research rheumatic heart fever, big killer of kids and shortener of adult spans. Dr. Morris Fishbein has been lecturing there on the disease.

# own antidote." In Milwaukee, Marcus said he answer the Bankruptcy Court Okay for Nassers' TV Releasing Draws UA Action

United Artists has filed suit in Federal Court against James Nasser and other defendants, charging infringement of copyright and breach of contract involving television release of four indie films. Double-barreled action stems from the bankruptcy proceedings under which the Nasser Brothers were

rations. Second action substitutes Ressan Films for Strand and involves the picture, "Don't Trust Your Husband." Plaintiff contends the defendants have collected more than \$100,000 from television showings of the four films, and asks an accounting and judg-

which the Nasser Brothers were granted approval of such releases.

One action covers three films, "Cover Up," "Without Honor" and "A Kiss for Jorliss" and the defendants, in addition to Nasser, are Strand Productions, Quality Films, Charles Weintraub, George T. Goggin, five Does and five Doe corpolings Dec. 5, 12, and 19.

# Variety Club Front 3,000 Pre-1912 Paper Prints Will **Be on Celluloid Within 5 Years**

#### Zanuck's School

Continued from page 1

expressed his awareness of 20th's responsibility to make enough pic-tures to help exhibitors keep their theatres open.

theatres open.

Later, the 20th studio topper indicated he'd like to make "not less than 20 pictures" next year. "You might say that's our aim," he stated: "But I'm not sure we'll be able to fulfill it." With outside pix 20th is likely to take on, that would bring the company's 1955 releases to anywhere between 24 and 30.

Zanuck said that the 20th program would continue to accent "larger subjects," i.e., pix that are fullblown with many starring parts. "We'll concentrate on every type subject," he stressed, pointing out that his company owned the rights to four out of the 10 top bestsell-

to four out of the 10 top bestsellers.

He said 20th was doing everything possible to overcome the severe print shortage in Britain. The
company is currently experimenting with making quality dupes of
its negatives and is also considering cutting second negatives of
films for shipment, abroad where
prints could be struck off them.

Regarding the test film 2 panels

prints could be struck off them. Regarding the test film, Zanuck said he expected it to be of great value both to 20th and to the other producers with whose C'Scope output he is not altogether happy. He said the picture would help them and 20th avoid mistakes made in the past.

#### Through With Rank

Through With Rank
London, Nov. 30.
A b.o. record for amateur boxbreach with the J. Arthur Rank
Organization was permanent as far
as their CinemaScope policy was
concerned, Darryl F. Zánuck, here
last week estimated that by next
March the company's earnings in
Britain would outstrip the best period in history. He felt that by selling to independents 20th Fox had
done a service for the whole British picture industry, particularly
benefitting other producers and
creative workers. Zanuck came
here to investigate British receipts
of C'Scope pix making comparisons with take of 2-D films and to
analyze the viewpoint of British
producers towards filming C'Scope.
On the first score Zanuck said

producers towards filming C'Scope. On the first score Zanuck said his survey, indicated that nowhere had grosses risen by around 50%. The figures were based on comparative periods of weeks in the previous year. He admitted that their earnings this year would be slightly down compared with past years, but emphasized that they were playing in far fewer houses and had only half-a-dozen or so pictures in release. His estimate for next March, however, not only concerned actual earnings but also attendance. attendance.

Reviewing the increasing inter est in anamorphic production in Europe, Zanuck intimated 20th-Fox Europe, Zanuck intimated 20th-Fox had had inquiries for 22 produc-tions to be lensed in West Ger-Richard Suey, a Chilean magician, many, 11 in Italy and seven in France. In Britain about 18 were already in circulation.

already in circulation.

In view of this new trend, there was no need for 20th-Fox to offer incentives to British producers although in certain instances it would be willing to participate financially and also offer distribution facilities. He believed that within three to four months there would be important developments in British anamorphic production as a sequel to his meeting here.

#### 'Xmas' Quits Hall Though **B.O. Pace Rates Extension**

Paramount's "White Chirtsmas" will be yanked from N. Y.'s Radio City Music 'Hall at the end of its eighth week although the current boxoffice pace, under normal circumstances, would warrant a still-longer engagement. Seventh week ends tonight (Wed.) with around \$150,000, fancy.

In booking the pic, Par agreed to the eight-week maximum to avoid possible conflict with the

to the eight-week maximum to avoid possible conflict with the Hall's policy of bringing in its year-end holiday show a few weeks before Christmas. Metro's "Deep in My Heart" bows Dec. 8.

Washington, Nov. 30.

The joint project of the Library of Congress and the Academy of Motion Picture Arts and Sciences has transferred to film about 200 titles thus far of those motion pictures which are available only as paper prints in the Library's copyright division.

The project has been under way about a year. By the fime the job is completed filmed copies will be available of more than 3,000 early motion pictures in the library. These run from "The Sneeze," copyrighted from Jan. 7, 1894, to 1912, when the copyright laws were changed. The law originally made no provision for copyrighting motion pictures as such, although it did permit the copyrighting of still pictures. Thomas A. Edison conceived the idea of making paper prints, frame by frame, of motion pictures to protect hiffims from being pirated. This practice was followed until 1912 when Congress permitted motion picture film to be copyrighted. However, the 3,000 paper prints in the library do not represent all films produced in that early era since many were never copyrighted. Willard Webb, in charge of the motion picture section at the

Willard Webb, in charge of Col. Willard Webp, in cnarge or the motion picture section at the Library of Congress, says, the Li-brary has no money for the job. The Motion Picture Academy does all the copying on the West Coast The Motion Picture Academy does all the copying on the West Coast and foots the bulk of the bill. Some payment is received from those commercial firms which purchase copies of the films.

#### **Hi-Brow Payoff?**

large enough to make quite a difference at the b.o.

While feature films for the most part can't afford to address themselves to any one group in the audience; theatre-tv can be—and has been—more selective. The Metropolitan Opera preem was a hit and, together with the strong showing of "Aida," is expected to have influence. Projected theatre televising of the "Anth Album" show next February will continue the pattern. On the theory that one good operatic turn deserves another and another and another Italian film-

On the theory that one good operatic turn deserves another and another, Italian film-makers are following through on the successful "Aida" with three more cinematic workouts in this lofty art form.

"Rigoletto" is being readied for 1955 release in the U. S. by Diva Films. "Madame Butterfly" is now being produced jointly by Italo and Japanese interests at the Cinecitta Studio, Rome. Lux Films is preparing for production of Umberto Giordano's "Andre Chenier." All three films will be in color. S. Hurok, who's presenting "Aida" in the U. S. plans to visit Italy next spring to investigate the possibilty of personally producing an opera pic, pernaps "Barber of Seville."

It's considered significant that, discustions 20th four's Fidebace.

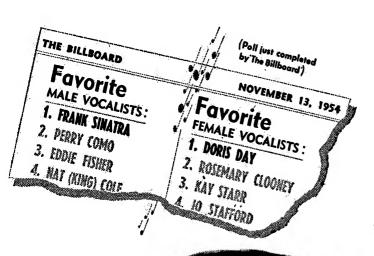
ing an opera pic, perhaps "Barber of Seville."
It's considered significant that, in discussing 20th-Fox's Eidophor color theatre-tv system, Spyros P. Skouras has repeatedly referred to future theatre-tv presentations of opera, legit shows, concerts, recitals, etc. Skouras apparently believes that there is an untapped audience for such attractions both in the keys and the sticks.

Primary purpose of exhibs is to revive their houses as the focal point of community and entertainment activity, a status which they once attained but which was weakened by the onset of television. Theatre tv is considered one important means of accomplishing that end.

An increasing number of houses

An increasing number of houses also are experimenting with the showing of foreign films. In plue-ging for such a policy, Edward L. Hyman of United Paramount Thea-

Hyman of United Paramount Theatres not long ago pointed out that it has the potential of attracting patrons that ordinarily don't attend; the audience in these situations is apt to be less selective than in the keys' artie outlets. It's felt that, while the campaign to widen the general audience must necessarily be laid out along conventional lines, the introduction of "cultural" subjects on the screen—whether via film or tv—is likely to bring back the "intelligentsia" which broke with Hollywood after the war and has never returned in strength to the b.o.



Winners of the 1954 Nation-wide Poll of all Disk Jockeys are

# DORIS DAY

voted "The favorite Female Singing Star of the Year" and

# FRANK SINATRA

voted "The Favorite Male Singing Star of the Year"/

And

**Warner Bros.** 

have them both together right now!

> It's all-young, all-heart and all yours for Xmas

and New Years...

in WARNERCOLOR



\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

# Clips From Film Row

#### LOS ANGELES

Allan Dowling's "Hunters of Deep" will be distributed in Great Britain by Monarch, Ltd., and in the U.S. and Cahada by Distributors Corp. of America.

Two film houses were added to Sherill Corwin's Metropolitan circuit. through a deal with their owner, Earl Calvert. Theatres are 650-seat Lompoc and 750-seat Lambeas, both in Lompoc. They will be operated by Paul Quigley, who resigned as manager of the Washington in Pasadena; Russell Banks succeeded Quigley at the Washington.

ington in Pasadena; tussen Banks succeeded Quigley at the Washington.
Terry O'Neill, appointed Américan and Canadian rep of Associated British-Pathe, will make his headquarters in Allied Artists N.Y. office.
George J. Schaefer, pioneer distributor; setting up a special organization to release "Day of Triumph," the bible feature recently produced by James K. Friedrich-Century Films for theatrical release.

Century Films for theatrical release. Paul Scherer, of Fox West Coast's film buying department, moved over to National Theatres as assistant to treasurer Alan May Frank Prince upped to assistant to Jess Elliott, head of real estate department.

#### PHILADELPHIA

PHILADELPHIA

Stonehurst Theatre, 1,200-seater, sold to A. M. Ellis chain for \$115,000.

"Utopia," Laurel and Hardy starrer, originally "Robinson Crusoeland" to be released nationally by EPI, according to Jack, Harris, general sales manager of Exploitation Productions Inc.

Cooking schools are the new Cooking schools are the new matinee magnet in several houses of the A. M. Ellis chain as well as Stanley Warners nabes.

Motion Picture Associates elected Sam Diamond, 20th-Fox branch manager, weepee; Shep Bloom, 20th-Fox sales manager here, treasurer, and Eugene Ganz,

bam Diamond, 20th-rox Utanin manager, as prexy; Mort Magill, UA branch manager, veepee; Shep Bloom, 20th-Fox sales manager here, treasurer, and Eugene Ganz, RKO salesman, secretary.
Robert Adleman, local ad man, amed director of publicity for International Variety Clubs, to coordinate the publicity work of 46 Variety Tents with the office of International Press Guy Ben Goffstein in Las Vegas.
William I. Greenfield chai opened the redecorated Riviera Theatre in Manayunk.
Joe Levine, of Embassy Pictures, Boston, and Jack H. Harris, of Exploitation Productions, Inc., inked deal naming Levine, EPI rep in New England. Embassy will distribute the Technicolor Boy Scoutier, "Laurel and Hardy in' Utopia," first new L&H feature in 10 years.
Isadore (Speed) Sley, owner of the Viking Theatre, recuperating after operation.
Mort Magill, branch manager of United Artists, resigning to become division sales manager for Buena Vista Productions, Walt Disney company, covering the Philadelphia, Washington and Pittsburgh territories. Leonard Mints remains as local UA branch manager.
Inspection of books and records

Mints remains as local UA branch manager.

Inspection of books and records of the Park Theatre over a six-year period ordered by U. S. District Judge John W. Lord, Jr., on motions filed by eight distribs against I. Edward Kapner and others operating the Park since Jan. 1, 1948.

#### **DALLAS**

Roy Farrar changed name of the Strand at Talco, which he wns and operates, to the Star. Carl Benefiels installed C'Scope at Victory Theatre, Amarillo, and at the Bronco, Clayton, New Mexico.

Mexico:
Al Burks, Warner Bros., exploiter, assigned here to cover Dallas, Oklahoma City and Memphis.
Vera-Ellen here to bally "White Christmas" which opened at the

Christmas" which opened at the Palace.

Bob Reeves Jr., converting a building at Franklin into a theatre which is expected to be completed by December.

Rowley United Theatres purchased Cameron and Milan Theatres at Cameron from Stanley H. Swift who had operated the two houses for 25 years. Dean White, who has been manager of the two houses since 1933, will continue on. Dan Hulse Jr., named new booker at Metro exchange.

Mr. and Mrs. Vernon Murphee reconened the Parkway at Iowa Park.

IFE Releasing Corp., will stage

Empress." its American language Pathecolor spectacle. Sid Mesbov will supervise campaign. Lee Hobbs named manager of the Twin Sheppard Drive-In at Wichita Falls.

#### **MILWAUKEE**

Cinema Inc., operators of Fox Bay Theatre, Whitefish Bay, took over operation of the Varsity, Downer and the Sherman.

Downer and the Sherman.

Ben Marcus, general manager of
Marcus Theatre Management Co.
bid \$95.000 for shuttered, defunct
Century Theatre; and won over
the house. The Century shuttered
last Aug. 8.

The Zenith sold to Rev. A. C. Valdez Jr., who fronts the Milwaukee Evangelistic Centre.

#### CALGARY, ALTA

Famous Players Canadian Corp. will build a 1,000-seat theatre in Red Deer, Alta., with construction to get under way this fall.

need Deer, Aira, with construction get under way this fall.

The 36th ozoner in Saskatchewan is the Blue Moon at Foam Lake, Sask. Blue Moon Theatre Co., headed by. Theo Hakyk and S. K.A. Kays, is affiliated with the Paragon Theatre Co., Winnipeg.

Latest theatre at Blaine Lake, Sask, is the Empress, owned and operated by M. Szurydky.

New drive-in at Edmonton, the Belmont, boasts the only all-steel CinemaScope screen in Alberta.

A. W. Shackleford, theatre operator, re-elected to a sixth term as mayor of Lethbridge, Alta, He has served as mayor from 1943 to 1946 and agai since 1952.

#### BOSTON

George Roberts, Rifkin Circuit exec and head of Sentry Lodge, B'nai B'rith, and exhibitor Michael Redstone, trustee of the Lodge, were presented citati by the Paralyzed Vets of America in recognition for the many kindnesses with the recognition for the many kindnesses were presented citat! by the Paralyzed Vets of America in recognition for the many kindnesses each has accorded the group. Presentation was made by Sy Rosenthal, former Red Sox baseball player, who has been confined to a wheelchair several years. Celtic Films Corp. relighted the Copley Theatre for month's engagement of "Spell of Ireland."

#### SEATTLE

SEATTLE

Frank H. Newman, who recently sold his interests in Evergreen Theatres (Washington and Oregon), sails shortly with Mrs. Newman on world cruise.

Will Connor, veepee of Hamrica Will Connor, veepee of Hamrica Chicago, expressed approval of plan for exhibitor financing of more producers to obtain additional pix.

#### **ALBANY**

ALBANY

The uptown Colonial, last used for stock in 1952-53, being reported as a pic theatre by Dr. Samuel Brown, who runs theatres and sells pictures under the name of Brown Associates.

Henry (Dutch) Harris, who has worked backstage at Albany theatres since back in 1902, pulls ropes for the last time at the Stanley Warner Strand Nov 26. He is retiring from show biz to live in Dade City, Fla. Prexy and business agent of Local 14. Theatrical Stage Workers Union, IATSE, for years, Harris started as an apprentice at the old Leland.

Troy Theatre building in Troy, N.Y., sold to a Glens Falls man, but Stanley Warner Corporation will continue to occupy it on lease. Sid Summers manages the Troy.

MINNEAPOLIS
For first time an Allied Artists' release, "Tonight's the Night," makes the Minneapolis Radio City, Paramount's flagship house, and gets day date booking with St. Paul Par.
Minneapolis Colosseum of film sales

Paul Par.
Minneapolis Colosseum, union of film salesmen, elected Chet Levoir. Universal, president; Eddie Stoller. UA, veepee; Mort Eichenberg, UA, secretary - treasurer; Don Halloran, Universal, entertainment committee chairman, and last-named and Paul Weiss, Columbia, delegates to annual convention.

houses since 1933, will continue on.
Dan Hulse Jr., named new booker at Metro exchange.
Mr. and Mrs. Vernon Murphee reorened the Parkway at lowa Park.

1FE Releasing Corp., will stage a "Salute to Texas" with a 20-city saturation of "Thodora, Slave"

#### 'Contessa' Crisp 12G, Indpls.; 'Xmas' 17G, 4th

Indpis.; Amas 170, 4th
Indianapolis, Nov. 36.
"White Christmas," playing itsfourth week at the Circle, still isfourth week at the Circle, still isfourth week at the Street, it's a
good stanza at most spots. "Desiree" at Indiana and "Barefoot
Contessa" at Loew's both are running strong. Brisk ThanksgivingDay biz helped everybody.

#### Estimates for This Week

Estimates for This Week
Circle (C-D) (2,800; 75.\$1)—
"White Christmas" (Par) (4th wk).
Sock \$17,000. Last week, \$14,000.
Total for run approximates \$71,000
and fifth week is likely.
Indiana (C-D) (3,200; 56-85)—
"Desiree" (20th). Hetty \$13,000.
Last week, "Hajji Baba" (28th),
\$8,500.

3.500. Keith's (C-D) (1,300; 50-80)— Adventures Robinson Crusoe' "Adventures Robinson Crusoe" (UA). Fair \$5,000. Last week, subsequent-run.

Loew's (Loew's) (2.427; 50-80)—
"Barefoot Contessa" (UA). Big \$12,000. Last week, "Last Time Saw
Paris" (M-G) (2d wk), \$8,000.

Lyric (C-D) (1,600; 35-70)—"Target Earth" (AA) and "Deadly Game" (Lippert) Modest \$5,500 with Little Jimmy Dickens and stage show replacing second pic at \$1.25 Sunday only. Last week, "Steel. Cage" (UA), \$5,000, same

#### Golden November

Continued from page 7 :

"Cinerama" (Indie) moved up to fourth as compared to fifth spot in October.

Sabrina" (Par), third-position

October.

"Sabrina" (Par), third-position winner in October, showed its stamina by taking fifth money last month. "Barefoot Contessa" (UA), a newcomer the latter part of the month, displayed enough to capture sixth spot.

"On the Waterfront" (Col), which was fourth in October, continued in the chips to land seventh place. "Drum Beat" (WB), a newcomen, did enough in two stanzas to finish eighth, while "Suddenly" (UA) took minth spot.

"Bengal Brigade" (U), out only two weeks to any extent, copped 10th position. "Rear Window" (Par), high on the list for two months in a row (it was seventh in October) continued displaying strength to lead the runner-up pix last month. "Brigadoon" (M-G) and "Hajij Baba" (20th) were the other two runner-up films. "Desiree" (20th) which finished

and "Hajji Baba" (20th) were the other two runner-up films.

"Desiree" (20th), which finished second the final week of November, looms as one of the brighter newcomers. "Last Time I Saw Paris" (M-G) also shapes potentially strong, based on the first three playdates. "Carmen Jones" (20th), also new, looks to be a contender among the fresh entries. "Christmas." "Contessa" and "Star" likewise are likely to he "Christmas," - "Contessa" a "Star" likewise are likely to

"Christmas," "Contessa" and "Star" likewise are likely to be heard from considerably in forthcoming weeks.

Another new vehicle, "Phffft" (Col) looms promising, based on initial two playdates. "Human Jungle" (AA), which was in 12th place week, also looks to be heard from some more. "Shewolf" (Rep), likewise new, shapes as an exploitation picture, judging from the first two smash dates. "Athena" (M-G), although a bit uneven the month closed, showed up well on several playdates late in the month. "Track of Car" (WB), another newcomer, so far has been quite spotty. "Beau Brummell" (M-G), which never quite measured up to its ini-

"Beau Brummell" (M-G), which never quite measured up to its initial promise hinted late in October, managed to do well enough to finish in 11th place one week. However, later in the month it did not first for.

get far,
"Woman's World" (20th), woman's world '(20th), see-ond in October, wound up eighth one stanza last month. 'Black Knight' (Col) was a runner-up pict two sessions. 'Betrayed' (M-G) also Copped a runner-up position one

one week.

"High and Dry" (U) continued to impress as arty boxoffice favorite. "Sitting Bull" (UA) grabbed several profitable dates during the month, "Reap Wild Wind" paired with "Appointment With Danger"

with "Appointment With Danger" for a Paramount oldie package, did unusually well in L. A. "Four Guns to Border" (U) showed up nicely on several engagements.
"Passion" (RKO), a newie, failed to impress on many dates. "The Detective" (Col) scored heavily on its first three weeks in N.Y. "Mr. Hulot's Holiday" (GBD) continued to rack up some great figures in a number of arty houses. "Vanishing Prairie" (Disney) still is registering big money playing in is registering big money playing in maller theatres.

# Picture Grosses

#### **BOSTON**

(Continued from page 8) pagne Safari" (Indie) (2d wk), \$12,000.

Metropolitan (NET) (4,367: 50-\$1) "Desiree" (20th) and "Bowery To Bagdad" (Indie). Fine \$30,000. Last week, "Star Is Born" (WB) (5th wk), \$15,000.

Orpheum (Loew's) (3,000; 65-\$1)
"Barefoot Contessa" (UA), Solid
\$23,500. Last week, "Suddenly"
(UA) and "Hêr 12 Men" (M-G),
\$18,500.

3.0,000.

Paramount (NET) (1,700; 70-\$1.25)— White Christmas" (Par) (5th wk). Longest holdover in theatre's history, sock \$19,500. Last week, \$19,000.

week, \$19,000.
Pilgrim (ATC) (1,800; 65-95)—
"Down 3 Dark Streets" (UA) and
"Khyber Patrol" (UA) Oke \$11,000. Last week, "Black Knight"
(Col) and "Convicted" (Indie) (reissue). (3d wk), \$7,500.

issue) (3d wk), \$7,500.

State (Loew's) (3,500; 65-\$i)—
"Barefoot, Contessa" (UA). Nice
\$14,500. Last week, "Suddenly"
(UA) and "Her 12" Men" (M-G),
\$12,500.

#### PARIS' LUSH \$15,000, L'VILLE; 'SABRINA' 9G

Louisville, Nov. 30. shopping doldrums have not set in yet even though crowds of shoppers are giving department of shoppers are giving department stores a strong play. All houses did excellent biz Thanksgiving Day, and pace looks to continue strong. Big grosser is "Last Time I Saw Paris" at the State where fine total looms. Kentucky is catching great session with "Sabrina." "Drum Beat" at Mary Anderson is solid. "Desiree" looms good at Rialto.

Estimates for This Week

Estimates (Suifoun) (1 000: 50.75)

Estimates for This Week
Kentucky (Switow) (1,000; 50-75)
—"Sabrina" (Par). Fast \$9,000
looms. Last week, "Knock on
Wood" (Par), same.
Mary Anderson (People's) (1,000;
50-75)—"Drum Beat" (WB). Sturdy
\$7,500. Last week, "Human Jungle" (UA), \$5,000.

gle" (UA), \$5,000.

Rialto, (Fourth Avenue) (3,000;
50-75)—"Desiree" (20th). Feeling some letup at wicket due from heavy pre-Christmas spending in stores. Good at \$12,000. Last week, "Naked Alibi" (U) am" 4 Guns to Border" (U), \$11,000.

\* cuns to Border" (U), \$11,000. State (United Artists) (3,000; 50-75)—"Last Time Saw Paris" (M-G), Fine \$15,000. Last week, "Barefoot Contessa" (UA) (2d wk), \$6,000.

#### BALTIMORE

(Continued from page 9)

(Continued from page 9).

Mild \$3,500. Last week, "Passion".

(RKO), \$2,800.

New (Fruchtman) (1,800; 35-75-81.25)—"Barefoot Contessa" (UA).

(3d wk). Still drawing at oke \$8,000 after; \$10,000 second.

Playhouse (Schwaber) (420; 50-\$1)—"Rear Window" (Par) (6th wk). Okay \$3,800 after \$4,000 i fifth.

Stanley (WB) (3,200; 30-\$1)—

fifth.

Stanley (WB) (3,200; 30-\$1)—
"Drum Beat" (WB), Mild \$11,000.

Last week, "Track Of Cat" (WB),

\$6,500.
Town (Rappaport) (1,600; 35-80)
—"Phffft" (Col), Stout \$12,500.
Last week, "Black Widow" (20th)
(4th wk), \$5,000.

#### ST. LOUIS

(Continued from page 8) wk). Fine \$17,000 after \$19,500 last

wk). Fine \$17,000 after \$19,500 last week.

Fox (F&M) (5,000; 75)—"Track of Cat". (WB). Opened today (Tues). Last week, "Cattle Queen Montana" (RKO) and "Saint's Girl Friday" (RKO). firm \$15,000.

Loew's (Loew's) (3,172; 50-75)—"Barefoot Contessa" (UA). Swell \$19,000 or near. Last week, "Waterfront" (CO) '2d wk). \$14,000.

Orpheum (Loew) (1,500; 50-75)—"Waterfront" (Col) (m.o.). Nitty \$10,000, Last week, "Caine Mutiry" (Col) (2d wk), \$6,000.

Pageant (St. T. Amus.) (1,000; 82)—"Little Kidnappers" (UA).

82)—"Little Kidnappers" (UA).

82)—"Man on Tightrope" (20th) (2d wk). Okay \$2,000 after \$2,500 opening frame.

St. Louis (S. L. Amus.) (400; 75-90)—"Star Is Born" (WB). Sock \$25,000. Last week, "Black Widow" (20th) (3d wk), \$7,500.

\$3 hady Oak (St. L. Amus.) (800; 81 Shady Oak (St. L. Amus.) (800; 82)—"Vanishing Prairie" (Disney) (22d wk). Big \$3,000 fo!:owing \$3,500 first stanza.

#### 'Paris' Torrid \$14,000. Mpls.; 'Desire' Hefty 15G, 'Karamoja' 8G, 2d

Minneapolis: Nov. 30.

Thanksgiving and we'e ke n'd school holiday proved a boxoffice stimulant and hiz shows it. A snow-storn hit grosses later, Two such newcomers as "Desiree" and "Last Time I Saw Paris" helped considerably to bring the crowds downtown. Both are headed for big figures. Another entry, "Cattle Queen of Montana," is a magnet for small rry and action fans. Otherwise, it's the 33d week for "Cinerama," the fourth for "Vanishing Prairie" and second for "Karamoja" and "Black Widow."

Estimates for This Week

Estimates for This Week Century (S.W) (1,140; \$1.75-65) — "Cinerama" (Indie) (33d t). Stout \$18,000. Last week, \$20,000

Gopher (Berger) (1,600; 65-85)—
"Karamoja" (Indie) and "Halfway
to Hell" (Indie) (2d wk), Tall
\$8,000. Last week, \$9,800.

po,uou. Last week, \$9,800.
Radio City (Par) (4,100; 85-\$1)—
"Desiree" (20th). Big campaign paying off. Hefty \$15,000. Holds, Last week, "Black Widow" (20th), \$12,500.

**RKO-Orpheum** (RKO) (2,800; 65-

RKO-Orpheum (RKO) (2,800; 65-85)— "Cattle Queen Montana" (RKO). Hefty \$8,000. Last week, "Human Desire" (Col), \$5,000. State (Par) (2,300; 65-85)— "Last Time I Saw Paris" (M-G), Socko \$14,000. Last week, "Drum Beat" (WB) (2d wk), \$5,500. World (Mann) (400; 65-81.25)— "Vanishing "Prairie" (Disney) (4th Wk). School holiday great help for this. Good \$4,000. Last week, \$4,200.

\$4 200

#### 'Cat' Whopping \$13,000, Seattle; 'Desiree' 12G

Seattle, 'Desiree' 12G

Seattle, Nov. 30.

"Track of Cat" is proving unusually strong here this round, and is landing a great take at Coliseum. "Desiree" also is fine at the Fifth Avenue while "Last Time I Saw Paris" looms solid at Music Hall. Estimates for This Week Coliseum (Evergreen) (1,329; \$1-25)—"Track of Cat" (WB) and "Jungle Gents" (AA), Big \$13,000 or close; Last week "Human Jungle" (AA) and "Bob Mathias" (AA), \$7,200.

Fifth Avenue (Evergreen) (2,500; \$1-\$1,25)—"Desiree" (20th). Nice \$12,000. Last week, "Phffit" (Col) and "Outlaw Stallion" (Col) '(2d wk-6 days), \$6,300.

Music Box (Hamrick) (2,300; 90-\$1,25)—"Sabrina" (Par). (4th wk). Great \$7,500. Last week, \$6,800. Music Hall (Hamrick) (2,300; 90-\$1,25)—"Sabrina" (Par). (4th wk). Solid \$11,000. Last week, "White Christmas" (Par). (4th wk), \$10,300. Paramount (Evergreen) (3,039; \$1-\$1,25)—"Black Widow" (20th) and "Return from Sea" (AA). Mild. \$8,000. Last week, "Drum Beat" (WB) and "Diamond Wizard" (UA) (2d wk), \$6,600. D. Last week, "Drum Beat" and "Diamond Wizard" (UA) wk), \$6,000.

#### **CLEVELAND**

(Continued from page 9)

Last week, "Black Widow" (20th) (2d wk), \$9,500.

Hipp (Telem't) (3,700; 90-\$1.25)— "Desiree" (20th) (2d wk). Fine \$14,000 following \$21,000 last

000.

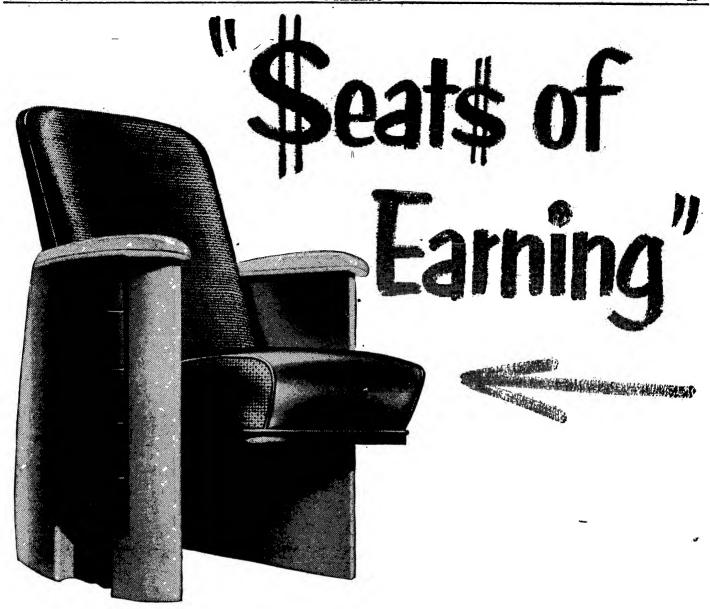
Stillman (Loew's) (2,700; 90\$1,25) — "White Christmas" (Par)
(5th wk); Great \$15,000. Last
week, same.

#### **PROVIDENCE**

(Continued from page 9)

"World for Ransom" (AA) (2d wk), \$8,000. Majestic (Fay (2,200; 70-90)— "Desiree" (20th). Smash \$18,000. Last week, "Hajji Baba" (20th) and "Outlaw's Daughter" (20th), \$12,000.

"Outlaw's Daughter" (20th), \$12,000, State (Loew's) 3,200; 50-75)—
"Last Time Saw Paris" (M-G). Fine \$15,000 or over. Last week, "Sitting Bull" (UA) and "Return Treasure Island" (UA), \$13,000.
Strand (Silverman) (2,200; 50-\$1)—
"White Christmas" (Par (4th wk). Still hot at \$13,000 or near.
Last week, \$14,000.



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THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.

# Joseph N. Welch: Massachusetts Has 'Exquisite and Painful Form' Of Censorship Via Hint-Drops

Boston, Nov. 30.

Arguing in favor of a preliminary injunction to force Massachusetts officials to license RKO's "The French Line," attorney Joseph N. Welch declared in Federal court last week, "Massachusetts has motion picture censorship in its most exquisite and painful form." Contending that the statute, under which municipal officials ban films is unconstitutional, Welch pointed out that only a whisper by officials in command is needed to ban a feature claiming that "the word goes out to the theatres, 'Look out or we'll suspend your license.' As I see it, they are getting away with murder "The French Line." attorney Joare getting away with murder here."

are getting away with murder here."

Welch further asserted that while the plaintiff, RKO Pictures Inc., has lost several hundred thousands of dollars due to the ban, he would not push for the compensatory damages but would be content to get an injunction.

Asst. Atty. Gen. John H. Elcock, Jr., urged the court to dismiss suit on the grounds that the plaintiff has not exhausted his remedies in the state courts explaining that Commissioner of Public Safety. Otis Whitney had barred Sunday showings of "French Line" when the distrib refused to delete Jane Russell's dance sequence. Whitney (initial) action barring Sunday showings resulted in pic being banned on weekdays also.

Chief Judge Calvert Magnuder, the hear welves out the survey of the thread wides out the advised.

Chief Judge Calvert Magruder, of the three-judge court, advised the contending parties to present a stipulation as to the facts in the case, indicating another court session would be held.

#### Mullanev Claims Price Slash at Boxoffice As 'Conspiracy' Basis

St. Louis, Nov. 30.

St. Louis, Nov. 30.
Monopoly and unfair competition is charged in a suit for \$125,000 damages filed in the Coles County Cfreuit Court at Charleston, Ill., against the Frisina Amusement Co., that operates a string of houses in Illinois, Missouri and Iowa by Walter F. Mullaney, individually and as administrator of the estate of his brother, John W., who was killed in action in Korea.

who was killed in action in Korea.
The petition recites that the
brothers jointly operated the
Rickey, a 360-seater in Mattoon,
Ill., until John was killed at which
time Walter succeeded to the title
of the business and, was named administrator of John's estate.

ministrator of John's estate.

It's charged that the amusement company, whose headquarters are in Springfield, Ill., by its competitive methods, namely, lowering the admission of its three houses in Mattoon, drive the Mullaney brothers out of business and into bankruptcy. The petition also asserts that the Frisina company then raised its prices and used undue pressure to prevent the brothers from obtaining firstrun films in Mattoon. Frisina operates the Clark, a 700-seater; the Mattoon, 1,150-seater, and the Time a 550-seater.



### Eileen BARTON

Latest Coral Release HAPPY BIRTHDAY MY DARLING WITHOUT LOVE

#### CHURCH FILM IGNORES OHIO'S CENSORSHIP

Columbus, Nov. 30.

"Souls in Conflict," the religioso feature starring Billy Graham and Coleen Townsend, has so far played in the Cleveland and Toledo area and yet hasn't been through the Ohio censor mill. The picture has been well advertised and shown publicly with an offering taken up during an intermission. Point is, any public showing is illegal unless an Ohio censorial seal is displayed. Ohio's Censor Board thus is put in embarrassing position of baying down the road after a religious film.

# Frisco Exchange **Unions Withdraw IATSE Exit Plan**

San Francisco, Nov. 30.
The two exchange unions here
—Local B-17, representing backroom workers, and Local F-17, repping white collarites—have withdrawn petitions to the National
Labor Relations Board seeking disaffiliation from the International
Alliance of Theatrical Stage Employees. As a result, the NLRB
hearing on the matter scheduled
for today (Tues.) has been called
off.
John Jensen, president-elect of San Francisco, Nov. 30.

for today (Tues.) has been called off.

John Jensen, president-elect of Local B-17, met last night (Mon.) with John Ford, LATSE northern California representative, and IA lawyers Michael Luddy and Harold Spivek. Following the session, Ford said the confab was immaterial to the withdrawal situation. Jensen declared that Local B-17 will mark time until after the national contract is signed and then decide what to do. However, he said: "We do want local autonomy. That's what we are after." Ford termed the report that the IA collarities would move over the AFL office workers union after the new contract is signed "scuttlebut." There had been rumors of deal whereby the collarities would change affiliation later if the AFL office workers union stepped out of the situation now. There was los denial of pressure on the part of AFL prexy George Meany and IA chief Richard F. Walsh.

#### U Declares 25c Divvy

Universal board yesterday (Tues.) declared the 25c regular plus a 25c extra dividend for the final quarter extra dividend for the final quarter.
of the company's fiscal year, bringing total divvies for the year to
\$1.25. New payment is set for Dec.
22 to stockholders of record on
Dec. 10.

Last year's total was the same,
in the form of two half-year divvies of 50c each and one extra of
25c.

#### Soak-The-Yank

Continued from page 3 :

Italian production costs had quadrupled since 1949. His own film went over the allotted budget by some \$150,000. He said it took 100 days to make. "In Hollywood it could have been made in half that time," he added.

Experience of Lopert and others has been that there is a tendency on the part of some in Europe to throw the book at the visiting Americans who are automatically charged double for every service. Assumption appears to be that they can afford it.

Producers say one way out is coproduction with local interests which, apart from other advantages, assures better cooperation on the location. There are other factors favoring the continued exodus of lensers to the foreign field. Need for authenticity on the wide screen is one, the accumulation of frozen coin abroad another.

#### Vet Stagehand Retires. Lessee Won't Take Sub. Picket Grand, Albany

Albany, Nov. 30.

The first serious labor trouble at an Albany theatre in recent years erupted Saturday (27) when a strike and/or lockout of the stage crew at the Grand occurred. Local 14, IATSE, immediately started to picket the 1,500-seater, leased on Sept. 1 by Paul V. Wallen from

Members, working in two-hour

Members, working in two-hour shifts, carried signs proclaiming. "Do Not Patronize This Theatre—Lockout." Identification of the union was followed by the words "Affiliated with A. F. of L."
One picket was on the line most of the time, in front of the house's not-too-wide front. The projectionists, also affiliated with IATSE but belonging to a different local, continued to work Saturday and Sunday (27-8). Whether they would eventually honor the picket string

tinued to work Saturday and Sunday (27-8). Whether they would eventually honor the picket string remained a question. The trouble, which had apparently been simmering since Wallen, former manager, took a 10-year lease on the 42-year-old house—as part of the consent decree under which Fabian was required to relinquish one theatre in Albany, and Stanley Warner one in Troy—boiled over in the scheduled shift of stage workers. This came after Henry (Dutch) Harris, oldest active member of the local, retired Thursday (25). Harris quit the Strand, preparatory to moving to Dade City. Fla.

James Foley moved from the Ritz, also a Stanley Warner spot, to replace Harris. George Powers was slated to move from the Grand to the Ritz as Foley's successor, and Leo Swarz, a swing man, to take over the Grand job. Wallen reportedly refused to accept the replacement, saying he was not on the payroll and was not needed.

Toronto Tele's Expansion

#### Toronto Tele's Expansion Of Amusement Section

Taking over as film critic of The Toronto Telegram today (30) in that afternoon paper's expanded daily amusement section is Clyde Gilmour, former cinema critic of The Vancouver Sun, also film commentator of the Canadian Broadcasting Corp.

Ken Johnson, former Telegram film critic steps up as general amusement editor.

#### **New Union Slogan**

Continued from page 11

funds. Loew's plan went into effect March 1, 1944. The normal retirement date of an employee is the nearest March 1 nearest his 65th birthday (60th if a woman) or the 10th anni of his becoming a member of the plan, whichever is later. To become eligible for the Loew's plan one must be in the employ of the company for at least five years. The annual amount of retirement income payable is 15% of the employee's average basic earnings plus 10% of that portion of the employee's basic earnings which is in excess of \$3,000. In no event can an employee receive

carnings plus 10% of that portion of the employee's basic earnings which is in excess of \$3,000. In no event can an employee exceive more than \$49,700 per annum in the case of an employee whose eligibility is based upon employment commenced before Dec. 17, 1952, or \$25,000 in the case of any other member of the plan.

The plan at 20th started in January, 1946. The normal retirement age is 65, but retirement with the approval of the company can be requested any time after the age of 55. At 20th an employee becomes a member of the plan as of the date of employment.

RKO's plan went into effect in 1943. To become eligible, employees must have three years of service and have reached their 30th birthday. It also provides for a life insurance benefit. In case of death before eligible for benefits, the employee's beneficiary receives the equivalent of one year's salary, with a maximum of \$20,000. The normal retirement age is 65, but a staffer may elect to retire at 60.

Universal for many years has been weighing the establishment of a pension plan, but no definite scheme has been proposed as yet. In the east, Local 306, IATSE projectionists union, is about the only benefits.

# **On-Screen Advertising Boom**

London, Nov. 30.

A survey of the growing screen advertising field in Britainwas published by the Financial Times, the London equivalent of the Wall Street Journal. It shows how the Industry has grown from a turnover of \$1,700,000 in 1938 to over \$6,100,000 in 1947.

The major campaigns are estimated to cost about \$7,000 a time and these are restricted mainly to the large scale manufacturers who, in 1952, were estimated to have spent approximately \$6,500,000. Retailers spent only \$700,000. Advertising expenditure placed by screen contractors in 1952 was estimated at \$4,200,000 and the figures for 1953-54 are even higher. In 1935 it was only \$700,000.

# **Detroit Agrees With Homeowners:** Drive-Ins Don't Belong in City

#### EZRA E. STONE (ATTY) HEADS L. A. TENT 25

Los Angeles, Nov. 30.
Variety Club Tent 25 elected
Ezra E. Stone, film row attorney,
to succeed W. H. "Bud" Lollier as
chief barker. Latter declined to run again.

run again.

Other new officers are: O. N.

"Bill" Srere, first assistant chief barker; Lloyd Owenbey, second assistant; M. J. E. McCarthy, property master; Al Hanson, dough guy, and Steve Broldy, Fred Stein, Mort Scott, Darryl Johnson, Dick Dickson and Edwin F. Zabel, canternation

# **Italy Reveals** Yank, British Film Upbeat

American features during the five-months period between May and September, 1954, gained at the Italian boxoffice whereas Italian releases fell back. British pictures improved their take in relation to the overall b.o. gross in three months and lost ground in two.

These figures were supplied by ANICA, the Italian industry organization. Improvement of the American position is significant in that the Italians have one of the most active local industries and, for a while, forged ahead sharply in popularity with their own audiences.

over the five-months period, the American gain in gross earnings at key city firstruns averaged out to approximately 5% whereas the

American gain in gross earnings at key city firstruns averaged out to approximately 5% whereas the Italian -loss averaged 6%. The French share was generally less in the 1954 period than in 1953. Again, this is noteworthy due to the considerable number of Franco-Italian coproductions reaching the market:

The best month for the U. S. companies was July, when their films took in 83.79% of the gross b.o., compared with 74.99% in July of 1953. In September, '54, the American share rose to 89.02% from 61.76% in '53, whereas the Italians' cut diminished from 30.13% in 1953, to 22% in '54. July of this year was the only month when the Italian take showed any improvement, rising from '7.80% to 8.62%.

#### **TOA Production**

= Continued from page 4 :

stacle can be surmounted and exhibition can stand united."
He stated that TOA will continue to work for a system of industry arbitration. "There is no reason," he said, "why our industry should not have a system through which internal differences can be settled short of the courts and government control."
The current sellers' market, Martin said, can be balanced by getting more good pictures on the market. He urged exhibitors to support and encourage "the so-called independent or small producers who are willing and anxious to make good pictures if exhibitors will give them fair terms and playing time." He told exhibs to give them a fair deal. "Let us not take out our wrath, built up from dealing with the majors, on these producers who are trying to help us," he warned.

Approval of a zoning ordinance amendment by Common Council has virtually barred construction of any more drive-ins in Detroit. The amendment empowers Council to approve or disapprove such theatres. Members are on record that they don't want any more built.

built.
Under the old law, drive-ins were permitted in any area zoned for heavy industry. The amendment resulted from objections of a neighborhood group to plans of the Evergreen Drive-in. Theatre Co. to erect an ozoner near their homes.

erect an ozoner near their homes.

Arguing for the theatre, Frank J.
Winton charged that Council acted.
illegally when it ordered holding
up of the firm's building permit.
That case is now in Circuit Court.
Winton sald the firm has contracted
to spend \$60,000 to move a
transit cement plant on the property to give, access to the theatre
area.

Anthôny A. Vermeulen, attorney for the residents, charged the drive-in would be a general nuis-ance and reduce surrounding prop-erty values as much as 35%.

erty values as much as 35%.

Councilman Del A Smith got cheers from about 400 residents who jammed Council chambers for the debate when he said: "Driveins should be banned everywhere within the city. They do not belong in the city. They belong in the outskirts away from homes."

The greatest majority of drive-ins in this area are in suburban communities. The few within the city-limits did not appear to be in jeopardy as Smith's colleagues gave him no support.

#### States Rights

Conti from page 3

around the country could take on the job.

It remains now for EFFG to get off the ground with actual production and channeling of same through the states righters.

On the second count, plans already have been blueprinted for establishing a network of local distribs to sell DCA films to sub-run theatres. DCA is skedded to swing its first pic, "Long John Silver," into circulation in February. How it's to work out for both DCA and the regionals remains to be seen, of course.

of course.

There are big possibilities in such tieups, according to a couple of market analysts. Discussing the subject in N. Y. over the past week they underfined that any new distribution system that can lop off present costs without cutting down on the market potential obviously would be welcome. If the methods evolved by EFFG and DCA show a good payoff, doubtless they'll be copied, it's added.

#### **New York Theatres**

RADIO CITY MUSIC HALL MING BERLIN'S "WHITE CHRISTMAS" in VistaVision storring
BING CROSBY - DANNY KAYE
ROSEMARY CLOONEY - VERA ELLEN Color by Techni for • A Paramount Picture and SPECTACULAR STACE PRESENTATION



# SPEC NO LONGER A BAD WORD

# **Paget Sound & Fury**

Hollywood, Nov. 30.

"Colgate Comedy Hour," almost went without guestar Debra Paget Sunday (28).

After watching her do a dance number in a pre-show rundown, Austin. Peterson, veepee of Ted Bates agency, producing the show, leaped on stage, demanded she change costume and tone down gyrations. Miss Paget was all for taking a walk, consulted with Bill Smith, her studio (20th) radio-video liaison, who argued with Peterson about the propriety of her dance and costume, but to no avail.

Peterson issued orders to NBC engineers to fade if she persisted in the bumps and grinds. She and Smith finally agreed to the change. Objection to costume was a slit skirt. She made one change but Peterson was still not satisfied. He requested she wear a flaring skirt. He briefed the camera director to be alert for every move, so camera pulled away in longshots. The bumps and grinds were only faintly visible.

Peterson was heard to multer something about "not going to have one of those Sheree North incidents on this show, certainly not on Sunday, certainly not for Colgate."

# **CBS-TV's Tuesday Troubles**

Johnson's Wax, Pet Milk'll Buy Skelton, Dump 'Father' If Shifts Are Made

Libby Likes DuM 'Baby'

DuMont's "infant" daytime operation grew up another notch last week as Libby Baby Foods bought the quarter-hour "All About Baby" Thursdays on a lineup of eight outlets. The diaper tidbit with Ruth Crowley in charge also goes out Fridays on 10 stations for Swift's Meats for Babies.

Show, packaged by Jules Powers, rides locally on WGN-TV the other three days at 1 p. m.

Friars Benefit On

American Federation of TV-Radio Artists has chilled a project whereby the Friars Club would put a benefit show on "Colgate Comedy Hour," declaring such an affair would be in violation of union regulations.

Claude McCue, AFTRA exec secretary, said today (Tues.) "We hope they abandon the idea. Their plan was for the Friars to do a show on 'Comedy Hour,' with the money received to go to club's charities. We (Continued on page 50)

(Continued on page 50)

**'Comedy Hour'** 

American Federation of TV-Ra-

**AFTRA Chills** 

Chicago, Nov. 30.
Under the prodding of the unhappy "Life With Father" clients, CBS-TV is mulling a stem-to-stern revamping of its Tuesday night lineup, one of the tenderest spots in the Columbia armor. "Father" bankrollers, Johnson's Wax and Pet Milk, want out and have agreed to take on Red Skelton as a replacement, but with some provisos. Negotiations center on the ad-

placement, but with some provisos.

Negotiations center on the advertisers' desires to vacate their present 9 o'clock (CST) period and to lodge the Skelton show in the preceding half-hour. That's the 8:30 slot currently occupied by "Danger," alternately sponsored by Nash-Kelvinator and Block Drugs. Reasoning of Needham, Louis & Brorby agency for the wax works and Gardner for the milk outfit is that the comedian would parlay better with the preceding "Meet Millie" situation stanza.

If the "Danger" tenants re-

Millie". situation stanza.

If the "Danger" tenants refuse to shift into the later period, the Skelton deal may well fall through with Johnson and Pet sticking with "Father" the remainder of the season. It's known that the parties involved have been slightly less restive with the Leon Ames-starrer since it has been converted to celluloid.

CRS meanwhile is prepping a

cBs, meanwhile, is prepping a Phil Silvers package to throw into the breach opposite the first half of Milton Berle's NBC-TV bulwark, where Skelton presently holds forth sustaining.

# **Lumet's Freelance** (TV-Legit) Status

Although his contract with CBS has expired, Sid Lumet, who has achieved an enviable status in twas one of its more youthful directors, has no intention of negotiating a new deal, preferring to freelance and take a stab at legit as well. As result, he's already committed to one stage show, having been inked to direct a revival of Bernard Shaw's "Doctor's Dilemma" at the Phoenix Theatre in downtown N. Y., with Geraldine Fitzgerald in the lead and with likelihood of Leo G. Carroll also going into the play. Meanwhile, Lumet also plans shooting a bull-fighting pic.

fighting pic.

Although not contractually bound, Lumet's CBS-TV agenda remains jampacked. While he's checked off the "You Are There" show (prior to that he did "Danger"), he's winding up the first six installments of "You Are There" as a filmed entry. Celluloid version preems on Jan. 2.

He's also committed to three "Best of Broadway" shows for the "ene... including "Philadelphia Story," next one up; and "The Show Oñ" with Jackie Gleason. Third one hasn't been decided yet. Lumet also directed Sophocles' "Antigone" for Omnibus last week.

# NAMES GET THE BIG-BIG-BIG BUG

By GEORGE ROSEN

It's no longer considered in bad taste to mention the word "spec. In fact, a whole new "climate" In fact, a whole new "climate" appears to have set in in regard to the costly 90-minute big-big-big shows. Yesterday the connotation was clear: "We gotta take the speculation out of the spees." To-day, amid a new semblance of respectability, NBC says: "The spees are no longer on spee." Whether or not it's true it reflects a changing temper and regard for the ambitious productions, both from within and without the organization.

What has happened spanning the initial Betty Hutton show up to and

#### Liebman Status

Liebman Status

Max Liebman, major spec impresario at NBC, has yet to commit himself on next season's plans, since his present contract, at his own behest, does not extend heyand the '34. '55 semester. But it's figured a safe bet at the network that when the "greatest color shows on earth" roll around next season Liebman will still be commander-in-chief.

However, the network's major concern is how to resolve a roster that will work less of a hardship on the producer. He's doing 20 this season (on a two-a-month average) and considering that Liebman identifies—himself with each and every facet of the spec operation, it's the opinion of the web's top echelon that it's too backbreaking an assignment.

including this week is fairly indicative not only of the specs but of the sweeping and amazing impact of television itself, so monumental has been either the stain or the glory resulting from a single appearance. A chain reaction set in after the intial Hutton venture which created no small measure of personal unhappiness when the first full impact of the tv specs was gleaned. Talent that had been champing at the bit waiting for the opportunity to make the spec plunge suddenly wouldn't touch them with a 10-foot pole and backed out. It was figured that if La Hutton couldn't make it, who could! Few were the stars willing (Continued on page 50)

(Continued on page 50)

# World's Biggest 'Captive Audience' On Promotion Agenda for 'Norby'

#### Rizzuto. Norbert Weiner Signed for 'Down You Go'

Phil Rizzuto and Norbert Weiner, latter theh MIT scientist-educator, have been signed as permanent panelists for "Down You Go," which moves from Chi to N. Y. under Western Union sponsorship auspices. (Only moderator Bergen Evans shifts east with the show.) New femme members of panel have yet to be chosen.

# Kraft Cutback On Drama, \$1,500,000 **Blow to ABC-TV**

Kraft Foods will end its unique in-television two-plays-weekly op eration after Jan. 6 by cancelling its Thursday night dramas on ABC-TV. Cutback represents a savings of about \$3,000,000 a year savings of about \$5,000,000 a years to Kraft, and also represents a loss of \$1,500,000 annually in time billings to ABC. Kraft is continu-ing with its highly successful Wed-nesday night series on NBC-TV, of

Cancellation represents the end of a year-long era during which the J. Walter Thompson creative staff has been turning out two one-hour plays a week, a total of 104 a year, a feat yet unequalled in television annals. Unquestionably the switch by the agency of Stanley Quinn to the Coast as production factotum on the floundering "Lux Video Theatre" is a factor in the axing, since Quinn, a producer on "Kraft" for the past six years, was one of the prime creative factors in the two-platoon setup. Cancellation represents the end

creative factors in the two-platoon setup.

More important, however, was Kraft's purchase of "Space Cadet" on NBC-TV, marking its entrance into the kiddie market, along with the failure of ABC to deliver ratings comparable to the NBC version of "Kraft Theatre." Onslaught on the children necessarity meant on the children necessarily meant a cutback in the firm's \$8,000,000 tele budget, and with the NBC ver-sion of the dramas delivering an

(Continued on page 50)

audence" in televison merchandising annals will get the "Norby treatment-and whether they like it or not. In one of most unique promotional merchandising campaigns ever to pre-herald the arrival of a video series, Eastman Kodak will blanket practically the entire U. S. with the facts of "Norby," the half-hou color film series starring David Wayne which the company is sponsoring in the Wednesday 7 p. m. slot on NBC-TV starting in January.

TV starting in January.

Every EK client—and that i cludes 10,000,000 camera owner, representing the company, mailing list—will be bombarded with colorful literature as a buildup for the show. In fact, if you own a camera, which automatically means that somewhere along the line you gotta do business with Eastman Kodak, there won't be any escaping the "Norby" promotion hoopla. For every person sending his film to Rochester, either direct or through a dealer, or for that matter anybody who buys film at any store

#### Long, Long Trailer

Probably the longest and most ambitious trailer in tv annals designed to pre-herald a new series is being undertaken by Eastman Kodak on behalf of its upcoming "Norby" half-hour tint vidpix series, which hour in the Wadnesday.

by natr-hour rin viding series, which bows in the Wednesday at 7 time on NBC-TV.

Full hour color film, incorporating not only promotional-merchandising values but featuring highlights of the filmed series, has been prepared spe-cifically for viewing at EK-sales confabs. They'll be shown simultaneously at 60 sales meetings throughout the country this week and next

outlet will also get the whole promotion kaboodle. It's probably the first time on record that a pre-guaranteed audience of 10,000.000 has been assured on a personal solicitation basis.

tation basis.

To top it off, EK will grab itself another "captive audience"—at one of the busiest spots in the world—Grand Central Station in New York—where its giant-sized colorama will be converted into a "Norby" display during Christmas Week, immediately prior to the show's preem.

Partially inspiring the need for partially inspiring the need for

Week, immediately prior to the show's preem.

Partially 'inspiring the need for the double-barreled promotion merchandising on 'Norby' is the fact that the series; which carries a \$3,000,000 time-and-talent cost budget for 39 half-hour installments, has been obliged to settle for a 7 p. m. station time clearance on NBC due to the "sellout" status of the network.

# MBS' \$1,000,000 Kraft Billings

Kraft Foods has inked for nearly two and a half hours weekly of newcast time via Mutual. Setup, demanding five five-minute segments daily on weekdays, is said to bring nearly \$1.000,000 a year into network coffers.

Pact was made through Needham, Louis & Brorby. An interesting sidelight is that it is also the agency for Johnson's Wax bankroller of a similar day time newseast deal with Mutual. This has kicked off some speculation as to whether that means the Kraft biz is replacing a soon-to-ankle Johnson's Wax.

Other Mutual biz pencilled this week includes a Xmas one-shotter bankrolled by Mutual Benefit week includes a Xmas one-shotter bankrolled by Mutual Benefit Health and Accident Assn. of Omaha. That firm, for fifth year straight, doing a 45-minute shortwave family-to-soldier stanza.

# **OUT SOON**

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# That 'Is Network Radio Doomed?' Poser Sparks Sarnoff Postscript

Last week, the fate of network radio was reduced to the simple question, "Who will be the last to abandon it?" Thus a curious negative race was on to see who would be the first to throw in, the towel rather than who, if anyone, would come forth positively with a formula to maintain network status, commercial or otherwise.

This switch in thinking with its

la to maintain network status, compercial or otherwise.

This switch in thinking, with its unhidden competitive touches, had an NBC-RCA front-in board chairman David Sarnoff's letter to N. Y. Daily News radio-tv editor Ben Gross in answer to the latter's Monday (22) column theme, "Is. Network Radio Doomed?" particularly to this statement: The only question on Broadcasting Boulevard is which web will be courageous enough to face the realities first and abandon network radio. No one seems to know the answer, but this column will venture a guess. Brig. Gen. David Sarnoff RCA, which controls NBC, is an exceptionally, farsighted leader, And the president of NBC, Sylvester L. Weaver, is also a fellow of daring. So it would not be surprising if this—our first network—led the procession taking the punge."

Gen. Sarnoff's reply was in the form of a "Dear Ben" general

plunge."

Gen. Sarnoff's reply was in the form of a "Dear Ben" general press release last Friday (26) with a facsimile of the Gross column attached. Said Sarnoff: "I believe that you may have selected NBC for this role (abandonment of network radio) because we have been sufficiently farsighted to have recognized, well in advance, the symptoms of growing economic dangers for network radio; and because NBC as the nation's first radio net-

(Continued on page 42)

# **NBC on Prowl** For TV Specials

Barry Wood, special events chief of NBC, is using the "suggestion box" gimmick to supply a backlog of ty specials for his department. Intention is to build a larder for the next few months and to execute the cream of 'em over a twelve-month, although events with a time element attached will be worken on pronto should they shape up in the visual values. Over 100 letters have gone out to the web's affiliates seeking area events that would have national stature for video purposes. Within a week after the builletins went out, over a dozen suggestions were re-

were after the bulletins went out, over a dozen suggestions were received. Wood said it doesn't matter how "crazy" or "odd" a given event sounds; he'll give every contribution attention. Some of the specials will be analyzed for color possibilities.

tion attention. Some of the specials will be analyzed for color possibilities.

On the tint phase, incidentally, the network (Wood doubles as exec producer on the hues) was to decide momentarily whether to give the rainbow treatment to the New Year's Day Tournament of Roses in Pasadena. Burbank studio will not be ready until a few days after Jan. 1, but idea would be to send out the mobile unit. Latter would not be needed in New York for Max Liebman's Sunday spectacular on Jan. 2 since the tintery will emanate from the Colonial Theatre in Manhattan instead of the web's Brooklyn studio. Manhattan inste Brooklyp studio.

#### **Tolchin Expanding Sales** Staff as WMGM Hypo

Staff as WMGM Hypo
Art Tolchin, boss of N. Y. radio indie WMGM, is building his sales department. In the past few days he added four account execs to the recently rather limited staff, and he intends adding others to sales as soon as possible. Outlet has eight pitchmen at present, including Tolchin and sales manager Sam Faust. Without counting Tolchin or Faust, the WMGM sales staff until these additions was at two men. Earlier this month Bert Lebhar 3d ankled the station. His father was boss before Tolchin. Tolchin also established a sales promotion department, the first, he says, in the last six years at the station. Hired as promotion department, the first, he says, in the last six years at the station. Hired as promotion boss was Patricia Young, formerly of WCAU, Philly, and Dobin Advertising, N. Y.

#### T'Ain't Cricket

Indie stations have perfected another headache for time buyers. Many stations will buy rating service covering a restricted geographic area—usually where the signal strongest or where previous surveys have shown the most listener-viouse sulfariance. shown the most listener-viewer allegiance—but re-porting the results to agen-cies, the rating will mislead-ingly be projected as a city-wide sample.

The rating services always

list the areas surveyed, but the station will either omit names of specific areas or de-pend on time buyers skipping such into in order to get at the figures themselves faster.

# **Pitt TV Stations** Gear for Battle To Lock Out CBS

Pittsburgh, Nov. 30. Both Pittsburgh tv stations, Du-Mont owned and operated WDTV, VHF channel 2, and WENS, UHF channel 16, well as the appli-cants for the two remaining VHFers here, 4 and 11, preparing to fight tooth and nail ef-

VHFers here, 4 and 11, preparing to fight tooth and nail efforts of CBS to put WSTV-TV. channel 9, in Steubenville on practically a local basis.

Last week network asked FCC approval to take over indie-owned channel 9, but application covered several contingencies and "if's." CBS wants to buy the Steubenville station and will; only, however, if the FCC okays, among other things, these items:

Relocation of the Channel 9 tower to Troy Hill, within a mile of the WDTV and WENS antennashere; relocation of its studios from Steubenville to Florence, in Washington County, about 15 miles nearer, and a branch studio in downtown Pittsburgh. If permission is granted, CBS would move the WSTV-TV transmitter to the site now occupied by Pittsburgh radio station WPIT.

Local tv operators are up in arms at efforts of CBS to move into Pittsburgh proper with a, station that was originally licensed for the Steubenville-Wheeling, W. Va., area, and an FCC decision permitting such a relocation would set a precedent. WSTV-TV's signal now reaches Pittsburgh but only a small percentage of setowners, those on the fringe areas or in high places, can get it. only a small percentage of set-owners, those on the fringe areas or in high places, can get it.

#### Emerson Pacts 'Chance'

Emerson Drug Co.'s (for Bromo Seltzer) alternate-week sponsorship of DuMont's "Chance of a Lifetime" is official now, with the new pactee picking up on Dec. 10 where Old Gold leaves off, Ankling of OG and the start of Bromo Seltzer were both handled through Lennen & Newell.

Lentheric, the alternate sponsor has inked a renewal as of the Dec. 17 show.

#### Gross-Baer Shuffle

Gross-Baer packaging outh has undergone several exec shuffles with Arnold Peyser being upped to exec-producer of all the company's shows and with Sandy Sheldon, until now producing "Junior Champions", and "Maggi McNellis Show," made production manager. Other shift involves Allen Stanley, jacked from spot sales boss to general sales manager. New additions include Bob Claver, replacing Peyser with the Morey Amsterdam outing, and Gladys Berger as production assistant.

# NBC-TV's 'Kidult' Stanza For Sat.

Having set its Saturday morning house in order with a threesome of kid stanzas and a fourth soming of kid stanzas and a fourth soming up to anchor at the noontime mark, NBC-TV is now intent on the segueing hour. The mopped line-up was launched week ago Saturday with 90 minutes of such back-to-backings as the Happy Felton Gang, Paul Winchell and his wooden partners, and the Ralph Edwards package, "Funny Boners," with "Space Cadets" upcoming.

Now the web is intent on the

with "Space Cadets" upcoming.

Now the web is intent on the moon to 1 p.m. fill-'er-up with a blue print on the way that has the earmarks of a "kidult" catch-all; meaning a switch on kid-appeal shows in that, whereas many an adult finds interest in the stanzas slanted for the moppet mob, likewise many a youngster is a viewer potential for programs angled toward the older element, notably parents. parents.

parents.

NBS's latest "kidult" spectacular is in the "how to" class—latching on to the latest "do it yourself" big trend that's sweeping the country and creating an altogether new and dynamic industry. That the web is not joining the Handy Andymen parade with a mere hope and a prayer is indicated in the talent components. It's figuring on such reliables as Wally ("Mister Peepers") Cox and Dave ("Mister Everything") Garroway with which to stock the show. And that they're both tinkers supplies the realistic fillip.

#### 'Darkness at Noon' Okay for 'Omnibus' Despite Previous Nix

It looks now like "Omnibus" will get a crack at the "Darkness At Noon" ex-legit vehicle as a CBS-Sunday afternoon entry this season, despite the fact that it was suddenly nixed a couple of weeks back, resulting in the last-minute substitution of Sophocles' "Anti-

gone."

Director Sidney Lumet was just about going into rehearsal with "Darkness" (with Claude Rains reprising his legit role) when author Arthur Koestler's agents wired from London that, because of a pending film deal, it was impossible to turn over the tv rights. As result, it left Lumet with only eight days to whip "Antigone" into shape.

Last week "Omnibus" received

Last week "Omnibus" received assurance that, despite the previous nix, it would probably be okay to do "Darkness" later in the season. In addition to Rains, Mai Zetterling may be co-starred, with Lumet directing.

# They Want 'Show of Shows' Back

Advertest ran a survey among about 1,000 New Yorkers during Advertest ran a survey among about 1,000. New Yorkers during Oct. 11 to 18 re new fall tv shows with the following results: Although ranking second and fifth respectively among the stanzas most seen since preeming, NBC's "Caesar's Hour" and the "Imogene Coca Show" were the two that viewers decided they dislike the nost among the new ones. Yet the show they'd most like to see back is "Show of Shows"—the ex-Coca-Caesar entry. WOR-TV's "Million Dollar Movie," was the show most viewed since beginning this past fall (based on 16 weekly exposures). "Medie" and "Tonight," also NBC, rounded out the top five among the season's new entries. CBS didn't place until the ninth spot with "Father Knows Best," but ABC managed a sixth place with "Stop the Music."

"Stop the Music."

Another confusing twist is that the Advertest survey gave "The Web" (once sponsored in the same time by the same bankroller as the reasonably popular "Father" casing). second choice for the show most desired again. Dorsey Bros. were in the three spot among programs now off but again wanted. Batoners return for "limited engagement" (two weeks) while Jackie Gleason takes a hiatus in January.

### That Man Tarzian

Indianapolis, Nov. 30.

Sarkas Tarzian, who parlayed a smalltown (Bloomington, Ind.) to station into a bigitime financial bonanza (through the simple expedient of getting in first with the only VHF for miles around and then knowing what to do with it), has now shot off into another first time" tangent that may well write some kind of to history for this "one-man industry."

It's no secret that Tarzian as the manufacturer of selenium rectifiers and now tuners has had almost as fabulous a career see a station operation.

It's no secret that Tarzian as the manufacturer of selenium rectifiers and now tuners has had almost as fabulus a career as a station operator.

This year Tarzian will gross estimated \$3,000,000 in station billings, which for a property having its roots in a town normally populated by less than 25,000, is something to shout about. But the real snapper is the fact that WTTV is becoming the basic and exclusive affiliate of NBC-TV in Indianapolis despite the fact that it is headquartered 50 miles from Indiana's key city and in the face of two other established Indianapolis VHF's, with still another on the way.

Tarzian's new transmitter (35 miles from Indianapolis now gives WTTV a tri-area identity practically blanketing Indianapolis. Terre Haute and Bloomington (and for those sections that fail to get the desired signal Tarzian has had all available ty repair men working at breakneck speed over the past six months installing auxiliary rooftop antennas for set owners at practically cost.

Now comes Tarzian with his newest—a tuner capable of 82-channel pickup designed for mass sale at lower cost than anyone else's (thus far 600,000 have been sold). Tarzian is so convinced that some day practically every manufacturer will embrace his compact \$10 tuner (because, he says, all its U features are comparable to V in quality) that he's ordered full speed ahead on production.

# Breweries Pressured to Get Off Caloric Kick, Drinking on TV Com'ls

#### A Kobak Sequel

Editor, VARIETY:

Your reporter did a good job of reporting my talk at the recent American Assn. of Advertising Agencies in New York, but perhaps he did not see my release from which I read with care the 12 points which I hoped might help the future of radio.

Point One should have been, "Media should make a real cost study of networks and stations," Your story said "buyers", should make that study. It is not their job to do this—they have enough to study on their side without doing one for media.

I did say that those who do not believe in the future of radio broadcasting should get out of it. I am sure, however, that I did not of the live in the future of the live in the future of it. I try to follow the Broadcasters' Code of standards for the air in my own public statements. That box entitled "Candor," referring to my station in Thomson, Ga., was good reporting. Yes, our station is doing well and so is our weekly newspaper.

Edgar Kobak.

# 'Devil's Disciple', **'Superman' on TV Agenda for Evans**

Maurice Evans, appearing on Ed Murrow's "Person to Person" Fri-day (26) night on CBS-TV, disclosed during the interview that he holds the tv rights to Bernard Shaw's "Man and Superman" and "Devil's Disciple."

Disciple,"

Evans further revealed that he would do "Man and Superman" as a two-hour show next March, with "Disciple" scheduled for the indefinite future. Whether or not a "Hallmark Hall of Fame" special (such as the Evans-Judith Anderson two-hour "Macbeth" last Sunday) was not stated.

The state were acquired by

TV rights were acquired by Evans from Shaw's estate. During his lifetime the Irish playwright wouldn't countenance any such ac-tion, to which Shaw testified in a letter written to Evans and which the latter read on the "Person"

#### BAUER & BLACK'S 'TNT' BUY

and industry groups is finally cutting away the last strands of active resistance on the part of the breweries to eliminating (1) the "caloric kick" and (2) the showing of drinking of the product on tv. Beer makers, for the most part, feel they are in no position to stir up a foam, but they passively re-gret "not being able to show our product in the best light."

product in the best light."

The Bryson Bill has made itself felt on the NARTB, according to one report, which in turn, as far as the drinking-on-ty-commercials situation is involved, has now asked member video outlets to play down such advertising. Directly attributable to the station support of the NARTB view is the fact that within the next few weeks Ballantine, handled through J. Walter Thompson, will eliminate all drinking scenes from commercials. Others have done same or will shortly follow suft.

done same or will shortly follow suft.

The unique angle is the switch from the "caloric kick" because of gripes expressed largely by independent viewers. Ballantine isn't completely getting off the stay-thin spiel, but the brewery is modifying copy. Drinkers can still stay thin by drinking-Ballantine but it's not clear how. That brewery, as well as others, is forced to clam up on the number of calories less one allegedly has against another. Carrying it one step further, Piel's states very clearly now that "all beers have about 150 calories" per 12-ounce bottle, but "Piel's is light and dry." A rival agency took a swipe at Piel's Young & Rubicam for "less non-fermented sugar" statements. It was said that no beer has a measurable amount of sugar. It was further declared that Piel's was responsible, "through implication," for starting the weight-consciousness of brewery copy writers.

# Negro Protest In **Edmundson Axing**

A hassle between radi station WLIB, N. Y., and performer Bill Edmundson sprouted during the past few days over his axing, thus kicking off the second furor in as many months in N. Y.'s specialized radio field. A Negro newspaper feeding most of Harlem reported that Edmundson ended up calling a station exec a "liar and a crook" after station chief Harry Novik suggested that the ex-gabber meet with the station spokesman to clean up difficulties.

Edmundson, 23 years a member

Chicago, Nov. 30.

Latest grab by the NBC-TV of the Southernaires, was hired by Movik some months ago to replace lark the "Today-Home-Tonight" trilogy.

B&B splurge occurs in February. Edmundson, 23 years a member of the Southernaires, was hired by Novik some months ago to replace Larry Fuller as emcee of "The

(Continued on page 50)

# IT'S FUN TO BE A CONSULTANT

### '54 Sylvania Awards

Sylvania's annual tv awards were announced last night (Tues.) at a dinner in New York's Hotel Pierre with composer Deems Taylor as chairman of the judges' committee. Accolades to: Walt Disney's ABC "Disneyland"—Series for children of all ages; "Little Schoolhouse," KTTV, Los Angeles (Mrs. Helen Hempel)

"The Search," CBS (Irving Gitlin, producer)—educational

series;
George Gobel, NBC—comedian of the year;
"Three-Two-One . Zero," NBC (Henry Salomon Jr., producer and co-writer)—documentary program;
Ed Sullivan's "Toast of the Town," CBS—showmanship variety entertainment;
"Our Beautiful Potomac," WRC-TV, Washington (Stuart Finley, producer-narrator)—local public service;
"Twelve Angry Men," by Reginald Rose, CBS "Studio One" (Franklin Schaffner, director; Ted Miller, technical director)—para direction: mera direction;
"Open Hearing," ABC (John Daly, producer)—public informa-

tion service;
Philoo-Goodyear "Television Playhouse," NBC (Fred Coe, Gor-Philoo-Goodyear "Television Playhouse," NBC (Fred Coe, Gor-Philos-Phi

Philoc-Goodyear "Felevision Playhouse," NBC (Fred Coe, Gordon Duff, producers)—dramatic series;
"Man On Mountain Top," NBC (Robert Alan Aurthur, writer;
Arthur Penn, director)—finest original teleplay of the year;
Steven Hill and Eva Marie Saint—dramatic actor and actress of the year;
E. G. Marshall and Elleen Heckart—character actor and actress

E. G. Marshall and Elleen recommends of the year;
Jackie Gleason, Art Carney, Audrey Meadows, CBS—outstand-

Jackie Gleason, Art Carney, Audrey Meadows, CBS—outstanding comedy team;
"Telepix News," WPIX, N. Y. (John Tillman, reporter)—local news coverage;
"Father Knows Best," CBS (Robert Young, Jane Wyatt)—wholesome family entertainment;
"Medic." NBC (James E. Moser, creator-writer, grand award;
Worthington Miner, exec producer)—the most outstanding program.

### **Night Baseball for Mutual?**

'Game of Day' Shift Seen Under Consideration to **Bolster Billings** 

Hoping to bolster biz, Mutual it's understood, is considering a plan to run some of the upcoming baseball "Game of the Day" broadcasts at night. Hopes are that the setup would help build practically non-existent after-dark network billings.

Boundary & Glad We Could Get Together'—With Hog John Cameron Swayze, who his NBC-TV's "Cam News" crossboarder is "glad wows".

non-existent after-dark network billings.

Tradesters see a move by Mutual to nighttime broadcasts of major league baseball as a logical one, because, as the clubs more and more enter arc light games, additional tv stations probably will have to restrict the baseball sked rather than cut into healthy nighttime billings from other programs, thus giving radio a chance to becomevaluable. The matter, it's said, is being approached most cautiously for fear of incurring the wrath of the minor league ball teams, already angry because of other alleged broadcast-telecast infringements. The minors are doing most of their playing at night these days, and even radio coverage of a major league game is felt to be a touchy subject. Incidentally, the minor league meetings are now under way, and this, it is felt, is additional cause for caution on the (Continued on page 50)

(Continued on page 50)

# **ABC Radio Takes A Billings Spurt**

Business is bustling at ABC Radio. Web last week brought in two new pieces of business, one of them the fat American Federation of Labor strip (see separate story), the other a quarter-hour participation on "Breakfast Club," and signed five renewals. New "Breakfast" client is the Olson Rug Co., which piecked up the Monday 9-9:15 segment, starting Jan. 10. And one of the renewals, Rockwood Candy's, was also for the 9-9:15 segment of "Breakfast." for two days, Wednesday and Friday.

Other renewals were Goodyear

Wednesday and Friday.

Other renewals were Goodyear for "The Greatest Story Ever Told," Assemblies of God for "Revival Ti1," and Aero-Mayflower Transit Co. for its 12-a-week package of five-minute evening newscasts. Final deal, "The Christian Science Monitor Views the News," involved an extension of the station lineup from 28 to 350, includitive territorial outlets in Alaska and Hawaii.

# Get Together'—With Hogs

John Cameron Swayze, whose tagline on his NBC-TV's "Camel News" crossboarder is "glad we could get together," got together could get together," got together with hogs yesterday (Tues.). He emceed the hog-judging contest held in connection with the International Livestock Show telecast out of Chi in a 12:15 p. m. quarter originating from no less a plushery than the Normandy Room of the Conrad Hilton Hotel and with 27 participants flown in to take a crack at the booty.

Swayze's chores included interviewing several of the finalists and John E. McKeen, prexy of the sponsoring Charles Pfizer Co.

# **VIA FEE-LANGERS**

Shortage of topflight comedy writers in television, one of the ma-jor banes of the funnymen and the chief reason why many of them fail to register too frequently as funny, has sparked a brand new trend for has sparked a brand new trend for the medium — the consultancy scripter. Thus writers who are al-ready committed to comedy shows are, for a fancy fee, contributing an auxiliary assist in serving as a pul-motor for less favorable stanzas, and already the list is a fairly im-pressive one pressive one.

and already the list is a fairly impressive one.

Last week's negotiations whereby Young & Rubicam radio-tv veepee Nat Wolf hired Mel Shavelson and Jack Rose as consultants on Y & R comedy shows when they're not on call" at Paramount Studios (where they just completed the writing, production and direction of Bob Hope's "Seven Little Foys") highlights a situation that's been growing increasingly acute in the tv comedy sweepstakes.

Even before the Shavelson-Rose-Y & R get-together, the comedy writing consultancy biz was flourishing on several fronts as SOS calls went out in a bid to hypo floundering properties. For example, Ed Simmons and Norman Lear, who regularly are engaged as the writers on the Martha Raye Tuesday night, show on NBC-TV, were brought in in an advisory capacity on the CBS-TV Celeste Holm show when it looked like the latter vehicle was in serious trouble. Similarly, Hal Goldman and Al Gordon, who have been added as

similarly, Hal Goldman and Al Gordon, who have been added as regulars this season to the Jack Benny radio-tv writing staff, were called in to do a job on the Jack Carson one-a-month NBC-TV-series for Pontiac, when the first show

(Continued on page 50)

#### Arnold for Barrymore As 'Hallmark' Host

Edward Arnold succeeds the late Edward Arnold succeeds the late Lionel Barrymore as host on CBS Radio's "Hallmark Hall of Fame" and did his first narrating chore on Sunday (28). Arnold was one of a number of stars who memorialized Barrymore on "Fame" the previous Sunday.

Barrymore's longtime Scrooge characterization in "Christmas Carol" will be aired on the show Dec. 19.

# PROGRAM HYPOS | AFL, Ed Morgan Shift Webs To Unite On \$1,250,000 News Spread

#### Mickey Ross Vice Morgan As Sid Caesar Director

Mickey Ross, who until a short time ago was partnered with Bernie West in a vaude and nitery turn, has been named director for the Sid Caesar show. Ross has been getting his production experience during the summer at Green Mansions, Warrensburg, N. Y. Hessucceeded Ernest Glucksman at that spot. Glucksman is now an NBC producer.

Show is being produced by Leo Morgan who remai in that capacity

# TV's 'Get Out Of Town' Picking Up **NBC Momentum**

As an addenda to the growing awareness that to has to "get out of its N. Y.-L. A. origination rut, it's now revealed that NBC has some ambituous plans on tap for next summer. This will involve originating the one-amonth color spectaculars. thous plans on tap for next summer. This will involve originating the one-a-month color spectaculars from various cities around the country using both NBC-TV mobile equipment and facilities of affiliate stations (many of which are now equipped to transmit in color). Specific cities for the emanations have not designed as yet, but plans for the summertime series are now under discussion. under discussion.

or the summertime series are now under discussion.

As a still further step in spreading itself, NBC is also taking the cross-the-board "Home" show on tour starting Jan. 3, at which time it will begin a four-day origination out of Chi. On Jan. 3 the "Hon" unit will move into Milwaukee and from Jan. 10 to 14 will come out of San Francisco.

Idea is designed not only as a stunt but as a serious attempt to transmit to the rest of the country the local flavor (its architecture, etc.) of the various cities.

Both "Tonight" and "Today" will be Florida-bound in January, each for week of Miami Beach originations.

American Federation of Labor this week dealt a \$1,250,000 annual body blow to the Mutual network by pulling its cross-the-board "AFL Views the News" strip from the web and placing it with rival ABC.

the web and placing it with rival ABC.

AFL will place the show on ABC with Edward P. Morgan as commentator. Morgan is resigning hipost as news director of CBS Radito "return to the broadcasting side of the business." He'll replace Harry Flannery, who's been filling the post since last summer when Frank Edwards exited in a policy hassle with the union. Show starts on ABC the first of the year, on an expanded lineup, in the 10-10:15 slot, same as it occupied on Mutual. Business, which was brought over by consultant Morris Novik, gives ABC some \$3,000,000 in union billings, since it's already got a parallel strip with the ClO featuring John W. Vandercook.

Switch was made, according to the strip with the ClO.

Teaturing John W. Vandercook.

Switch was made, according to Novik, to expand the lineup from 150 to 175 stations, and also to overcome a delayed broadcast situation on the Coast. Another factor was the fact, that 30 key Mutual outlets carried it only three times, a week. Finally, Novik said ABC's new rate structure was more favorable. But talk had it that the American Federation of Musicians, which this summer struck Mutual's WOR, N.Y., put pressure on the AFL to make the switch, and this too was a vital factor.

N.Y., put pressure on the AFL to make the switch, and this too was a vital factor.

Morgan was named CBS news chief a few months ago in the corporate merger of radio and tv news and public affairs which saw Sig Mickelson emerge as veepee in charge of the combination, with Irving Gitlin tapped as public affairs head. Speculation centieved on Morgan's successor in his return to active broadcasting via the AFL post, and it's assumed the job will go to someone under the Columbia roof. The berth may remain open for a week or two to allow a thorough study of the available timber. Operating under the news umbrella is a "juni" echelon any one of whom presumed to fit the specifications. They are Robert A. Skedgell, James Burke and David Zellmer, embracing raido, tv and the assignment desk, the top sub-jobs in the department.

# Studs Terkel's Chi TV Lament: East Gets Curiouser and Curiouser

By STUDS TERKEL

Chicago, Nov. 30.
Alice had nothing on us.
Out here, in the Gem of the
Prairies, we find the ways of the
east "curiouser and curiouser."

east "curjouser and curjouser."

Consider the case of "Down You Go." It has been removed from this Land of Pottawotamies to the Citadel of Culture, Manhattan. Sponsor's reason: The commercials are technically complicated. Engineers cannot be flown to Chicago weekly. So—the whole shebang is being carted to N. Y.

Being carted to N. Y.

With the exception of moderator
Bergen Evans, all the panelists will
be new. Mind you, there was no
beef in re the caliber of the Chicago contingent. It's just that engineers can't be flown. Obviously,
airsickness is a malaise peculiar to
these boys; and you can't blame a
sponsor for wet-nursing and husbanding his technological talent.
Nonetheless my midwestern

banding his technological talent.

Nonetheless, my midwestern naivete impels me to ask a silly question: Why couldn't the show remain here and the commercials done in N. Y.? I've been told it's mechanically possible. What with the engineers having been spared the ordeal of a N. Y.-to-Chicago flight, their nerves calm, their wits nimble, they might just be able to turn this revolutionary trick.

Okay One less Chicago origin

Okay. One less Chicago origi

tion. What we have left are in the nature of country cousin handouts. It's now official; we are America's Number One Spectator City. By virtue of audience clout alone, we're entitled to some bleachers comment. comment.

comment.

Truism: All N. Y. panelists are bright. If it comes from N. Y. it's got to be bright, sparkling, cute. As any fool can plainly see. Just about every night in the week.

But they're all bright in the same

#### Who's in What's Line?

As a casual viewer, I've a rough time telling one panelist from the other. Is it Jayne Meadows who guesses the secret or is it Arlene Francis. Is it John Daly who guides the Face-Placers or is it Bill Cullen? I know that one has a crew-cut and the other a hell of a charming smile. But I'll be damned if I know, at this moment, who's in what line.

And it makes for dissension in

And it makes for dissension in the hinterlands.

by the hinterlands.

My sister-in-law is her neighborhood's leading tv authority. But when someone brought up the subject of panel shows the other night, my brother's house was all confusion. An elderly lady challenged my sister-in-law's pronunciamento that Dorothy Kilgallen worked on a week night show, as well as Sun-

day. She said it was Steve Allen, not Kilgallen. Voices were strident. My wife, who is fairly bright in a Chicago sort of way, interjected that Bob Merriam might make a good mayor, don't they think so? We finally agreed that Paul Richards gave the Yanks the '55 pennant. Sure, we all had a drink. But the bourbon did not extinguish the inflamed feelings. No more talk of panel shows.

The prime victims of these programs are the panelists. I'm sure they are, under more salutary circumstances, intelligent, witty people, capable of good conversation. A number have distinguished themselves in other fields. What strange process of perverse alchemy is it that transforms these unique humans into maedchen and bubchen. In uniform? Robbed of their individuality by a formula. On Bert Parks, it'd look good, on Bennett Cerf it's not becoming.

I get the blues when I see Henry Morgan labor self-consciously and come up with the retort vacuous. Sic transit gloria wit!

The Formula is producing a new breed of Father Williams, who stand incessantly on their neads, balance eels on their noses and make young men wonder what makes them so awfully clever.

Their cuteness is the cuteness of (Continued on page 42)

(Continued on page 42)

# 'Marriage' in Sun. Slot in Curtis Buy

Chicago, Nov. 30.

NBC-TV is due to notch another Sabbath afternoon sale this week with Helene Curtis readying signatures for a reprise of the Hume Cronyn-Jessica Tandy "Marriage" into the 4:30 (CST) slot currently berthing "Background." With Curtis aboard as of the first of the year, plus Geritol's pickup of "Juvenile Jury" for the 3 o'clock slot and an unidentified client hot for the open week on Quaker Oats' "Zoo Parade," it'll be, a clean Sunday sweep for the web from 3 to 10 p. Chicago, Nov. 30.

One of the details to be ironed out is whether "Marriage" will play every week or only three out of four. That will depend on Hallmark's decision on whether it'll continue with its monthly "Hall of Fame" hour specials or revert to a straight weekly half hour after Jan. 1.

Earle Ludgin agency handles the Helene Curtis billings.

#### FAIRBANKS NEW ABC NATIONAL SALES CHIEF

Bill Fairbanks, eastern sales manager of ABC Radio, has been named to the new post of national sales manager of the web. He'll be replaced in the eastern division by Norman Cash, who joined the web a year ago as Fairbanks' assistant.



# AVARD

### for "CREATIVE TELEVISION"

### plus five special awards

The Sylvania Television Grand Award for 1954 has been presented to "Medic," NBC-TV's gripping series of truelife dramas in the compassionate world of medicine.

Five other Sylvania television awards for 1954 were won by NBC-TV. This total of six awards was not matched by any other network.

A distinguished group of judges, headed by Deems Taylor, selected the winners for Sylvania Electric Products, Inc. These were the honors they awarded NBC-TV:

GRAND AWARD "to that program which in their opinion has made the greatest contributions to creative television techniques, including its social responsibilities."

"MEDIC"

Outstanding comedian

GEORGE GOBEL

Best Documentary

presentation

"THREE-TWO-ONE-ZERO"

Outstanding Television play

"MAN ON THE MOUNTAINTOP" by Robert Alan Aurthur, an NBC Television Playhouse

Outstanding dramatic series

PHILCO-GOODYEAR TELEVISION PLAYHOUSE

Outstanding Local Public Service

WRC-TV, WASHINGTON

(NBC Owned and Operated) for "Beautiful Potomac"

In four years, the Sylvania Award judges have found only two programs worthy of their Grand Award. "Medic" is one; NBC's "Victory at Sea" was the other. No network but NBC-TV has ever won a Sylvania Television Grand Award.

NBC wishes to thank Sylvania Electric Products, Inc., its board of judges and the Los Angeles County Medical Association, whose direct cooperation gives "Medic" its immediacy and authenticity. NBC also thanks all those associated with the six award-winners, who have contributed their talents and enthusiasm to bring these outstanding hours of enlightenment and entertainment into America's households. They are an important reason why NBC maintains program leadership and national audience leadership which consistently deliver more homes than the average evening program on any other network.



# To WVEC-TV in Norfolk UHF Translates to 'U-Hafta-Fight'

Norfolk, Nov. 30.
Station WVEC-TV, the UHF station in the Norfolk-Hampton area which has been watched by UHF operators all over the nation beof its competitive battle against a VHF station, has been using every gimmick in the book including showmanship, good programming, public service, merchandising and promotion to prove that a hep UHF operation can turn the trick.

the trick.

The doughty young group of executives (their average age is 32), have fought one of the toughest fights since the higher frequencies came into-being and after slightly more than a year of operation are going strong.

more than a year of operation are going strong.

Headed by Prexy Tom Chisman, 32-year-old nativ son the WVEC-TV setup during the past six months has made strides in gramming, sales and above all, conversion of tv sets that should, in the next year, put them on an equal level with their VHF competition. Following a major promotional campaign that kicked off the opening of the station, when NBC combined with the local execs to build an audience, the rate of conversions has increased at a steady ration over the last 12 months and retailers and distributors feel that the rise will continue until saturation is achieved.

Major factor in the conversion

until saturation is achieved.

Major factor in the conversion picture is the service the station has offered to owners of all converted sets. Special educational forums have been set up to keep the public informed and even the salesmen, when out on calls, have doubled as to servicemen when necessary. One of the gimmicks that has helped the conversion picture has been Chisman's successful search for reasonably priced converter. Problem was solved to (Continued on page 42)

(Continued on page 42)

# **NARTB Board To** Sift TV Juve Ills

Washington, Nov. 30.
The Television Code Review Board of the National Association, of Radio and Television Broadcasters will consider complaints voiced recently before the U. Si Senate Subcommittee on Juvenile Delinquency when it huddles here tomorrow (1) and Thursday. The Board will also review the film presented at the Senate Subcommittee hearings. This was a collection of clips showing violence and cruelty, all taken from motion picture films

clips showing violence and cruelty, all taken from motion picture films played over tv in Washington.
Harold E. Fellows. NARTB prexy, who testified before the Senate Subcommittee, will sit in on the sessions. The Subcommittee staff is preparing a report on its findings about the effects of video on juvenile delinquency, to be presented to the Senate in the new 34th Congress. One strong possisented to the Senate in the new 84th Congress. One strong possi-bility is that a Senate committee will go more deeply into the sub-ject in the next year or two. John E. Fetzer, of Station WKZO-TV, of Kalamazoo, chairman of the Code Review Board, has also invit-ded ton reps of the American Asso-

#### Sunbeam May Retain 'Ethel.' If Time Changed

Although the axe has fallen on "Ethel and Albert" in the 7:30 p. m. Saturday slot, Perrin Paus, agency for the Sunbeam client, is now understood interested in hav-

agency for the Sunbean Chieft, and wing the Peg'Lynch-Alan Bunce series continued.

Fate of show now hinges on whether NBC-TV can come up with a better time and, if necessary, another day.

In another development that would separate "Ethel-Albert" from Sunbeam, the ad agency is huddling with NBC on sharing sponsorship of Martha Raye's Tuesday nighter with Hazel Bishop. Sunbeam was spotted on the comedienne's stanza last week as a pre-Yule one-shot, and on that basis picked up negotiations for additional backing.

#### 'Freedom of Tribunal' Finds Sugg's WKY-TV At Its Old Stand Again

Oklahoma City, Nov. 30.
WKY-TV is at it again. Already known for its aggressive tactics in courthoom telecasting, last week the P. A. Sugg-managed station grabbed unrestricted coverage of a District Court trial hinged on tor-District Court trial hinged on top-ture and robbery. Judge Clarence Mills permitted WKY-TV's news-men the "freedom of the tribunal" in picturizing the proceedings, with this comment:
"The Constitution and laws,

with this comment:
"The Constitution and laws, since our nation began, provide that the people's courts should, at all times, be open to the public as a necessity of 'due process'. Modern means of tv coverage, such as tv, have made possible a more adequate extension of this great constitutional right. The court must keep in step with such means. The coverage of this trial, by WKY-TV and other newsmen, a very important one for this city, county and state, has been accurately and carefully and considerately done by these fine, courte-ous newsmen. We, as citizens, are indebted to them."

The station's entering wedge on.

indebted to them."

The station's entering wedge on courtroom videasting was accomplished at a murder trial in District Court here last December. Via a specially constructed booth in courtroom's rear, newsmen made sound coverage of the swearing i of the jury, the judge's charge, the verdict and the schtencing. Summary of testimony was presented behind silent film, with both sides being equally represented, visually and aurally, by the narration. In last week's instance, there were no special physical arrangements made for stance, there were no special physical arrangements made for the unlimited sound-on-film and silent camera coverage. By using highspeed films, necessity for special lighting was eliminated.

#### SUGAR BOWL SWEETENS **ABC-TV GRID COFFERS**

ABC-TV GRID COFFERS

Top Pop Products, which makes
to sit down with the board and discuss
their common objectives in selfregulation.

NARTB's Television Information
Committee, which collects, develops and distributes information on
the social, cultural and economic
benefits of video (a sort of opposite
number of the Code Review Board),
meets at th Waldorf-Astori in
New York Friday (3).

DORSEYS RETURN TO

FILL IN FOR GLEASON

Tommy and Jimmy Dorsey have
made good. Orch duo filled in last
summer for Jackie Gleason's CBSTV stanza, dubbed "Stage Show"
for the hot weather sweepstakes.
With the comic's winter vacation
coming up in the Jan. 1 and 8
cluster, the Dorseys will again
bridge the gap. Of course, it's a
Jackie Gleason Productions package; as well.

Signed for the New Year's Night
show as guestar is Johnnie Ray.

#### 'Town Meeting' to Sun.; Jimmy Nelson Dropped

Jimmy Nelson Dropped
"Town Meeting of the Air." after some 15 years in its Tuesdayat-9 position or. ABC, is switching to Sundays come Jan. 2. Despite the show's lack of co-op sponsors, ABC renewed it for another year, and is shifting it into the Sundayat8 slot in the hopes of stirring up some new local client interest.

At the same time, the network is dropping Jimmy Nelson, who came on with a disk show at the beginning of the summer and as of now is airing two hours on Sunday nights. Sammy Kaye's "Sunday Serenade" is being moved up from "early afternoon to fill the 9:30 slot vacated by Nelson, while the 7:30 replacement hasn't been decided. For Nelson, incidentally, the cancellation means a complete exit from ABC, since the ventriloquist's ty show will be dropped by the web next week.

# Lombardo Show **Slated for Exit**

WRCA-TV, N.Y., for well past a year, looks to be headed for canyear, 100Ks to be headed for can-cellation. It's a top budgeted once-a-weeker (Friday at 7 p.m.), with Lincoln-Mercury client forced to pull in its horns after going for a considerably upped outlay for next season on its CBS-TV "Toast of the Town."

Town."

Client and Kenyon & Eckhardt agency are to huddle today (Wed.) on a decision, and the 7 o'clock time may be held to slot a lower budgeted show, perhaps film

#### KFO's Unusual Two-Way St. Louis Exposure Via KSD and WTVI Split

"Kukla, Fran & Ollie" has the unusual distinction of getting its ABC-TV weekday exposure from two stations in the same market. Show, a co-op offering, has been booked into St. Louis under an arrangement whereby KSD-TV will carry it on Tuesdays and Thursdays, while WTVI, the UHF outlet in suburban Belleville, will have the Monday, Wednesday and Friday segments. Each will find its own sponsors.

sponsors. Situation came about when ABC offered the show to KSD-TV, which said it couldn't find time to carry it. Web then offered it to WTVI, which said it could only carry three days a week. Then KSD-TV came back saying it had cleared the time and could it have the show. Web then got the two stations together and the show-sharing arrangement was worked out. KSD-TV starts Sept. 9, WTVI Dec. 13.

#### WFIL-TV'S TELETHON COPS RECORD 361G

Philadelphia, Nov. 30. WFIL-TV's Cerebral Palsy Tele-

Philadelphia, Nov. 30.
WFIL-TV's Cerebral Palsy Telethon garnered a record total of \$361,795 in 18 hours of telecasting from Convention Hall. Program, sponsored by the Philadelphia Inquirer Charities, was the longest staged in station's four years' promotion of the telethons, beginning at 10 pm. Saturday evening and continuing until 4 pm. Sunday.

More than 1,000 volumteers took part in the telethon, portions of which were broadcast by radio stations in Easton and Wilkes-Barre, 19a., and Atlantic City, N. J.

Taking part in the program were the entire staff of WFIL stations in Easton and Wilkes-Barre, 19a., and Atlantic City, N. J.

Taking part in the program were the entire staff of WFIL stations incaded by Tom Moorehead, as master of ceremonies. Show business personalities who aided in taking the telephoned pledges included Gabby Hayes, Warren Hull, Virginia Graham, Nancy Kenyon and Maria Riva. Entertainers who appeared on the show included Ray Malone, Sally Starr, Commander Buz Corey and Cadet Happy of the Space Patrol, Fran Allison, Don. Cornell, Georgia Gibbs, Georgie Shaw and Juanita Hall.

Seattle—Keith Jackson, formerly at KLER, Lewiston, Ida., is now sports editor for KOMO-TV here, replacing John Jarstad, who has gone to KTYW.

### The Stormy Life of a Secret

Radio-tv brass hats, not unlike their counterparts in the world of business-industry-finance, have always been concerned with "leaks" to the press. There has never been a time before or since the Winchell "keyhole gang" era that one scribbler or another didn't beat the "shutout" rap—as often as not "legitimately." After all, it's never been considered unethical to accept and print information when there's no connection with the nation's security (even Senator Joe McCarthy's "acceptance" of top secret data from "unauthorized" sources has not been pinned down by any court of law as "criminal" although subsequent juridical history may resolve this particular point).

Most "leaks" are resented or deplored for reasons of vanity. The very intra-mural existence of a news-value item to which only the elite are presumed to be privy suggests that there's no uiltra special reason for sheltering it from the general or trade public. When the news is "tipped" by one of the inner sanctumities; a member of the latter or multiples of the same is bound to take the traditional umbrage because, let us say, of his own good friends of the press was not exclusively supplied with the juicy item. So, too, perhaps, with those who preside over the press domain, where the contacts with the fourth estate are of a more direct and professional order.

B.C. or A.D., no one has ever found a sure way to plug a leak. To take the pure definition, a secret is not a secret when more than one person knows it. Back in the early days of radio, when network press sectors were not so populous and a secret had that much less chance to "get out," there was one publicity topper who spent a good part of his day plugging holes to make certain its hoped that no news would get out before its time. He kept so many "secrets" within close confines that it became his own Frankenstein.

As this little tale comes down to the wire, it becomes familiar in the payoff theme. It was this same "privy publicist" who leaked more stories than anyone on his staff.

One moral

# Ontario Farm Wives Can't Stand Soapers; Like Symph, Nix Giveaways

#### Zitz Heads Chi Agency

Chicago, Nov. 30.
Martin Zitz is the new prexy of the Henri, Hurst & McDonald ad agency, succeeding W. B. Henri, who becomes chairman of the execommittee. New prexy, only 38 years old, joined HH&M five years ago.

ago.

In another reshuffling, E. F. Hascall moved up from the execveepee slot to become vice chairman of the board of directors.

#### Pitt Variety Club's 'Mr. TV of '54' Plaque Goes to Walt Framer

Goes to Walt Framer

Pittsburgh, Nov. 30.

Walt Framer, local boy and pr
ducer of "Strike It Rich" and "Big
Payoff," was awarded a plaque
naming him, "Mr. Television of
1954" by Variety Club at its 27th
annual banquet, Framer originally
joined showmen's brgafization
here while he was in radio before
moving on to New York. He
brought along two of his stars,
Warren Hull and Bess Myerson,
who staged a giveaway for the more
than 600 guests at the affair.

Tent No. 1 also adopted its 16th
child since the founding, Catharine
Variety Sheridan VI, a one-year-old
Negro child, and presented its
sixth Heart Award posthumously
to Richard S. Rauh, longtime civic
leader and one of the founders of
the Pittsburgh Symphony Orchestra and the Pittsburgh Playhouse.
It was accepted in his memory by
his widow, Helen Wayne Rauh, tv
and Playhouse actress.

George, Jessel was the toastmaster at banquet, first one in Tent
No. 1's history to which women
were admitted.

#### WCBS GOING ON 4-HR. SAT. DISK JOCKEY KICK

SA1, DISA JULKET AICA WCBS, the New York radio flag-ship of CBS, has succumbed to the disk jockey kick and blueprinted a four-hour Saturday session. Plater-spinning operation will tee off Dec. 4 in the 2 to 6 p. m. slot to be cut up on a participating basis. Taking charge of the turntable will be Bill Randle, one of the highly prized deejays whose rep has been made in Cleveland over the last five years or so. WCBS drafted him from WERE there.

made in Cleveland over the last five years or so. WCBS drafted him from WERE there.

The web relinquishes the time that's been devoted seasonally to "Football Roundup," a news capsule, and "Saturday at the Chase." Randle's the second Clevelander to go Gotham disk doodler. Some weeks back WINS brought in "Moondog" (Alan Freed) from the Ohio city.

Toronto, Nov. 30.
Soap operas are disliked by 95% of Ontario's farm wives; they have an acute distate for giveaway programs and singing commercials; the majority prefer symphony and opera concerts to hit parade recordings for the teenage-members of their families; and too, much the being given via radio and television to sports coverage.

These are the oninous garnered

til being given via radio and television to sports coverage.

These are the opinions garnered in a poll of the 145,000 farm wives who are members of The Women's Institute, this comprising 1,500 community groups, sponsored by the Department of Agriculture of the Ontario Government for the betterment of social and economic conditions in rural Ontario homes. The tabulation of this extensive poll was reported to some 600 delegates to the annual convention at the Royal York Hotel here by Mrs. D. S. McNaughton, chairman of the radio council of Women's Institutes of Ontario.

Of the 85% return on questionnaires, this obviously a cross-section of rural opinion in Ontario, the findings show an overwhelming taste for "better entertainment"—and considerable concer (Continued on page 50)

(Continued on page 50)

# 'Toast' Promotion **Unit Hits the Road**

Columnist Ed Sullivan will be popping in and out of Gotham about six times a month with a vaude package for promotion dates, mostly in the midwest, under the banner of his CBS-TV staple.
"Toast of the Town."

"Toast of the Town."

Bookings are being handled by Art Goldsmith of Paramount Attractions in Chicago, and the "Toast" unit—which heretofore has played in-person dates only for Lincoln-Mercury ballyhoos — will appear at universities, public auditoriums, and in various civic promotions. Sullivan assembles the units himself from acts who have made appearances on his tv show.

First date was nlayed two weeks

made appearances on his tv show. First date was played two weekends ago at Purdue U., where mor than 24,000 tickets were sold to four performances in two days, representing a complete sellout. Lineup had Richard Hearne, Andrea Dancers, Mary Small, Vic Mizzi, Rufe Davis, and the Rudells—none of them big names, indicating Sullivan can pull entirely on his own.

Sullivan can produce format will same type vaude format will play Wichita, Sioux Falls, and Sioux City on Dec. 8-9-10, with more midwestern dates on tap after more midwestern dates the first of the year.

### Nielsen Vs. ARB

Those apparent wide differences in the rating reports of different research services aren't actually so great if all services are reporting the same week. Comparison of Nielsen's top 10 for its first October report with American Research Bureau's ratings of the same shows indicates a maximum difference of 5.9 rating points and minimum divergence of only 1 points. Fact is that the comparison which follows, covering the week of Oct. 7-13, reveals little differences between the two.

		Nielsen	
Rank	Program	Rating	ARB
1.	I Love Lucy	52.0	52.1
2.	Bob Hope	50.6	47.7
3.	Toast of the Town	50.3	52.3
4.	Gavilan-Saxton Fight	49.8~	<u> </u>
2. 3. 4. 5.	Milton Berle	45.6	5 TT 4
4 6.	Jackie Gleason	43.9	41.0
7.	Dragnet	41.1	44.0
8.	Groucho Marx	40.5	46.4
8. 9.	Tonight at 8:30 (Spec)	38,9	
10.	Sunday in Town (Spec)	38.8	
-	Not carried during ARB week. Nielsen's	Top 10	listing

covers a two-week period, so that these programs weren't covered by ARB. However, in all cases where both ratings are shown, those ratings are for the week of Oct. 7-13.

# **Eggheads Write Fan Letters Too:** Rutgers-WATV's High-Q Stance

Every Monday ight WATV. Newark, beams its signal into the stratosphere where the egghead dwell. And without making a single concession to commercialism (unless it's doing esoteric themes in 13-week cycles) that particular electronic beam, which is no more complicated than some of the programs it carries, draws in return enough mail to be considered the envy of many of its commercial brethren.

The Rutgers U.

The Rutgers angle too: a pamphlet containing some kind of selective info to induce writeins).

Partially a low but

Partially a low budget and what appears to be an indomitable stand against concessions to lesser minds, the Rutgers stanza sits a pe-dagogic prof or other academician in front of a blackboard and facing a camera, and has him talk. The only graphic element (besides a few chalk marks) might be what the lecturer conjures up in the minds of his evidently large but select audience. minds, the Rutgers stanza sits a pe-

minds of his evidently large but select audience.
Take for instance the first of the 13-week cycles—the "Weber Serles" (like all the others, named after the professor in charge) rethe world of art. Things were slow, then probably because it was the first series on the 13-week yele concept. Returns were fair," with only 526 letters for all that time. (Intelligenstia were away Fire Islanding it for the summer.) Use of the "commercial cycle" steadily increased mail through the second series, with hangover appeal drawing literates back week after week. That was the "Fender Series" on mathematics, real Einstein fodder. There were near 1,500 letters for that one, coming as they all do from N.Y., New Jersey and Connecticut. There was a falloff in mail during the third of the 13-week cycles, but things nelsed in sharnly for

There was a talloft in man during the third of the 13-week cycles, but things picked up sharply for the most recent two. The "Schmitt Series" on "Insect. Friend or Foe! picked up slightly over 1,700 pieces of mail, and the

most recent one on Ralo com-munities has in its third week al-ready topped the lot with an ex-cess of 1,80 letters.

#### **WESTINGHOUSE'S XMAS CLOSED-CIRCUIT HOOPLA**

Westinghouse Electric has ordered the closed chrouit facilities of CBS-TV for a Xmas Week hoopal involving its distribs, dealers, etc. It's for an hour at 6 p.m. on Dec. 29. That's a Wednesday, when it'll be Pabst Beer's three-for-one turn on the 10 p.m. slot earmarked for Westinghouse on an every-fourth-week basis. (In the schedule, Westinghouse would be due on Dec, 8 and Jan, 5, thus shut out of a Yule show except for its "Studio One," but could go out of turn on the 29th with a nod

#### D.C. Good Music Station **Sets Educational Series**

Washington, Nov. 30. WGMS, Washington's Good Music Station, is expanding into the field of direct instruction via "The University of the Air" series. A cooperative effort of station and George Washington and George-town U.'. educational broadcast

town U.', educational broadcast courses, which tee off next Saturday (4) will be under production direction of Mrs. Imogene Putnam, who formerly produced a similar series for WCFM.

Scheduled every Saturday afternoon for eight weeks, the hour show will be in two segments, with each of the participating colleges giving separate 30-minute courses. Station has worked closely with both schools on various music programs. Expansion into general educational fields came as a result of public interest in the courses.

# Chi's B'cast Adv. Council to Roll

After a delayed start, Chi's new Broadcast Advertising Council, formed by the merger of the Broadcast Executives Club and Chicago Television Council, is due to get formally under way in January. Main business of the initial meeting Jan. 19 will be approval of a slate of officers nominated by the directors of the merged outfits

Nominated roster includes: Peter Cavallo Jr., J. Walter Thompson, prexy; Jack Simpson, Foote, Cone Belding, James Stirton, McA, and William McGuineas, WGN veepees; Gladys Blair, Young & Rubicam, secretary; Lois Thompson, Robt. Meeker, treasurer, and Alton Farber, J. Walter Thompson, publisity.

Alton Farber, J. Walter Thompson, publicity.
Directors are: John A. Cory, Free & Peters; Arthur Harre, WLS; Lou Nelson, Geoffrey Wade; Leonard Matthews, Leo Burnett; Arnold Johnson, Needham, Louis & Brorby; Sterling Quinlan, WBKB; Charles Zeller, Guenther Bradford, Cy Wagner, NBC, and John Moser, Moser & Compere.

#### 25G 'KUKLA' XMAS **PACKAGE AS 1-SHOT**

weenesday, when it'll be Pabst Beer's three-for-one turn on the 10 p.m. slot earmarked for Westinghouse on an every-fourth-week basis: (In the schedule, Westinghouse would be due on Dec. 8 and Jan. 5, thus shut out of a Yule show except for its "Studio One," but could go out of turn on the 29th with a nod from Pabst.)

Viewing rooms, plus monitors, technicians, etc., will be supplied by the sponsor.

#### WMAQ's '20 Plan'

Chicago, Nov. 30.

Latest to get on the radio "package o' spots" bandwagon is NBC's WMAQ which has introed a weekend "20 Plan."

Station has opened up four saturday and Sunday periods for spot insertions under a special rate of \$500 for the bundle of 20 one-minute blurbs

# Pix Companies' 'Bless Radio' On **Spot Plug Returns**

handedly doing a bangup job to perpetuate bigtime local radio billings. If they had their way about it they'd pour virtually all their coin into morning and night AM spots on a local level in preference to tv.

spots on a local level in preference to tv.

The pix companies say they're getting much better results from exploitation radio than from tv spots. For one thing, it's hard to grab good local tv spot time. And for even less than it costs to get a 20-second video spot they can get three and four-minute plug ride in radio. It's not only applicable to New York, where results are best, they report, but such cities as Memphis, Louisville, Cincinnati, Philadelphia and Detroit are "not centres" for radio exploitation of new pix product.

A recent contest via radio spots on behalf of a film brought in 5,000 answers in Detroit, the same number in New York and 3,500 in Philly. That was about par on a 10-city check. Same contest delivered but a few hundred answers via tv.

#### More About 'Why Live TV Dramas Don't Die'-Reprised in Books, Etc.

Was interested about Reginald Rose's scripts on "Studio One" attracting "institu-"Studio One" attracting "institutional attention." As additional proof that good scripts do not die after one live performance, I thought you would be interested in some of the reaction to scripts sold by me during the past couple of seasons. I might add that the following is merely some of the information that comes into this office. I know a greater number of requests and reactions come to the networks and agencies. Just to toot the horn for my writers a bit:

James Truex has had his short

to toot the horn for my writers a bit:

James Truex has had his short play, "She Walks in Beauty," which was presented on the Kate Smith Show starring Sir Cedric Hardwicke, printed in two anthologies of ty plays. The first published by A. A. Wyn Co. and the second to be published this year by the Globe Book Co., educational publishers. Permission was recently requested and granted for the performance of this script by the Speech Dept. of the University of Omaha, and was televised over WOW-TV there. Also, Mr. Truex has granted permission to the Book Committee of the Society of Friends in Philadelphi to print the script, "Young William Penn," which was presented on "Lux Video Theatre" last season, was requested for performance by the Parent-Teachers Assn. of Adams, High School, South Bend, Ind. as well as by mber of other Pray's.

PTA's.

Rod Scrling's "U. F. O., presented on "Westinghouse Summer Theatre" this past summer, will also be published in the Globe Book Co.'s forthcoming\*anthology, and George Lowther's "Willpower," also performed on Lux last year, was presented in May, 1954, by the Fort Hill Players of Scarsdale, N. Y.

This-is just proof as I said be

This-is just proof, as I said before, that audience reaction is very exciting when a good script is telecast—which is certainly wonderful for Mr. Rose as well as for many other writers.

Blanche Gaines.

# **CBS-TV Romances Small Markets**, **Set New Minimum Rate Structure**

#### Red, Blanchard Show A Casualty in Frisco

San Francisco, Nov. 30.
Red Blanchard, KCBS' highly
publicized zany personality whose
show grabbed spreads in Life and
Time, has proven a disappointment
saleswise and the station lopped
show last week.

show last week.
Blanchard, who is still under contract to KCBS, remains at the station on staff and will have another show. This time, however, program director Pede Worth declares Blanchard's program will be aimed at a broader segment of the audience.

As a result of the demise of the Red Blanchard Show, two long time KCBS writers and produc-ers, Dick Brill and Ralph DiSalle, have been axed.

# **Mag Concept For** ABC Video, Too

First "magazine concept" entry for ABC-TV will be a one-hour-weekly segment employing the "how-to-do-it" theme. Show, titled "Your Better Home," is slated for Saturdays from 11:30 a.m. to 12:30 starting Jan. 8. Web has already signed one participating sponsor, a power tool company, and reportedly is getting good station acceptance for the show.

Segment, which is being produced by Alton Alexander and David Lown, will star actor Neil Hamilton with Helen Lewis as his assistant. Hamilton's hobby is carpentering, and the feeling at the web is that a trained actor can put across the show better than a teacher or professional fixit expert. There are no magazine ticins (despite the "Better Home" tag), but it's understood that a couple are contemplated for merchandising and promotion purposes.

#### CHI '5.STAR FINAL'-GETS AN OVERHAUL

WNBQ's pioneering "Five Star Final" block of strip shows in the 10 to 11 p.m. band, which down through the years rated as one of tv's best local money makers, is bowing to the trend of the times and is to undergo, a revamping the first of the year. The weather, household hints, news and sports layout is to be telescoped into the first half-hour to leave the 10:30 period open for vidpix berthing and possibly a live sports remote or two.

Although the last belt

and possibly a live sports remote or two.

Although the last half has been doing okay saleswise, the ratings have tailed off against the competition of WGN-TV's feature films and WBKB's telepix, so it's figured that it'll be easier to keep the period humming via the vidpix route. Also believed a factor is that Eastman Kodak is seeking a Wednesday night station time slot for its upcoming "Norby film. Remaining intact will be Clint Youle's 10 p.m. 10-minute weather show and Dorsey Connors' following five-minute hint squib. Jack Angell's 10:15 newscase will be cut to 10 minutes with the remaining five taken over by Norm Barry's sports roundup, presently occupying the 10:30 to 10:45 period. Herbie Mintz's final quarter of keyboarding and show biz chit chiat will be dropped.

#### NORTH CAR. B'CASTERS **ELECT NEW SLATE**

Greensboro, N. C., Nov. 30. William S. Page of WELS, Kin-ston, was elected president of the North Carolina Assn. of Broadcast-

North Carolina Assn. of Broadcast-ers at Southern Pines.
Other officers named included
Allen Wannamaker, WBIG, Greens-boro, vice president; Cecil Hoskins, WWNC, Asheville, secretary-treas-urer, and Earle Gluck, WSOC, Charlotte; E. Z. Jones, WBBB, Bur-lington, and T. H. Palterson, WRRF, Washington, directors.

two fronts last week, with UHF taking part of the spotlight. First, the web broke out with a new rate card effective today (Wed.) with these major changes:

card effective today (Wed.) with these major changes:

The Basic Group, minimum requirement for all new business, is increased to 46 stations; minimum required station lineup for prime night periods increased to 60; without altering established discount scale, a new category, "Over-All Discounft," has been introduced; advertisers maintaining volume of 5100.000 or more weekly gross billing for station time in consecutive 52-week period will get straight deduction of 25% as substitution for combo weekly station-hour and annual discounts; number of changes i production section relating to facilities, the first increases in two years (live studio rehearsal, \$450 gross per hour for full facilities; \$225 for studio with audio only; \$150 for, studio without facilities; for filt facilities used with live rehearsal; reduced from \$150 to \$100 per hour; if only one projector used; for network commercial programs primarily on film, base charge of \$250 gross per quarter-hour, a fee that ad agencies are currently studying, with the usual gripes anticipated.)

More important for tv's future is the web's "Extended Market

More important for tv's future is the web's "Extended Market Plan" aimed at encompassing small outlets and giving "CBS affiliate" more of a ring of reality. Minimum rate pattern is eliminated and instead, the network will link up with the smallest markets "as long as station rate is consistent with the actual circulation delivered." But since, as CBS notes, this will involve many cases where web's share of payment from sponsor will be "far less" than the cost to network of servicing such a plan, EMP-provides two alternatives to stations that do not create "seriou overlap." with existing network faoverlap" with existing network fa-

overlap!" with existing network fa-cilities:

1. Station has choice either of taking web programs on recorded basis of \$5 per program, or

2. To take these programs live and pay cable, local connection and transmission charges.

From either CBS' other view-points, notably the Federal Governement, EMP is figured to help operation of the U's in the smaller markets, since these will now hav opportunity to latch on to the ma-

#### Atlanta Baptists Up In Arms Over Radio-TV Center's Shift to Texas

Atlanta, Nov. 30.

Baptists of Atlanta, apparently asleep at the switch, are bestirring themselves in a belaticd effort to prevent removal of the Southern Baptist Radio and Television Center from here to Fort Worth.

Bids for the center came from Los Angeles, Albuquerque, Dallas and Tulsa as well as Atlanta and Fort Worth,

The Rev. Paul S. Stevens, direction of the Baptist radio & tv commission said Texas' famed Cowtown was selected in the following points:

points:

town was selected in the following points:

An offer by WBAP (radio & tv) of free, indefinite Class A time each Sunday on its 50,000 wat clear channel station for. "The Baptist Hour."

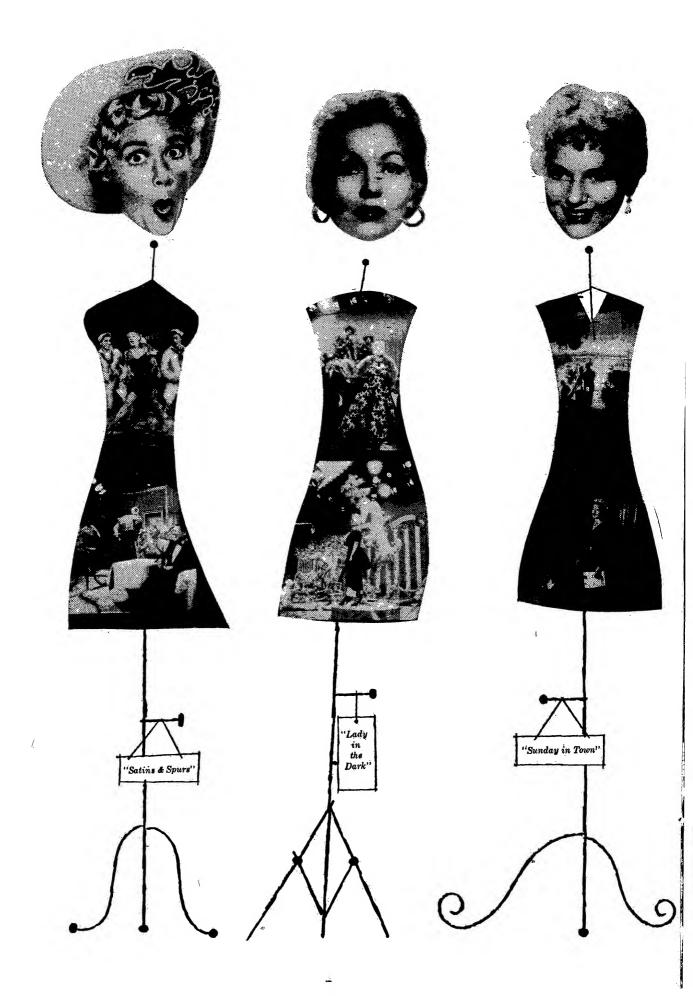
An offer by the station of 30 minutes free televised time each week and use of its facilities for experimental purposes.

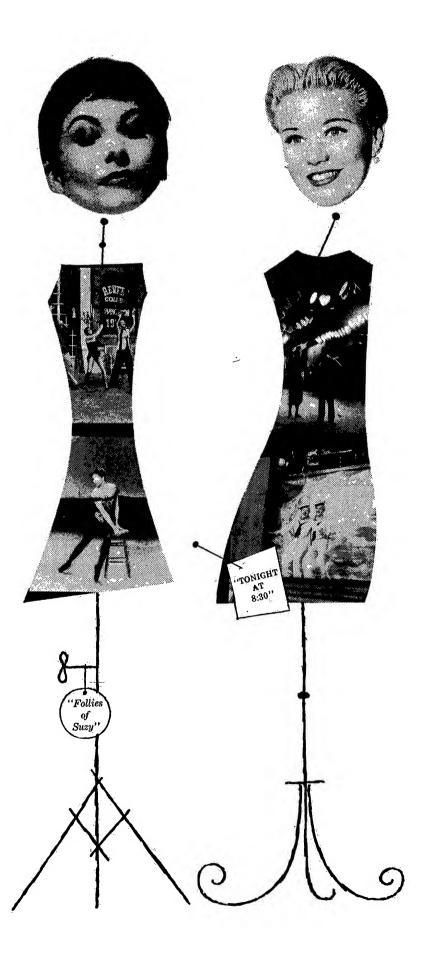
Assurance of a headquarters building for the center and built to the commission's specifications.

The Rev. Mr. Stevens said: "Atlanta. lost out because no positive offers were made to meet any of our needs. Their bid was strictly a negative approach."

Pittsburgh-Disk jockey popula Pittsburgh—Disk jockey population locally continues to grow by leaps and bounds and the newest one is Joe Mann. of tv, who returns to KQV, where he got his start as a radio announcer, on a weekly basis. With the end of the football season, Mann has been stand by the local CBS outlet for a rambling, off-the-cuff platter session every Saturday afternoon for four hours beginning this week (4). 32







# THEY'RE BUYING THE NEW STYLE

To break established patterns and create a bold new style is one thing; to win acceptance in the market-place is another. NBC-TV Color Spectaculars were daring departures from conventional television programming. Now the first sizable block of figures is in.

Of the first five of these 90-minute super-shows to be rated by Nielsen, four have won top-ten-size audiences. The fifth missed by a whisker. Each of the five has been seen in more than 10,000,000 homes.

"Tonight at 8:30" and "Sunday in Town" are both in the top ten in the latest Nielsen ratings, each reaching over 10,700,000 homes. In earlier ratings, "Lady in the Dark" was in fourth place with 11,347,000 homes. "Satins and Spurs, according to a Special Nielsen Tabulation, was also seen in more than 11,000,000 homes, and "The Follies of Suzy," another NBC Spectacular, was enjoyed in 10,249,000 homes.

But ratings are only one part of the picture.

NBC Color Spectaculars have achieved nation-wide impact. People talk about them, read about them.

They're big, exciting, newsworthy. Last week's Judy Holliday cover on LIFE is an example of the constant attention they attract. Equally impressive is their merchandising magic.

Dealers are more than enthusiastic about the response at point-of-sale. And perhaps most important, these Spectaculars have provided vital impetus to the greatest selling medium yet devised ... color television.

Creation of the Color Spectacular is only one aspect of NBC's dynamic program leadership in Television — leadership that brings more families to the average evening program on NBC-TV than any other network.



# Television Followup Comment

but for the number of hts preceding that weren't in the spirit of Thanksgiving and for the confusion of the remote production. It was one of those days when the program should have stayed of out on the streets with the kids. Latest theme of the parade, annually sponsored by the NY, department store, was "For the Joy of Children Everywhere." Judging by what little could be clearly taken from the home screen, the Macy planners held up their end of the bargai, perhaps not as well a other years but well enough. However, NBC found out that lime and a Macy Thanksgiving Day parade wait for no one not even floor managers. The inability to coordinate cameras without when the coordinate cameras with handling a raft of juves in, the reserved seats and thousands of spectators who were more anxious to see the parade "live" than accomodate the stars and cameras of NBC, first thred Miss Francis and some, of her aides, then confused them. Video viewers didn't miss a step in the progression of human frailties but did miss lots of the parade. Refugee children (Russian, Greek,

step. in the progression of human realities but did miss lots of the referees getting in the way step in the progression of human realities but did miss lots of the parade.

Refugee children (Russian, Greek German were some mentioned were the mai on-camera spectators. Cameras picked up the parade long after its start from why up on Manhattan's 77th St. There were giant rubber balloons—a gobbler. a dischaud. a fish and among others, an outsized remessentation of Mighty Mouse, which Miss Francis and the luwes mistode for Mickey Mouse, now solely in the possession of ABC-TV and collaborator Walt Disney. It was probably the only accidental show the plug all. morning, but there were many others. Many of there were also many of the Thum derbird et al. marche by a facility of the compose of Shakespeare's "Macbeth," the CBS-TV Omnibute of the compose of Shakespeare's "Macbeth," the CBS-TV Omnibute or was the compose of Shakespeare's "Macbeth," the CBS-TV Omnibute or was the compose of Shakespeare's "Macbeth," the CBS-TV Omnibute or was the compose of Shakespeare's "Macbeth," the CBS-TV Omnibute or was the compose of Shakespeare's "Macbeth," the CBS-TV Omnibute or was the compose of Shakespeare's "Macbeth," the CBS-TV Omnibute or was composed to the compose of Shakespeare's "Macbeth," the CBS-TV Omnibute or was composed to the compose of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpses of Shakespeare's "Macbeth," the CBS-TV Was concerned with the corpse

while another was on the monitor. The "Home" show had all the best intentions, but it was unfortunate that it fell far short of the mark.

Art.

Red Buttons having been taken all. Victor Borge was pressed into service for the comic's Fright night. NBC-TV show. It permitted virtually northerns and certainly no special writing. Fortunately, the selection of Borge made these items virtually unnecessary. On his own. Borge can hold an audience for considerable periods. In fact, his one-man show at the Golden Theatre, NY, which has been running more than a year, ample evidence that he's a standup comedian of considerable abilities. The half-hour with Borge, aided during one portion by Metop

There were too many elements that weren't controlled in the NBC-TV "Home" show presentation of the Macy Thanksgiving Day parade fron New York, with the demerits including some irascible adults. Femcee Arlene Francistoward the conclusion of the hourlong pre-said the show with the demerits including some irascible adults. Femcee Arlene Francistoward the conclusion of the hourlong pre-said the show with the show the show the program that weren't in the spirit of Thanksgiving and for the conclusion of the remote production. It was one of those days when the program should have stayed of out on the streets with the kids Latest theme of the parade, annually sponsored by the N.Y. department store; was "For the lov". The NCAA grid games over

The NCAA grid games over ABC-TV, capped by the Army-Navy classic, climaxed an almost constant poor job of telecamera work and inability not only to follow the plays but also inability to set up the booth renses for best results. An elementary insurance against camera eclipse was lacking in the Municipal Stadium pickup from Philadelphia when, at the most crucial times, some character's wide-brimmed skimmer got smack-dab in front of the camera. Why the lens sweep couldn't be set up in advance to insure against this sort of amateurish interference is but another of the season's ineffectualities. And those multiple Zenith and Amana commercials! Not to mention the season's habit of the referees getting in the way of some of the plays; at certain stages it was almost like a 12-man leam, so close on the plays were some of the umps. Speaking of "baker's dozen"-type gridders, does anybody care about those 12-men Canadian teams."

Ed Sullivan's "Toast of the Town" roamed far afield on CBS-TV last Sunday night (28), yet entertainment value of the stanza remained very high Potpouri of acts included selections from the "Fanny" legiter, scenes from the pic, "Moby Dick," currently in tyroduction abroad Princeton Triangle Club in a song-and-dance number: Collier's All-American Bootball Team for 54; "vocalist Teresa Brewer, and magico-comic Jay Marshall. Despite its mishmashy gature, program jelled very well."

gature, program jelled very well.

"Fanny" sequences were the highspot. Carefully chosen, they probably sent many viewers subsequently off to the boxoffice. William Tabbert and Florence Henderson sang their "Fanny" duet, Miss Henderson and young Lloyd Reese offered their charming, "Be Kind to Your Parents" number, and sequence finaled with the big song-and-dance production number, "Why Be Afraid to Dance," with Ezio Pinza as the sparkplug.

The Tiger collegians, garbed

Ezio Pinza as the sparkplug.

The Tiger collegians, garbed ludicrously as femmes in what looked like a "Boy Friend" take-off, bounced breezily through a Charleston Bop routine Marshallad some anusing chatter and stints, and Miss Brewer scored with "My Sweetie Went Away" and "Let Me Go, Lover." Latter was also highlighted by unusual camera work, with a split-screen showing of the femme serenading herself, Individual intros of the All-Americans were impressive, as was the award by Columbia U.'s Lou Little to U. of Wisconsin's Alan Ameche of the first annual Walter Camp trophy as outstanding player of the year Scene Walter.

Ameene of the first annual Walter Camp trophy as outstanding player of the year. Scenes from "Moby Dick," with Gregory Peck and Leo Genn, which Sullivan had flown in from overseas, weren't clear and defined enough, nor-even dramatic enough, to warrant the occasion. Bron.

obviously handled was another of "Omnibus" musical lessons. Utilizing the talents of the Berv Bros and their French horns, the stanza stumbled through several minutes with brass that went no place. In that period Cooke got another of his personal instrument lessons, and it was a shade on the "too cutte" side.

The most offish aspect of last week's "Omnibus" was a short (but still overlong) segment with Orson Bean up. Comedian was used to plug one of the show's four bank of bully one of the show's four bank of the much leeway. Writer Gil Doud, when maked allen's AM-TV plugging, Gardner, to the plug one of the show's four bank of the standard of the show is consumed far afield on CBs.

Art.

Art.

Ed. Sullivan's "Toast of the Town" roamed far afield on CBs. TV last Sunday night (28), yet entertainment value of the stanza remained very high. Potpourrij of acts included selections from the "Fanny" legiter, scenes from the "Town" rogent the most interest and the rest and the rest and retreatment value of the stanza remained very high. Potpourrij of acts included selections from the "Fanny" legiter, scenes from the "Towner on the life work with of the most imposing greentials and carpet the most imposing greentials and the greent with the most imposing greentials and the greent with the most imposing gree

To celebrate the 50,000,000th car to roll off its assembly line, General Motors preempted a quarter-hour from the Camel News Caravan last Tuesday evening (23) and added to the Dinah Shore show for a 30-minute song cavaleade that was handsomely produced and excellently warbled.

was handsomely produced and excellently warbled.

GM also brought in an imposing guest lineup to assist Miss Shore in the fete. On hand for thrushing were Peggy Lee, Kitty Kallen and Patrice Munsel and for the comedics, although he didn't have too much to do, was George Gobel. The songfest was interrupted briefly midway for sn institutional plug from Flint, Mich. with John Cameron Swayze, the Camel newsyaster, interviewing such GM brass as Thomas J. Keating, Chevvy general manager, and GM prer Harlow Curtice. From force of habit, Swayze managed to squeeze in a few headline notes before signing off.

The songs, however, the

squeeze in a few headline notes before signing off.

The songs, however, the thing, and the canaries, solo and ensemble, dished 'em joyfully. Each tune, representative of an era, was backdropped by a GM auto of that day and was done in period costume. The femmes were eye-catching throughout.

In all, it was a slick exhibit of musical Americana beginning with "Ballin' the Jack" and closing with "Hey There." Sandwiched were such nifties as "They Didn't Believe Me," (Look Me Over Once" (out of 'Die Fledermaus"), and "I May Be Wrong." For the 1930s, the femmes went through a round of fave melodies that brought back memories of the Merman-Martin caper for Ford. Gros.

Hy Gardner has a good rood.

defined enough, nor even dramatic enough, to warrant the occasion.

Bron.

Another good idea went astray on Jack Benny's CBS-TV outing Sunday evening (28). Plot line (Benny casting a television of his autobiography had the potential for a sustained yock drive but the scripters bogged down too often and only a few bright spurts shone through in the half-hour.

The casting device dominated the latter portion of the show with a pair of moppets (Jimmy Baird and Harry Shearer) projecting as neat foils for Benny. Young Baird and Harry Shearer is his hard-bargaining agent. After several nifty parries over salary, over course, Benny hires the agent to play the part. A telegraphed punch, but good.

Some okay bits were supplied by Mel Blanc and Joe Besser and The Sportsmen were again socko on the Lucky Strike commercial. Production and trappings were tiptops.

There is a suspicion among exhibitors that low quality tv. shows have killed off their "B" picture trade. "Climax," over CBS-TV last week (25), lent considerable weight to that argument.

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There is a suspicion among exhibitors that low quality tv. shows have killed off their "B" picture represent the verification of the dearth of the draft dodger. The After House' wasced some capable actors on a ridiculous story that lacked logic, conviction and the most basic ingredients of a thriller. In fact, for the most part, it shaped up as an outright bore with not even the saving grace of good dialog.

Story was backgrounded on a tramp freighter plying the Red China trade. When the tough, dopesming freighter plying the Red China trade when the tough, dopesming freighter plying the Red China trade whom the

cer."
Oschner comes complete with
the most imposing credentials and
cannot be dismissed. He's chairman
of the Dept. of Surgery at Tulane
U. He's been president of both the
American College of Surgeons and
the American Cancer Society.
Medically he's an aristocrat whose
statements are awesome in their
respectability. Huckster brethren
in Manhattan only hope the grim
nature of the 86-page indictment
will cause people to not want to
read the disturbing things the angry surgeon has to say.
"Tobacco logded, often

gry surgeon has to say.

"Tobacco logded, often lethal weapon and time pulls the trigger," writes Oschner. If the chain smoker does not succumb to lung cancer he may die of heart disease, or a circulatory ailment, or cerebral hemorrhage. Oschner traces cigaret, smoke's influence in the medical histories of these diseases. He even asserts "there are even indications that if you are a man you may become impotent; if a woman, sterile. This the smoker's choice."

Govt. Regulations

Here is where the financial nerve is rubbed raw by Oschner: He advocates Government regulation in general, specific outlawing of all tobacco testimonial advertising, an end to product demonstration (dramatized pleasure in smoking) on television. He also would halt by law the widespread installation of cigaret vending machines. While the Oschner book could hardly go further and say anything worse, this is not all. The Seventh Day Adventist Church is taking up the issue in a big way and has financed and is now distributing a documentary film attacking cigarets.

documentary film attacking cigarcts.

What can the tobacco industry, and the broadcasters, do to minimize such attacks? Until now, very little. The committees, the proposed studies (Oschner says the proof on one hand is already "massive") and the general prayer for a petering out of the reformer zeal, sum up the embarrassment around Manhattan. Nor are the cigaret interests lacking in conscience, Some of the executives are sincerely alarmed, themselves frightened by the criticism of their product. The end is not in sight but some observers believe that the war of the spuds will rage for several years, possibly culminating in disclosure of the data in the "diary" survey now being conducted by members of the American Cancer Society.

Land.

#### L&M Cigs Coin Again Rides WCBS-TV Schedule

L&M Cigarets, which dropped its entire sked with WCBS-TV in New York at the start of the season to go with WOR-TV's "Million Dollar Movie," is back in th CBS flagship's family with another large chunk of time after a Nov. 14-Dec. 11 shorttermer. There's no cutback on the part of Liggett & Myers, however, since it still rides with "Movie."

Cig outfit's latest breakout, via Cunningham & Walsh, will be launched Dec. 12 and run into next November with 20-seconders, ID's, minute spots, etc., inclusive of program latch-ons,

Wednesday, December 1, 1954

Wednesday, December 1, 1

CELEBRITY PARADE
With Pat O'Brien, Constance Bennett, Helen O'Connell, Johnny Desmond, Sam Cowling, Fred Kelly, Steve Kovacs, Don Mayer, Maureen Cannon, others Producer: Jim Hibbins
Director: Lloyd Balcom
16 His.; Sat. (271) 9 p.m.
MINNESOTA UNITED CEREBRAL PALSY
WMIN-TV and WTCN-TV, Minneapolis
The second annual telethon here again proved successful in raising a substantial sum for cerebral palsy victims. Like the initial such local program over WCCO-TV last year, it brought via-Channel 11 onthis occasion an array of topdrawer talent whose pitches for the worthy cause and performances merited kudoes and the purstrings loosenings which they elicited. Staged at the WTCN-TV hotel studio here and the St. Paul Paramount theatre, the show found Pat O'Brien, Constance Bennett, Helen O'Connell and the other stars who trekked from Hollywood, New York, Chicago and, other centers going all out. Their efforts were supplemented by those of luminaries like Maureen Cannon and other from Twin Cities' night is made to the stars who trekted the emcee chores in the expected skillful fashion. The former hit the bull's eye, too, with his songs, dramatic recitations and his Knute Rockne portrayal. Miss Bennett also was on the ball with his of drama and Miss O'Connell's songs, as usual, were boff as were those of Johnny Desmond. The "Space Patrol," "Wrangler Steve," "Captain 11" and "Casey Jones" as the small fry disease sufferers appeared before the camera to emphasize the need for viewers generosity.

All in all, a commendable job that was very well done. Rees.

phasize the need generosity.
All in all, a commendable job that was very well done. Rees.

TONIGHT IN PHILADELPHIA.
With Mike Ellis
Producer: Ellis
Director: Dennis Kane
10 Mins.; Mon., 11:50 p.m. TuesFri., 11:20 p.m.
Participating
WPTZ, Philadelphia
Mike Ellis, Broadway and strawhat impresario (Bucks CountyPlayhouse) currently at liberty is
filling in the off-season with his
own show biz session, featuring reviews and interviews. Ellis provides
a socko 10 minutes raising the
WPTZ interview and guest show
rating several notches.
Show is a curtain raiser to Steve
Allen's "Tonight," and Ellis has
geared his offering so that the
transition from the local program
to the import is not too marked.
Being an actor, Ellis easily adapts
himself to the casual style of Steve
Allen and he shows none of the
stress that might be expected of a
man who has just rushed to the
studio from a premiere. His theatrical savvy, both as a producer
and a performer, gives him expert
qualifications for the subject
matter.

Comments are show-wise and

and a performer, gives him experingualifications for the subject matter.

Comments are show-wise and delivered for the playgoing public rather than the livingroom trade. His summary of "House of Flowers" (program caught) seemed over-enthusiastic, but guest Betty Furness appeared to concur. Due to the rush on theatrical nights, he works off the cuff with only an occasional glance at annotations on program.

With four legit openings last week in Philly, Ellis got in a lot of reviewing. Remaining night he offered filmed interview of Judy Holliday, in town for film personal. Program will no doubt furnish another happy outlet for the nitery press agents, during the weeks when the legit wanes.

Calvanta Names and Calvanta Calvan

SANTA'S MERRYMAKERS With Boyd Bennett's Southlanders Little Teri, Foster Brooks, an

UNCLE JOHNNY COONS With Bruce Roberts, and Director: Jim Green Writer: Ray Chan 30 Mins.; Sat. 1:30 p.m. LEVER BROS. CBS-TV, from Chicago (McCann-Erickso McCann-Erickso Livia Marchine Line Roberts Robe

30 Mins.; Sat. 1:30 p.m.
LEVER BROS.

CBS-TV, from Chicago

(McCann-Erickson)

The strength of a kiddie stint is the ability of the emcee to project himself along with the strength of the comics. In the half-hour Saturday stanza that Johnny Coons puts out from Chicago, he projects a warm personality with enough bounce and effervescence to not only keep the kiddies watching, but to keep them geared to his line of chatter. The films shown (27) included an old Mack Sennett South Sea Island whimsie, and, for the occasion, Coons was able to utilize a harpoon tie-in to sell an extra commercial touch. In fact, his handling of commercials, exponent to the total spiels come at the opening, two between film clips, and at the close. Neatly lettered cards help carry the message to the kiddies. Trading-card giveaway announcements are made early enough in the stanza, to permit kiddies. Trading-card giveaway announcements are made early enough in the stanza, to permit kiddies. Trading-card giveaway announcements are made early enough in the stanza, to permit kiddies. Trading-card giveaway announcements are made early enough in the stanza, to permit kiddies. Trading-card giveaway announcements are made early enough in the stanza, to permit kiddies. Trading-card giveaway announcements are made early enough in the stanza, to permit kiddies. To have paper and pencil ready.

Also on the asset side are organ music background and sound effects. Strongest point, though, is Coons' pleasant personality and happy disposition. Should the emcee—even more than he did—use opportunities to spell out constructive suggestive hints, such as good eating habits (the spaghetti eating sequence in first comic strip offered an opportunity) he'll endear himself, too, to the parents.

EXPLORING MINDS Producer: Pierre Normandin 30 Mins., Sun., 6 p.m.

30 Mins., Sun., 6 p.m.
Sustaining
CBC-TV, from Ottawa
This stanza on psychological
testing for vocational counselling,
one of a network series from various cities, started out unpromisingly but improved a lot. Dr.
Maurice Chagnon, asst. director of
the U. of Ottawa's Institute of
Psychology and the show's expert,
was nervous and somewhat atonal
though not speaking in French,
his natural tongue.

Dr. Emmett O'Grady, who ques-

his natural tongue.

Dr. Emmett O'Grady, who questioned him, was just the right type—a burly, matter-of-fact Irishman who's an English prof at the same university. He kept bringing the psychologist, who tended to talk in abstract terms, down to earth—until it turned out that the latter had some down-to-earth ideas himself, like suddenly producing a large kitchen thermometer and explaining a point in terms familiar to housewives. From then on he was much more at ease.

One weakness in presentation

One weakness in presentation was that both men remained chairbound in the same positions throughout; and there were too throughout; and there were too few closeups to establish them as personalities. A strength was the frequent use of c.u.'s of exotic symbols, charts astrological and phrenological (in the "predictions" buildup) and a good piece of film showing a youngster unconsciously displaying aptitudes through his play with blocks and puzzles. Also two later stretches in the psychology dept. lab, where several men were taking tests like drawing while looking in a mirror, picking up tiny nails and tweezers and placing them, etc.

These were clearly related to

placing them, etc.

These were clearly related to aptitudes for certain jobs, and flashing back and forth from living room to lab was handled so as to avoid monotony rather than cause confusion—for which, in general, Dr. Chagnon candidly admitted that psychologists are to quite an extent responsible. "However," he added, "there's a lot of competition in that field today!"

Technical effects were good on the whole, and the program represented a pretty fair achievement for producer Pierre Normandin in a city where very few ty shows originate.

With Boyd Bennett's Southanders, Little Teri, Foster Brooks, announcer Producer-director: Bob Frank 30 Mins., 5 p.m.
BILL'S AUTO STORES
WAVE-TV, Louisville
Christmas program, presented, in a Santa Claus toyshop set depends upon Boyd Bennett and His Southlanders, local Dixieland combo which plays local night spcts and occasional tv stints, for musical novelties and vocals, to give the kids a preview package of Yuletide fun, which is rather ambitious for local origination.
While the half-hour has no story line, combo of vocalist, trumpet, guitar, steel gultar and bass gives out with the usual standards, "Whiter Wonderland," "White Christmas," "Rudolph, Red-Nosed Reindeer," as well as "Big Brown Bear," "Bimbo," and "If I Ever Needed You," standbys from the Southlanders repertoire. Guys are costumed as Santa Claus, clown, monkey, elk, and other animals, but show evidently doesn't depend

LONGINES - WITTNAUER
THANKSGIVING FESTIVAL
With Symphonette and Choraliers,
Corps de Ballet; Walter Hampden, guest; Frank Knight, announcer
Producer-Director: Alan R. Carfoun
Co-Director: Ted Estabrook
Writers: Harrison J. Cowan, James
H. Frankenberry
60 Mins; Thurs. (25) 5 p.m.
LONGINES-WITTNAUER
CBS-TV, from N.Y.
(Victor A. Bennett)
Apparently: the spees hold no
terror for, the Longines-Wittnauer
production boys, for their 60-minute holiday festivities on CBS-TV
on Thanksgiving Day was tasteful
and rewarding; an ambitious enterprise that settled for some linginative touches instead of excessive
trappings. It was a skillful blending of voices, ballet and Symphonette, all keved to the broadest
possible appeal, It made for a
pleasurable holiday hour of afternoon viewing.
The final half-hour was devoted
to a presentation of "Sleeping
Beauty," with Walter Hampden as
the narrator. While geared principally for kid appeal, if was
endowed with some fine adult inventive touches, notably in the
designing of the presentation, with
the lighting and the finely-etched
backgrounds and castle props
being singularly effective. The one
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pnonette, all keyed to the broadest possible appeal, It made for a pleasurable holiday hour of afternoon viewing.

The final half-hour was devoted to a presentation of "Sleeping Beauty," with Walter Hampden as the narrator. While geared principally for kid appeal, it was endowed with some fine adult inventive touches, notably in the designing of the presentation, with the lighting and the finely-etched backgrounds and castle props being singularly effective. The one jarring hote in the fantasy and escape, into the Never-Never-Land was the departure from the Tchalkowsky score and the substitution of such items (as the Prince discovers the sleeping castle) as Victor Herbert's "Sweet Mystery of Life." It was an unfortunate intrusion upon an otherwise faithful capturing of the classic.

The first half featured a succession of delightful vignettes in which the Symphonette, Chorallers and Ballet de Corps shared equal honors. An Eric Canal Thanksgiving dance episode (circa 1825); "Dances Around the World" (spotlighting U.S.-Europe -Israel-West Indies choreography), a Mississippi River showboat ministel frolic and a fantasy built around caged "femme birds" (the latter unusual in its execution) all contributed toward making this sixth annual Lew Thanksgiving Festival its best one yet.

#### Winnie's 'Finest Hour' Cut to 30 Mins. on TV, **But Radio Shoots Works**

Yesterday (Tues.) was Winston Churchill's 80th, birthday, so on Sunday and Monday (28-29) American broadcasters paid up part of the world debt to the British Prime Minister with "their finest hours." But as far as tw was concerned, it was merely a "finest half-hour" with only NBC providing the visual aspect in the Sundayat2 ual aspect in the Sunday at 2 "Churchill At 80," to usher in the "Churchill At 80," to usher in the salutes. The Ted Mills production was a crackerjack work of film editing, despite occasional jumpiness in celluloid continuity, and Ed Newman, NBC correspondent in London, was a matter-of-fact, down-the-middle reporter-ringmaster (also co-writer) brought into N. Y. for his chore. A couple of the montages seemed a bit strained, but the vidbiog recap was generally good. ly good.

ly good.

A few global personalities gave the stanza a lift, notably the American-born Lady Astor, with an exterior this time not as crusty as she is painted, even when she was specified to share the standard of the standard of Commons ("he felt as if a woman had entered his bathroom"); also, "he enjoyed the war—that's why he did it so well." And Emanuel Shinwell, the PM's political opponent, who could not contain his admiration for the man amid his disagreements with the politician statesman. And, of course, Sir Aitthony. Eden, the Foreign Secterry, whose kudos for the man of whose office he is the heir-in-waiting were urbane, kindly and a bit wonderful to hear. Lotsa excepts from Churchill speeches with those w.k. phrases oozing their classic, pungent and meaning-ful structure, and finally, the PM's train receding slowly from the station in Ottawa with the band striking up Beethoven's Fifth.

It's only by reflection the ty gala to "the most popular 'American' in A few global personalities gave

ing up Beethoven's Fifth.

It's only by reflection the tv gala to "the most popular 'American' in the World" seemed like a standard opening act as set against the second paean, NBC Radio's stirring full hour that evening (starting at 7), doubly tagged "The Tumult and the Shouting" and "His Finest

(Continued on page 38)

Via film, with the participant on hand to answer questions in person.

All of which presents a challenge in ingenuity to producer Allan Sherman, which he didn't quite meet on the preem. He had Cliff Norton taking iceskating lessons from Dick Button in the Rockefeller Plaza rink in N.Y. Gene Raymond playing Santa Claus at Macy's to a group of N.Y. Herald Tribune Fresh Air Fund children, and Susan Oakland (on film kissing a West Point cadet under the "kissing rock" at the Academy. Of the three, Norton's harried praffalls provided the only real entertainment.

As it now stands, the program is neither amusing (except in situations where Norton's comic talents can be exploited), educational (unless you can call Miss Oakland's West Point experience educational) nor particularly interesting. The remole cameras proved a living-room backdoor to nothing—meaning that a Macy's pickup or any other should have something to recommend it besides the fact that it's from Macy's. And the panelists—Kitty Carlisle, Hy Gardner and Jayne Meadows (subbing on the preem for sister Audrey)—showed little in the way of wit or charm. Gardner seemed the most relaxed and spontaneous.

Of the outsiders, Norton was best. Miss Oakland merely pretty and Raymond rather stiffed by his Santa outfit, Lee Bowman is new to the impromptu requirements of moderating a panel show, but ought to be able to handle the chore nicely after a few shakedown weeks.

One other feature of the preem was an exhibition by Button, in which the ABC camerawork was

weeks.
One other feature of the preem was an exhibition by Button, in which the ABC camerawork was far superior to that displayed on "Omnibus" in the same thing a few weeks ago. Revlon's commercials "Omnious in the service weeks ago, Revlon's commercials were intrusive and poorly spaced.

Chan.

MACBETH

(Hallmark Hall of Fame)

With Maurice Evans, Judith Anderson, House Jameson, State

Cotsworth, Jane Rose, Frieda
Altman, Maud Scheerer, Richard
Waring, Robert Hamilton, Peter
Fernandez, Ford Rainey, Michael
Kane, Edward Jerome, Pat
O'Malley, John Reese, Guy Soret,
William Woodson, George Ebeling, Robert Carricut, othersi
Lehman Engel, musical director
Director: George Schaefer
NBC-TV Producer-Director: Hudson Faussett
TV Adaptation: Maurice Evans
Sct Designs; Otis Riggs
Costumes: Noel Taylor
120 Mins, Sun. (23), A p.m.
HALLMARK
NBC-TV, from New York (color)

(Foote, Cone & Belding)
The "Macbeth" which "Hallmark
Hall of Fame", presented on NBCTV on Sunday and which reunited
Maurice Evans and Judith Anderson in their former Broadway roles
was one of the major tv triumphs
of the year. It was not only a
worthy companion piece to Hallmark's two previous excursions
into Shakespeare ("Hamlet" and
"Richard II," both of which also
starred Evans) but franything, was
even a greater artistic triumph.

It isn't often that ty can woo the
muses and emerge with such stunning success. The American public
owes the Hallmark sponsors its
graittude for underwriting such
ambitious programming, for in its
whole collective approach toward
the medium, which not only encompasses the annual Bard fest but
also brings "Amahl and the Night
Visitors" to fresh reality at least
once a year, Hallmark has been settion to tv.

Television, by now long wise in
the ways of executing difficul, and
ambitious dramatic productions,
outdid itself in this "Macbeth" presentation. The story of the cruelest
of the Scot monarchs has had repeated performances over the past,
decade, in radio, ty, film and legit,
dand even recordings), and it's to
the credit of tv and all concerned
in Sunday's two-hour spectacle
that this production can take its
place with the best of them.

Here, indeed, was one production that received such undersical in the
woods were more ominous; Dunsinane Castle was more palatial; the
corridors and banquet

far superior to that displayed on "Omnibus" in the same thing a few weeks ago. Revlon's commercials were intrusive and poorly spaced. Chan.

THAT WONDERFUL AGE
With Howard Miller, Hollis Burke. Writer: Marvin David
30 Mins; Mon-thru-Fri.; 1:30 p.m. Sustaining
WNBQ, Chicago
In one of its few daytime periods left open for local fill, NBC:TV's WNBQ has berthed this early afternoon half-hour strip catering to the oldsters in the tele audience. It's hardly up to Channel 5's usual standards with practically every audience participation fishhook extant tossed in in an obvious attempt to make the project 'commercial." It's too bad too, because there may well be a market for a show designed specifically for the elder set without the condescending overtones.

Part of the fault lies with its host, deejay Howard Miller, whose non sequitur abilities aren't too well suited for this sort of thing. He's obviously much more at home pitching the latest disk click to the bifocal clientele with Miller chinning with the grandmas and grandpops in the studio audience. There's a "This is Vour Life" interview bit for those who happened to be the age featured on a salue to the bifocal clientele with Miller chinning with the grandmas and grandpops in the studio audience. There's a "This is Vour Life" interview bit for those who happened to be the age featured on a grandpops in the studio audience. There's a "This is Vour Life" interview bit for those who happened to be the age featured on a give day. It was obvious on the session watched (23) that the interviewees hadn't been very well screened in advance for interest content.

Present briefly are Hollis Burke who hands out the boodle, the Morrison Sisters, vocal trio still learning its trade, and the Chil MBC staff orch batoned by Joseph Gallicchio.

Dave.

Glar.

Under the directorial helm of George Schaeffer, whose association with Evans dates betw to with Evans dates betw to hit of under the directorial helm of George Schaeffer, whose association with Evans dates the this unit fault



Paraling AL MUSICAL REVIES! LAUGHS! STARS! SONGS!

Scholing littlest and equippersystem of

for appears the right respectable, suddents in IV his control close, the above would be terriflet add music, gut, dancers, Lariets and gusts stars like blan. Abone, De DeFore, Pat Crowley and many more, and the series is adjointely irresulfible! Have initiated is a most magnificant tributiph in IV emercialment.

ELABORATE! BIG! LAVISH!

Hilarious COMEDY

STORIES!

EDDIE CANTOR YOUR STAR, YOUR HOST YOUR PRODUCERI

all precial arrangements
by DAVID ROSE
(of "Holiday for Strings" fame)

o make sales sizzle for you!

HURR

name and fame

market is closed.

TELEVISION

# Inside Stuff—Radio-TV

NBC-TV's "Lux Video Theatre" continues to wield the brushoff on prime creative credits and original sources. Most recent case was "The Gioconda Smile," with its former (short-lived) legit status not indicated on any information sheet. It's figured nothing much was lost by that kind of skirting. But there's apparently a more rigid legal angle covering "Craig's Wife," coming up tomorrow (Thurs.) as one of two deals with Columbia Pictures' properties (other is "Ladies in Retirement"). No mention is made of the playwright, George Kelly, or that "Craig" won the 1926 Pulltzer Prize, though there's an overall publicity line referring to Lux's use of "original screen plays as well as films made from successful stage plays." The tv, adaptors are credited, however, Sanford Barnett for "Craig" and Richard McDonagh for "Retirement."

Video one-shots are in the upbeat groove again. As far as Ralph Nelson is concerned, it's a matter of faith. Nelson has quit as producer of NBC-TV'S "Armstrong Circle Theatre" packaged by Talent Associates to form his own "wrap-'em-up" outfit using four "Circle" shows he brought in as nuclei for series. Properties are "Beautiful Wife," "Sketch Book" (with Fred Allen), "Joe and Mabel" (with Larry Blydon) and "Jody and Me." Nelson continues as director of CBS-TV'S "Mama."

NBC, incidentally, has not forgotten its Fred Allen "kidding the news" project, with special events chief Barry Wood working on a format.

Consolidated Television & Radio Broadcasters, Inc. has grossed a healthy amount of coin from sale of 160,000 shares of common put on the stock market yesterday (Tues). A group of syndicated investment brokers histed per share value of the stock at \$12,625 at opening and by 10:30 that same morning most of the shares, it's understood, were already sold at approximately \$16 each.

H. M. Bitner heads Consolidated which controls WFBM and WFBM-TV, Indianapolis; WOOD and WOOD-TV, Grand Rapids; WFDF, Flint, and WEOA, Evansville. There are said to be some 600,000 shares of common in all for the company, with existing class B common shares being converted into common.

One of the syndicators estimated that Bitner made roughly \$12 a share or a total of nearly \$2,000,000 from the stock sale. Success of Consolidated shares is much sharper than a similar deal undertaken by Storer Broadcasting last year, which, it was explained, began at somewhere around \$16 per share but only gradually increased to nearly twice that figure.

John B. Kelly and members of his family, including his daughter, Grace Kelly, the film star, have requested FCC authority to sell their 501 shares of Seaboard Radio Corp. to Paul F. Harron for

their 501 snares of Seafourd Radio Corp. to Faul F. harron for \$300,000.

Deal would give Harron majority ownership of stock in the firm which operates stations WIBG and WIGB-FM in Glenside. Philadelphia suburb. Operations also owns 84% of Daily News Television Co. which has a CP for Channel 22 in Philly.

Disk jockey Martin Block, together with WABC, the ABC Radio flagship in N. Y., have combined with the Police Athletic League to prepare a Christmas party-and-show for 5,000 youngsters. Station and the PAL have booked Manhattan Center for the afternoon of Dec. 20, and Block will do his WABC and his ABC network shows from the stage, where he'll emcee the show for the kiddles too. He's making a daily appeal for toys for the PAL members who'll attend, and he's also lining up talent for the show. Already set are Les Elgart and the Gaylords, who called Block after he announced plans for the party Monday (29) PAL will bring in outstanding athletes for the party.

A N. Y. radio station is going foreign language on an all-night basis.

A N. Y. radio station is going foreign language on an all-night basis. WWRL within the next few months will increase broadcasting from 19 hours to 24 hours daily, with the one to six ayem period being devoted to Latino gab and music. Currently 47½ hours weekly are devoted to Spanish. WWRL has been slowly increasing the number of hours devoted to that tongue since 1940 when it had an hour a week. Last spring, the outlet added an hour strip in the morning. The last post-midnight stanza the station had in a foreign tongue was a German show done shortly after the station began in 1926.

First complete national rating on "Disneyland"—other than the weekly nine-city Trendex samplings—puts the show in 12th place nationally with a 35.5 average. Rating is that of the American Research Bureau's November report, based on the Nov. 10 segment of

Re the competitive situation, the ARB breakdown shows the second half of "Disneyland" outpulling Arthur Godfrey, 36.1 to 30.5. "I Married Joan," on NBC, comes in last with a 23.7.

Mitch Miller agreed several weeks ago to a speaking engagement before the Pittsburgh Radio and Television Club last Wednesday (24). In the meantime, he was also paged for an appearance that same night on the Arthur Godfrey to program. Miller didn't want to disappoint the Pitt organization since Jim Winston, head of Columbia Records there, is a big wheel in the Radio and Television Club. And Godfrey wasn't taking any chances on Miller missing out on him. So Godfrey arranged to have his private pilot and plane fly Miller to Pittsburgh at noon for the luncheon date and then back to New York again in time for the rehearsal. Miller made both bookings with plenty to spare.

Prof. Walter E. Bezanson of Rutgers U., writing as prexy of the Melville Society and "as a citizen and viewer," kudosed the six-part "Moby Dick" series on "Camera Three" of WCBS-TV, N. Y., based on the Herman Melville classic of Capt. Ahab vs. the While, and put in a request for a kinescope. Idea was to present the kine of one of more shows at the annual powwow of the Modern Language Society of America slated for N. Y.'s Hotel Statler Dec. 27-29.

Station didn't kinnie the series. So it arranged to TVR the final chapter for the Melville aficionados.

### TENNESSEE B'CASTERS **ELECT SLAVICK PREXY**

Memphis, Nov. 30.

Henry (Hank) Slavick, general manager of WMC, WMCF and WMCT, NBC outlets here, has been elected prexy of the Tennessee Association of Broadcasters. The annual session was held at Chattanoga with some 150 state broadcasters and telecasters attending.

Hoyt Wooten, owner and operator of WREC, CBS web here, was elected seey, -treasurer. Other TAB officers include Frank Corbett, Maryville, veepee; Earl Winger, Chattanooga, F. C. Sowell, Nashville, and John Hart, Knoxville, named board members.

### Staudermann's Cleve.-Post

Cleveland, Nov. 30.
Meldrum & Fewsmith advertising agency, which headquarters in Cleveland, has appointed a new director of its radio-television dept. rector of its radio-television dept. He is Bruce Staudermann, formerly a New York City script writer but for the past three years employed locally as a producer-director at WXEL-TV here. Staudermann was scripter on the "Captain Video" series when it was produced by Olga Druce at Benton & Bowles in Manhattan.

### Churchill

Continued from page 35

Hour," sponsored by Allis-Chalmers with Ben Grauer plugging. Here was a tour de force symbolic of what the aural medium is capable of acoemplishing as a one-shot when the inspiration, material and time are available. With Herbert Marshall as marrator, what came out was a penetrating blog-in-highlight, supported by some of the greatest past and present handlers of the English language, aside from Sir Winston's own excerpted prose. For instance, Sir Laurence Olivier in a moving passage, segueing into Marshall's recap of the dark hour at Dunkirk; President Roosevelt and the Atlantic Charter compact at sea, with convention of the marshall as the support of the marshall and the Atlantic Charter compact at sea, with charter the marshall from and the Atlantic Charter compact at sea, with Churchill's inspiring one-liner, "saving the world from measureless degradation"; the PM agai at a joint session of Con-gress, and a Christmas Eve decla-ration about children that will be enshrined in literature along with his other works.

enshrined in literature along with his other works.

Last half incepted an array of tributes to Churchill and the British character, first Sir Ralph Richardson in the famous "This England" passage; Louis St. Laurent, premier of Canada; Paul Reynaud, French wartime premier; Sir Anthony Eden, in an expansion of the tv text; Random House publisher Bennett Cerf, with some anecdotal swiftles; Lynn Fontanne, in a reading from "The White Cliffs of Dover; Alistair Cooke, the Manchester Guardianite and "Omnibus" conferencier and his "others go to ghost writers — Churchill rolls his own, Sir Winston himself in the "Iron Curtain" invention at Fulton, Mo., then gorgeous quip on Sir Stafford Cripps barbing him for words like "quantify" and then off into a treatise on the use of words (like why not "scarce" instead of "short supply" and his views on words in general—short words are best and the old words the best of all, a handy manual for every steward of the language). (How come both shows missed the obvious—the war heroes involved with Churchill in victory, men such as General Eisenhower, General Marshall Field Marshall Montgomery, et al?)

ABC slotted the next hour (8 to 9) for the self-descriptive "Winston Churchill's Speeches Through the Years," edited and assembled by Yale Newman, the web's London correspondent. Stanza was presented in co-op with the BBC.

The Edward R. Murrow-Fred W. Friendly production forces brought up the rear (that's only a figure of speech) on the tributes over CBS Radio in a Monday night hour (10 to 11) of great historical substance. If anyone wanted to be filled in on the "Churchill Era," this was it, with deftiy culled extractions—long and short—from the PM's most significant speeches of the last quarter century. It was a wallop out of the bag of Ed & Fred, broadcasting's No. 1 news-and-editorial partnership.

Apparently they had monitored the previous programs because they worked in a number of famous phrases not tackled by some of the other (although ABC had given the speeches of the last q

Memphis — Charlie Sullivan, w.k. midsouth sports and special events spieler here, has resigned his box with WMC, NBC outlet, to folin the Joe Bankhead agency. Sullivan has sake teamed up with veteran radio newsman at WBT.

Greensbero, N. C.—Jack Knell, veteran radio newsman at WBT.

Greensbero was the box of the special events spieler here, has resigned his post with WMC, NBC outlet, to folin the Joe Bankhead agency. Sullivan has also teamed up with Bill Killebrew, cartoon topper, there, and will co-emcee highly-composite the special events and will co-emcee highly-composite the special events spieler here, has resigned highly and the box of the special events spieler here, has resigned highly soft with the special events spieler here, has resigned highly soft with the Joe Bankhead agency. Sullivan, was midsouth sports and special events spieler here, has resigned highly soft with the Joe Bankhead agency. Sullivan highly special events spieler here, has resigned highly soft with the Joe Bankhead agency. Sullivan highly special events spieler here, has resigned highly soft with the Joe Bankhead agency. Sullivan has selve tamed up with special events spieler here, has resigned highly soft with the Joe Bankhead agency. Sullivan highly special events spieler here, has resigned highly soft with the Joe Bankhead agency. Sullivan highly special events spieler here, has resigned highly soft with the Joe Bankhead agency. Sullivan highly special events spieler here, has resigned highly soft with the Joe Bankhead agency. Sullivan highly special events spieler here, has resigned highly spec

# \* From the Production Centres

### IN NEW YORK CITY

Mike Bosela of CBS Press Info out of Memorial Hospital after major surgery and convalescing at his Tuckahoe home . . "Ma Perkins" launches 22nd year on Monday (6) on same web (CBS), with same sponsor" (P&G), with same star (Virginia Payne) . Second issue of Bill Leonard's book, "This Is New York" (titled from his WCBShow), off the presses in time for Xmas-gitting . . . Singer, Lamny Ross heads talent at Sales Exect Club Yule party Dec. 17 at Waldorf . . WRCA program mgr. Steve White blueprinting new stanzas currently very hush-hush . Joseph Given and Irving Kammerman into sales jobs at Italo language indie WOV during the past few days . Jan Bart, "American-Jewish Caravan of Stars" (WMGM) tenor, recently back from Aussie concert tour, hits Sidney and Melbourne again within a few months . Larry Blenheim, WMGM gabber, is chairman of the board of deacons of the West Center Congregational Church, Bronx-ville". . Cathleen Cordell added to cast of "Helen Trent" Michael Ingram and Margaretta Warwick new to "Lorenzo Jones."

### IN CHICAGO

Albert Behrens, ex-Coty ad director, signed on with Dancer-Fitzgerald-Sample as Lady Esther account exec. John Van Zant, J. Walter Thompson public relations director, recuperating at home after an emergency appendectomy. WGN airing five shows daily from the International Live Stock Exposition with the stations' performers making nightly appearances at the WGN hospitality center... Bette Chapel new WBBM vocalist with tv assignments due later. Larry Alexander back on the WLS announcing staff after a short hitch on the Coast... Assemblies of God renewed its Sunday p.m. "Revival Time" for another year on ABC... WLS National Barn Dance stars Grace Wilson and Red Blanchard doubling into tv on "Downstate Jamboree" via WTVP, Decatur... Thursday segment of Len O'Connora' WMAQ "News On the Spot" bankrolled by South Shore Lincoln Mercury... Mary Lines and Serene Sachar new Gal Fridays in the CRS publicity office... Ray Pierobon, ex-N. W. Ayer, now with Needham, Louis & Brorby as an assistant account exec... Paul Barnes, radio-tv announcer, serving as production manager for Equity Library Theatre's production of "The Girl On the Via Flaminia."

### IN SAN FRANCISCO

Television Diable, Inc., which operates KOVR, has reorganized with owner Les Hoffman becoming chairman of the board. A. E. Josselyn moving from executive v.p. to president, and Terry H. Lee, formerly assistant manager of WFAA-TV, Dallas, becoming general manager and executive veepee. Falstaff Brewing Co. has signed for a new tv news program, Falstaff Reporter, on KPIX, 10:30-10:45 p.m. with Pat Herndon . "Pat" Weaver, NBC president, addresses the S.F. Advertising Club today (Wed.) . Stanley Johnson, for the past year national sales rep and merchandising director of KCBS, has been made a sales account exec . Gjon Mili in town last week, finished shooting a tv film of Dave Brubeck for "Omnibus."

### IN BOSTON

Several staff announcer changes at WBZ involve Bob McKay, who resigned to enter the insurance biz; Bud Markle, slated to join a real estate company, and Ken Mayer, station's news director who is joining Philly's WCAU. Monseigneur Carroll has banned all deejays who feature r&b platters on their airshows from appearing at any CYO and Catholic school record hops in this area. . WHDH deejay Bob Clayton has inaugurated a nightly platter show in which the entire program is chosen by a listener . Stan Richards, WORL platter spinner, set to handle an hour long tv-deejay stint from the Totem Pole ballroom via WBZ-TV Dec. 18.

### IN CLEVELAND

Santa Claus stanzas back on video with Glenn Rowell and Lawson Deming teaming up on WNBK on Saturdays, while John Saunders does a 15-minute-5 p.m. WXEL Monday-thru-Friday stanza . WERE's Walt Henrich hospitalized Glen Bowman, WGAR announcer, has joined McCann-Erickson NBC General Manager Lloyd Yoder hypoing color tv with mailings of new four-cent Lincoln stamp . . . WGAR's Jack Perkins stringing Sheppard trial accounts to down-state papers . . Bruce Charles rounds out first year as Bass Chevrolet film disker on WEWS-11 p.m. Friday stint . . . AFTRA and NBC in friendly solution for new two-year contract.

### IN PHILADELPHIA . . .

Preston Foster, star of filmed "Waterfront" series, in to visit mother and also guested on WCAU-TV, which carries vidpic . WCAU-TV drew plenty beefs for running film "Topper" on three successive Saturday late-late shows . Murray Arnold, WPEN assistant station manager, is off to Bermuda for two week vacation . Bob Powell, new pilot of WIP's "Dawn Patrol," all-night disk show, has revived Jan Peerce's "Bluebird of Happiness," program fave in the early forties . . . WIBG trying to help ourb juve delinquency by spinning Clark Dennis' "Ten Commandments" at regular intervals . . . WHYY, Philadelphia's new educational FM station, is skedded to begin broadcasting early i December Station, now broadcasting experimentally, will use FM tower and facilities of Westinghouse chain radio outlet, KYW.

A contest to name a boat on Dale Young's "Pirate Pete" show on WJBK-TV drew 30,985 entry letters with a five-year-old boy winning a \$3,000 boat for the best letter. Joe Gentile featured on his WJBK radio show an exhibition tournament for the benefit of the Blind Bowlers League with a quartet of players from the Detroit Lions, National Foetball League champs, competing against five blind bowlers . William Balogh, one of two senior members of the Aviation Writers Assn., to be guest commentator on WJKB-TV's public service "Air Force Reporting TV Show" which features the production, writing and acting talents of Michigan U.S. Air Force recruiting personnel. Show's moderator is Major Dale Hornung, who was known as Dale McIntyre to his former WJR radio audience.

### IN WASHINGTON

Duncan Miller, ex of radio station WWDC-MBS, has been named publicity and promotion director of WTTG-DuMont, replacing George Flax, who is taking over as Washington-Baltimore regional director of TV Program Week, new Curtis Circulation Co, fan weekly George Henning and Robert Cobbins have been upped from time salesmen to account exces at indic radio station WARL. Frank Blair, news editor of NBC-TV's "Today," returns to his former home during his tenure as WRC-NBC staff announcer to make a speech before the D.C. Chapter of the Society for the Advancement of Management next Friday (3). Robert K. Richards, who recently resigned (Continued on page 42) (Continued on page 42)

BILLY O'CONNOR SHOW With Billy O'Connor and Trio, Juliet

Junet Producer: Charles Wright 30 Mins., Fri. (19), 9:30 p.m. CBC Trans-Canada, from Ottawa

Spotted in the 9:30 p.m. slot (19) to fit the program of the 26th annual Ottawa Press Club Ball where to fit the program of the 26th annual Ottawa Press Club Ball where it was top-billed, the Billy O'Connor Show held to a fast pace and smooth movement through its half-hour on the Canadian Broadcasting Corp.'s major radio web. W. k. for its 15-minute television stanza (Sat., 11:10 p.m.) for Waterman Pen and former tv sustainer "The Late Show" the O'Connor group maintained its reputation for clicko informality with gab and chant. Session mingled instrumental work by guitar, accordion and bass and featured piping by O'Connor and Juliet.

Charles Wright's production kept the pace moving without letdown and in spite of room's bigness the addio was okay on both gab and music. Airing originated on the floor of the Chateau Laurier ballroom.

During the session, a message to newspaper readers and other Can.
During the session, a message to newspaper readers and other Can.
During the session, a message to newspaper readers and other Can.
During the session of the Ottawa club, and local staffer of British United Press.

### Radio Followup

Kadlo Followup

Fred Allen was, as to be pected, an extraordinary guest on the Tex & Jinx WRCA, N.Y., radio show last Wednesday (24), and the fact that his sharp wit may have been wasted on a segment of the hausfrau audience was refuted by the apparently surprisingly large number of phone callers. They at least more than got the idea about sponsors, network veepees, and the like. The McCrarys handled him forthirightly without any concern about their own network veepees, but at the, same time kept the caustic comedian on even keel. It's all part of Allen's shill for his new book, "Treadmill to Oblivion," personal memorrs of his green (and sometimes bitten) years in radio. His summation is that all a comedian has left are "the echoes of forgotten laughter and some Treasury Dept. receipts"—the latter interjected as an afterthought. He recapped his phoney feud with Jack Benny, apparently has high professional regard for a number of professional funnymen, expressing himself being unable to focus on any one "best" as Miss Falkenburg urged; and withal it was easily one of the best interviews on anybody's AM, p.m., or a.m.
Incidentally, Allen is another who proves "have book will travel." Like other stars, from all media, if you're plugging a book or a play or a picture, it's one thing to do a cuffo guester; if it's just for a sponsor then the fee takes on different values.



### BUSINESS TALENT FOR SALE

● Radio Registry ●

This young man—28 years old, married, and selege educated, is seeking an attractive sensities of the control of



HONOLULU SYMPHONY
120 Mins., Frt. (12), 7:39 p.m.
HAWAHAN ELECTRIC CO.
KHON, Honolulu
Semi-pro Honolulu Symphony is
neither the nation's best nor worst
orchestra. Matter of fact, it's a
competent outfit that never ceases
to amaze even the most sophisticated visitors who can't help but
marvel at its harmonious multiracial makeup.
Group has made impressive

marvel at its harmonious multiracial makeup.

Group has made impressive
strides under maestro George
Barati and reviewers do everything
but gush as they toss superlatives
after each concert. But somebody
slipped on this parents-children
presentation, that was neither a
"children's concert?" nor a bonafide pops concert.

In addition to a rambling choice
of fare, broadcast stumbled because Barati, who figuratively
wields iron baton, insisted on
spieling program comments before
each number. His "explanations"
sounded either condescending or
elementary to the casual listener.
Ironically, Jim Wahl, one of the
town's top voicers; was there to
handle the signon and signoff; plus
midway station break.

Beverly Kaanapu, home
town
guest artist, scored nicely in her
two numbers, one of them sung in
Hawaiian.

Family audience in big Civic
Auditorium responded nicely, but

Hawaiian.

Family audience in big Civic Auditorium responded nicely but broadcast wasn't one of the symphony's best. Sponsor, would do well to insist that a pro narrator or annotator handle that specialized chore and let conductor concentrate on batoning.

Walt.

PARTY WITH MARTY
With Marty Ross
110 Mins.; Mon.-thru-Fri., 2:05 p.m.
Participating
WABY, Albany
Program, deejayed by Marty
Ross, originally a teenage musical
commentator on old WBCA in
Schenectady, differs from many
hereabouts in that the choice of
tunes is strictly his own. It is not
the His Parade type, although Ross
does include some of the current
populars. Operating on the assumption listeners will like his selection taste, Ross plays numerous
rhythm and blues records, folk
tunes and others not too often
heard. He spins a few new numit
bers, to balance the old ones,
speaks, at times, of platters from
a "personal collection."

A guess might be that the col-

a "personal collection."

A guess might be that the college bunch would most consistently like Ross' show, but its listenability is not confined to them. He knows music; possesses a good speaking voice. One interview heard was with screen star Jan Sterling, the content being serious. Ross handles spot announcements well; also does the five-minute news roundup in competent fashion. He is back on the air after Army service.

### **Transcription Review**

SONGS FOR A NEW MORNING With Bill Myers Producer: Mendel Kohansky 15 Mins.

With Bill Myers
Producer: Mendel Kohansky
15 Mins.
Distributed by the National Committee for Labor Israel (transscription)
Attempting to further the fame of Israel's Histadrut (sole labor union), the National Committee for Labor Israel in the U.S. has cut the first couple of a series of 15-minute stanzas built on Israel ifolk music. It's a neatly done job, utilizing recorded music, and, considering the limitations of a tunalog so obviously with Oriental flavor, it should be worthy of at least occasional playing in most urban markets. Further, it should do exceptionally well via outlets catering particularly to cosmo tastes.

Best that the quarter-hour transcription be used in its entirety, since there are records available of the same music it features. Besides, narrator Bill Myers adds knowledgeable, semi-poetic word bridges that add a decidedly pleasant touch. The two stanzas heard were based on separate facets of the Histadrut. One was based on the union's medical program. The other o.o'd the agricultural setup, and to maintain the theme, a songalog re "Mayim" ("water"), "At Adama" ("New Soil"), "Lech Lamidbor" ("Go to the Desert"), etc., was played.

Surprising is the breadth of music, folk and otherwise, that is identified now with Israel. Much of it is native to the country, yet there is a host of other numbers that've been borrowed from other lands. An example of the latter—and a tune that might readily come up on one of the future "Songs for a New Morning"—is a folksy piece brought by the Charkassians from the Russian Steppes and now symbolizing part of the Israeli existence.

# An Idea Confirmed.

...that a local television station can present news with special flavor and meaning for its community above and beyond regular coverage.

WPIX-11 is more than just proud to have its Telepix News receive the only 1954 Sylvania Award for a television news program... WPIX-11 considers this coveted award confirmation of the idea of "on-the-spot" and "eye witness" news reporting for specific local interest.

Winner of the only 1954 Sylvania Award for television news





"on-the-spot" "eye witness" reporting

"For outstanding contribution to creative television technique"

# "Telepix News"

with John Tillman

**Sponsored by Con Edison** 

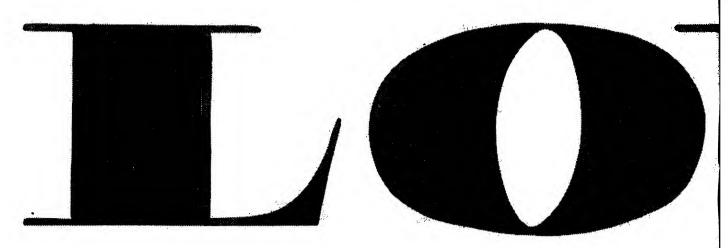
7:15 PM Monday through Friday

11:00 PM Monday through Saturday

6:45 PM Sunday



# A NEW TV SHOW TH



A thrilling, new, half-hour musical film series... featuring America's great all-time singing favorite, EDDY ARNOLD... supported by a clever, talented

# "EDDYARI

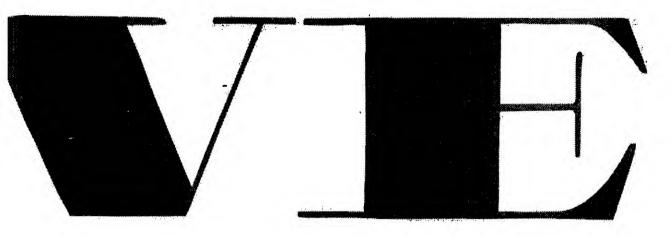
### Musical Notes on EDDY ARNOLD

Perhaps no one singer has done more to bridge the gap between Country and Popular music than Eddy Arnold. Since his first Victor release was issued in 1945, not one of his single records has sold less than 250,000 copies, and all together they have reached the stunning total of over 30 million! His radio programs are heard daily over more than 1,000 stations in the United States and Canada, and he has starred in his own TV series on both CBS and NBC.

Eddy Arnold's trademark is a warmth and neighborly homespun quality that ingratiates him with every type of an audience. For this reason, whether he is performing at a Smoky Mountain hoedown or in a sophisticated Las Vegas supper club, Eddy has received enthusiastic acclaim. His new TV film series will be awaited by an eager, receptive public numbering in the millions.



# THE PEOPLE WILL



cast, and given smart, expert production. This show is commercial! It's as close as you can come to knowing you have a sure-fire TV success in advance.

# OID TIME"

Produced and Directed by Ben Park; Executive Producer-Joseph Csida

# and the second s

### "Regulars" in the Eddy Arnold Gang:

BETTY JOHNSON sang her way into the Eddy Arnold Gang from Manhattan's Copacabana and Arthur Godfrey's Talent Scouts. She's one gal who can sing a pop song, a folk tune, and a hymn with equal facility.

HANK GARLAND and ROY WIGGINS, a sensational guitar team that heads up the musical department. Nothing but musical joy from Hank and Roy!

THE GORDONAIRES, an exceptional quartet who have been featured on NBC's Grand Ole Opry and a variety of radio and TV shows. An outstanding group on "heart songs" of yesterday and today.

WE'VE GOT 'EM—Prices, brochures, audition prints, order blanks! 26 half hours now in production, ready for a January first release. Let's hear from you!

WALTER SCHWIMMER CO., 75 East Wacker Drive, Chicago 1, Ill. FRanklin 2-4392

New York Office: Ted Beil, 16 E. 41st St. L Exington 2-1791

# **Television Chatter**

### New York

Frank Campanella on NBC "TV Playhouse" (5) in "Last Boat to Prank Campanella on NBC "Playhouse" (5) in "Last Boat to Messina" Renee Taylor tapped for DuMont's "The Stranger" (3) Edward Andrews cast for ABC's "U. S. Steel Hour" (7) in "One for the Road" Jack Denninger upped from eastern saleschief of Blair-TV reps to veepee post WATV, the Brooklyn Eagle and the Brooklyn Red Cross teaming up in corpuscle drive. Brooklyn campalgn is called "Gift of Life" and, incidentally, it is noted that on of the buildings along Madison Ave., housing station reps; a tv filmery and other radio-tv outfits, is pushing a large blood drive of its own Don Morrow into Sammy Kaye's ABC-TV casing. Morrow's also "justinked a longterm pact with Pepto Bismol for the CBS-TV "Sunday News Special" Paul G. O'Friel is DuMont web's first director of labor relations.

Jack Sterling, ringmaster of CBS-TV, "Big Ton." planing for

News Special Famile. Or Men Special is Dumont web's first director of labor relations.

Jack Sterling, ringmaster of CBS-TV's "Big Top," planing to Birmingham after this week's sh wto be guest of honor at the "Toy Bowl," game, a grid fray for kidstell also be toastmaster at banquet following the contest.

Leonard Levin, with Benton & Bowles for the past 20 years, has joined Jack Finck of United Talent Associates, booking agents and ritst reps, a partner Edwin Duerr exits his post as executive producer for television and radio at Dancer-Fitzgerald-Sample Dec. 1. Fred L. Gordon named to newly-created post of advertising production manager for CBS-Columbia, the CBS setmaking am.

Bill Britten filling in on WABC-TV's "Jolly Gene and His Fun Machine" for Chuck Luchsinger, who's in New York Hospital with a slipped disk in his back.

Billy Nalle set in tonight's (Wed.) Kyaft production of "Camille" as the pianist in the story. He just finished composing and playing the music for a Muscular Distrophy Fund radio show starring Ethel & Albert (Peg Lynch and Alan Bunce). It's Ellen Parker—not four more weeks. Got deal after a one-shot. Hona Massey among those lending glamor to Front



SATURDAY NIGHT-N.B.C.

Mgt.: William Morris Agency

Page dinner-dance sponsored by N. Y. Newspaperwomen's Club for benefit of educational fund Dec. 3, at Plaza.

at Plaza.

Marllyn Cantor replaced Hope
Lang as singer on Gene Rayburn's
WRCA-TV "Sky's the Limit" as of
Monday (29) Borden's Instant,
Coffee steps aside for sister product Instant Starlac on Garry
Moore's CBS-TV stanza, reason being Starlac just going into national
distribution.

ing Starlac just going into national distribution.

Herbert Evers marks return to tv acting in CBS' "Lamp Unto My Feet" Sunday (5) NBC's Ed Herlihy to speechify Friday (3) at Conference of Public Utility Execs at St. Moritz Beverly Lunsford into "Robt. Montgomery Presents" Monday (6) Barbara Joyce, current in "Stone for Danny Fisher," downtown legiter, to double in tv via NBC's "Modern Romances" across the Dec. 6 board Evelya Ellis, who appeared on initial CBS-TV "Best of B'way" starza in "Royal Family," back from Coast after seven weeks before the cameras in Metro's "Interrupted Melody," the Marjoric Lawrence biopic Coproducer Jesse Zousmer and tech director Bob Sammon of CBS' "Person to Person," to Hwood today (Wed.) to handle Bing Crosby remote on Friday (3). Other guest is Mary Margaret McBride, the NBC'er.

### Chicago

Chicago

Leslie Urbach has stepped in as exec director of DuMont's "They Stand Accussed" produced for the web by Jay Farashan's WGN-TV program department Don Herbert off next month on his fourweek winter hiatus with repeat kines being used on his NBC-TV "Mr. Wizard" weekender . Jack Drees given the nod as playcaller on CBS-TV's Big 10 basketball beamings . Vet lenser Robert Sable added to Kling Studios cameraman stable . Jules Powers tv packaging firm setting up production branches in Detroit. St. Louis and New Haven . Toni Ames packaging and moderating new Wednesday afternoon fer meangled discussion program on WBKB for the Alco-Deree Co. Pilot of a comedy series featuring Hal Block and Jean Carroll being shot at Kling Studios . WNBQ off the hook with its midnight feature films as Avenue Packard took over Mondays, Tuesdays and Thursdays.

### Sarnoff

Conti ued from page 26

work, with an established position of leadership in the field, bore the first and heaviest brunt of the decline that started in the medium several years ago."

But this does not mean. Sarnoff declared, abandonment of effort and resolve to cope affirmatively

with the problem. "Indeed, having understood the seriousness of the dangers lying ahead for the medium, NBC has been leading the way in developing the patterns of audience and advertiser service which may build a new base for a successful and continuing network radio operation. And although no man can precisely foresee the shape of things to come, I assure you that even if it should prove impossible to build such a new base for network radio, NBC would be the LAST, and not the first, to abandon the field."

the LAST, and not the first, to abandon the field."

He took another indirect swipe at CBS (and presumably otherwebs) by stating, "Our adjustment to changing circumstances of network radio is well on the way and as a result of systematic considered action, NBC is now again leading in nighttime radio and is actively seeking to bring about similar improvement in its position in day-time radio. In the meantime, the shocks of radio's changing circumstances have been affecting other networks which have not fully faced up to the demands of the times and have not yet made the necessary adjustment in their operations. It seems to me that they now stand to lose far more than the NBC Radio Network."

Gen. Sarnoff's "new patterns,

now stand to lose far move than the NBC Radio Network."

Gen. Sarnoff's "new patterns, new selling arrangements, new selling arrangements, new types of programs" were hinded at but not spelled out in his concluding paragraph; "Having weathered the storm which others now must face, we have no jitters about the radio network situation. Only last week we met with a special committee of our affiliated radio stations and outlined NBC's intentions to proceed with practical evolutionary adaptations to meet radio's new requirements within the framework of radio network business. This is the course on which we are set and we believe it holds out the best promise for an effective continuation of our radio network we are confident that radio as a medium will continue to live and we expect NBC to maintain leadership in its future."

### WVEC-TV Continued from page 30

a great degree when the v.p. in charge of sales, Harrol Brauer, made a deal with a Long Island City firm to make "Do-it-yourself"

converter kits for between \$18 and \$30. Manufacturer sold; out the first batch and figures the area is good for nearly 20,000 more by the end of 1954. At the present time, conversion figures are about 125,000 in the area which lists about 220,000 sets.

about 220,000 sets.

Biggest boost to the station's Acceptance by both local and national advertisers has been increasing with each month. During the last six months local sales have gone up over 100% and national sales over 55% with many former "Lay off it" advertisers taking a second and third look at the picture. One advertiser, Sunshine Biscuit Co., tripled its sales figures in that area and on their return on a new Schedule, renewed with WVEC-TV although they dropped cures is the fact that during the first 11 months the station lost over \$150,000 but during the last three months has been completely in the black.

Rating picture is also brighten.

the black.

Rating picture is also brightening up. Ratings taken during January of 1954, as against October, 754. (ARB) for the area show that despite, the fact that the competition still has a large edge, the overall picture indicates WVEC.TV is constantly gaining. A tipoff on what can happen in the future is in the 5-6 pm. area, where "Pinky Lee" and "Howdy Doody" surpass their V foes and in several other areas they are maintaining almost equal ratings.

Station has just opened a new

Station has just opened a new \$150,000 studio in Norfolk which provides them with facilities on both sides of the bay. The station's aim is to service eventually the entire Tidewater area, about \$50,000 people, and their entire promotion and advertising is themed along that line.

Chisman thinks hele got the sittle.

Chisman thinks he's got the situ-ation licked. Says the happiest time in his life came when people began referring to the station as Channel 15 rather than "that UHF station."

### From the Production Centers

as veepee of NARTB, announced formal opening of his new public relations offices. Ron Harold has been added to d.j. staff of WARL. WWDC and WRC have teed off their annual Christmas drives, former with a fund collection booth, and latter with its traditional Doll House to collect dolls and toys for underprivileged moppets. ... Vet newcaster Gunnar Back returns to radio this week via a daily news show over WWDC-MBS.

### IN MINNEAPOLIS

Minneapolis' forthcoming new tv station, KEYD-TV, has landed local and St. Paul American Association teams' home baseball games for the coming season, carried this year by WCCO-TV. Telecast schedule will comprise 44 contests, 12 more than last season. Jack Horner, who resigned as KSTP-TV sports director to join KEYD-TV, will handle play-by-play. No sponsors have been signed yet by KEYD-TV will handle play-by-play. No sponsors have been signed yet by KEYD-TV will handle play-by-play. No sponsors have been signed yet by KEYD-TV will handle play-by-play. No sponsors have been signed yet by KEYD-TV will handle play-by-play. No sponsors have been signed yet by KEYD-TV will handle play-by-play. No sponsors have been signed yet by KEYD-TV aweekly program devoted to a half-hour panel discussion of welfare work by Twin Cities' family agencies. WTCN has appointed announcer-disk jockey Sey Widman program director and added Curt Edwards, a former staffer, and Al Paulson, erstwhile with WDGY, as radio newscaster and announcer, respectively. Two farm families appearing on the David Stone-Bee Baxter KSTP-TV show, "County Road 5," were served their Thanksgiving dinner and ate it as part of the holiday video program. Marcus Loew Jr. and Bob Berger, the latter son of circuit owner Bennie Berger, in from Hollywood to sproduce to film for their company of NBA's "basketball game of the week" here.

### IN PITTSBURGH

Janet Ross to Dade City, Fla., to see her mother and do some deepsea fishing and Evelyn Gardiner filling in for her at KDKA... JackFitzhenry has quit engineer's berth at WENS for a post with WSUN-TV
in St. Petersburg, Fla... Chuck Relehblum, WJAS sportscaster,
engaged to Audrey Rosenthal. Max Kleckner, Oakland News publisher who broadcasts "Hi Nabor News" on KQV every Sunday afternoon, just celebrated 20th anni of his weekly... Charles Ruffin, Jr.,
former junior director at WQED, has gone with WKAR-TV, another
educational station, connected with Michigan State College in Lansing,
as a director... KQV platter-spinner. Joe Deane and his wife celebrated their ninth wedding anni on Thanksgiving Day ... Herbert A:
Waters, formerly with WKJF-TV, has been appointed sales manager
of WILY... Joe Bock, scenic designer at WDTV for three years and
WENS year and a half, off for the West-Coast to go into tv there

### Studs Terkel's Lament

This goes a step beyond Ray Bradbury's dire prophecy. The per-formers as well as the viewers are raped of their uniqueness.

And the label is "Made in New York."

York."

Now they're tossing Bergen Evans into the Madison Avenue belt-line. Professor Evans is a singularly civilized man. He has good sense and good taste. But I can't help crossing my fingers.

In his excellent new work, "Spoor of Spooks," Evans writes of the battle of our time. Homo Sapiens vs. Homo Neanderthalensis, The Eggheads against the Jugheads. And how the bullhide boys are wiping the floor with the thinkers. He ends on an optimistic note. I do, too, I think Evans will prevail. Anyway, Chloago is still a good

Anyway, Chloago is still a good farm club for the Yankees. We developed a young Benchley, who signs his tabs Gobel. He's master of the formula; and not the other

an old lady wearing spit-curls, way round. He makes the bed fit him. No Procrustean pallet for This goes a step beyond Ray George.

And we've got Mahalia Jackson out here. And Maria Meneghini-Callas on a parttime job, Any setplans for them out east? Think there's a chance of developing Mahalia into a Joni James and Callas into a Margaret? If anyone can do it, New York can. They've got the touch. Clever, those boys.



NEW EYE GLAMOUR ... only \$1

TO DAY TRIAL FREE! Order today at our risk. If not completely satisfied return the eyelashes after 10 days trial for full return.

HONOR HOUSE PRODUCTS CORP.

# **EXECUTIVE OFFICE SPACE** OR STUDIO

Air Conditioned Ballroom on Main Lobby in the Heart of Radio City and the Theatrical District.

Approx. 1875 sq. ft., 25'x75' **High Ceiling Seating Capacity 200** 

> For Further Particulars Call: W. STUBERFIELD **Hotel Victoria** CI 7-7800



# .. From the office of the Managing Director FRANK A. PAGET

Hotel Pierre



November 16th, 1954

Our slight differences during Hildy's last engagement only go to prove that the course of true love never goes Dear Anna: smoothly and you only quarrel with the people you care for-So let by-gones be by-gones as far as the length of the show is concerned, and let me say that I think Anna Sosenko, Hildegarde and Jack Whiting did an outstanding job for Hotel Pierre during the last eight-week engagement.

I was glad to have an opportunity to put in a good word for you with my good friend, Mr. Vernon Herndon, Manager of the Palmer House, where I understand you are

So let me thank you and send you my sincere wishes for continued success and an early return to the Pierre. to open next.

Frank A. Paget

Miss Anna Sosenko 33 East 70th Street New York City

See Pages 61 and 80

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time - day and time factors, since sets in use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING		USE	TOP COMPETING PROGRAM	PROGRAM STA.	RATING
NEW YORK	Approx	x. Set Count—	-4,175,000	Sta	tions— W	CBS (	2), WRCA (4), WABD ), WPIX (11), WATV	(5), WA (13)	BC (7),
1. Superman (Adv)	WRCA.	Flamingo	. Mon. 6:00-6:30		53	30.2	6 O'Clock Report	. WCBS	5.4 7.5
2. D. Fairbanks Presents (Dr) 3. Range Rider (W)	WRCAWRCA	Interstate	. Wed. 10:30-11:00 Sat. 6:30-7:00	13.4			Early Show Best of Broadway Saturday Show-Dem.	WCBS.	32.2 3.0
4. Annie Oakley (W) 5. Abbott & Costello (Co )	WABD	. CBŚ	Sat. 7:30-8:00 Sat. 6:00-6:30	11.3			Dem; Rain or Shi Beat the Clock 6 O'Clock Report	WCBS WCBS	
6. Janet Dean (Dr)	WRCA.	MPTV	. Tues. 7:00-7:30	9.2	32	28.7	Saturday Show Show, Pol.—Javits Pol.; Rain or Shine	. WCBS	
7. I Led Three Lives (Dr) 8. Amos 'n' Andy (Com)	WABC WCBS	Ziv CBS	Fri. 10:00-10:30 Sat. 5:30-6:00	9.0	18 45	49.3	Line-Up Junior Frolics	WCBS	16.8 4.8
8. Badge 714 (Myst) 10. Racket Squad (Adv)		NBC	Wed. 9:00-9:30 Thurs. 10:30-11:00	8.7	1320	66.0	Kraft TV Theatre Lux Video Theatr		. 24.5 . 17.9
BUFFALO	Approx	x. Set Count—	-410,000		Stations-	–WG	R (2), WBEN (4)	, WBUF	(17)
1. I Led Three Lives (Dr)		Ziv	Mon. 9:30-10:00	41.5	62.,	66.7	Robt. Montgomery Present	WGR	
2. Foreign Intrigue (Adv) 3. Liberace (Mus)	WGR	.Guild	Tues. 10:30-11:00 . Sun. 6:30-7:00		75 73	. 43.9	See It Now Let's Play Charades	WBEN	
4. Boston Blackie (Myst) 5. Superman (Adv)	WBEN	Flamingo	Wed. 7:00-7:30	29,8 24.9	61	. 40.8	Waterfront	WBEN WGR	15.0
6. Ellery Queen (Myst) 7. Florian Zabach (Mus)	WBEN WGR	TPA Guild	Thurs. 10:30-11:00 Sun. 6:00-6:30	23.4	75	30.5		WGR WBEN	
8. Annie Oakley (W) 8. Badge 714 (Myst)	WGR	. CBS	Sun. 1:00-1:30	20.0			Science Review. Studio One	WBEN	1. 28.
8. Amos 'n' Andy (Com)	WGR	CBS	Thurs. 7:00-7:30	20.0	50		Cisco Kid		19.
DALLAS-FT. WORTH	Approx	x. Set Count—	-390,000		Station	s—K]	RLD (4), WBAP (5	5), WFA	A (8)
1. I Led Three Lives (Dr) 2. Waterfront (Adv) 3. Favorite Story (Dr)	.KRLD WFAA KRLD	Ziv UTP	Tues. 8:30-9:00 Wed. 9:30-10:00 Fri. 9:30-10:00	27.6 27.3	47 54 66	. 50.9		WBAP .KRLD WFAA	20. 9.
4. Superman (Adv)	WBAP			21.5			Big Playback. Dinah Shore	WFAA WFAA	6. 5.
5. Wild Bill Hickok (W)	WBAP	Flamingo		20.0			Jo Stafford	KRLD	6. 7.
6. Badge 714 (Myst)	WBAP	•	Wed. 8:30-9:00			-		. KRLD .	16.
7. Cisco Kid (W)	WBAP	4	Thurs. 6:00-6:30				Kraft TV Theatre Evening Edition	WFAA . WFAA	22.
7. Ramar of the Jungle (	WFAA	1_1			•		News-John Daly	. WFAA	5.
9. Death Valley Days (W) 9. City Detective (Myst)	WBAP WFAA	McCann-Erickson	Sun. 5:00-5:30 Fri. 9:00-9:30 Thurs. 9:30-10:00	17.0 16.7 16.7	35	. 47.0		. KRLD . KRLD WBAP	7. 18. 29.
COLUMBUS	Appro:	x. Set Count—	-340,000	Se	ations—	WLW	-C (4), WTVN (6)	, WBNS	S (10)
1. Liberace (Mus) 2. Amos 'n' Andy (Com)	WBNS.	GuildCBS	Wed. 7:00-7:30 Mon. 7:30-8:00	26.5	81 64	45.2 41.5	It's a Great Life CBS News—D. Edwards	WLW-C	5. 19.
3. I Led Three Lives (Dr)	WBNS	. Ziv		26.1	49		Political Circle Theatre	WBNS	10.
	WLW-C		Sun. 7:00-7:30		48	45.4	Lassie	WBNS	12.
6. Florian Zabach (Mus)	WBNS.	Guild	Mon. 7:00-7:30	21.0	84	25.1	Early Home Theatr	WTVN	3. 4.
7. Mr. District Attorney (Myst)		Ziv .	. Wed. 10:30-11:00	18.5	45	. 41.0	News; Donaldson; Weath Best of Broadway Television Playhouse	. WBNS	20.
7. Foreign Intrigue (Adv) 9. Racket Squad (Adv)	WBNS WLW-C	. Sheldon Raynolds	Sun. 9:30-10:00 Tues. 10:30-11:00	18.5	41 58	45.4	Television Playhouse See It Now	WLW-C	15
10. Hopalong Cassidy (W)	WTVN	NBC.	Fri. 7:30-8:30	17.3	33	. 52.7	Coke Time	WLW-C	15
		10 10 10 10 10 10 10 10 10 10 10 10 10 1					Mama	WBNS	.23
ОМАНА	-	x. Set Count—		<del></del>			Stations—KMTV (	<u> </u>	-
1. I Led Three Lives (^r) 2. Cisco Kid (W)	WOW WOW.;.	Ziv Ziv	Tues. 9:30-10:00 Thurs. 7:30-8:00	39.5 34.6	71 62	55. 56.0	Climax	KMTV .	16 21
3. Badge 714 (Myst) 4. Wild Bill Hickok (V.)	KMTV WOW	NBC Flamingo	Tues. 8:00-8:30 Sun. 5:30-6:00	33.8	57 95	58.9 33.5	Fireside Theatre Elmer Carlson Salutes		24 1
5. Superman (Adv) 6. Range Rider (W)	WOW ,	Flamingo CBS	Fri. 7:00-7:30 Sun. 5:00-5:30	31.3 27.9	69		Red Buttons. Big Picture	wow	$1\hat{4}$
7. Liberace (Mus)	KMTV	Guild	Tues. 7:30-8:00	26.2	48	54.6	Milton Berle	wow	28.
8. Mr. District Attorney (Myst) 9. Death Valley Days (W)	KMTV	Ziv McCann-Erickson	Wed. 9:30-10:00 Fri. 10:30-11:00	, 23.5 21.4	35 89		Blue Ribbon Bouts World Report—C. Roberts TV Handyman		43
10. Racket Squad (Adv)	wow	ABC	Fri. 7:30-8:00	. 21.1	39	54.6	Topper .	WOW KMTV	<b>3</b> 3.
FRESNO '	Ap	prox. Set Cou	nt—90,000	Stations—K	ERO (10	), K	MJ (24) KVVG (2	7) KJE	0 (47
	KMJ	NBC	Mon. 6:30-7:00	44.6,			Herb's Trading Post Bob Kennedy	KVVG	7 4
	70347	MDG			17.7	57.3	Follow That Man	I IFO	8
2. Badge 714 (Myst) 3. Waterfront (Adv)	KMJ	UTP	Fri. 10:00-10:30 Fri. 8:30-9:00		. 69	60.9	Ray Bolger	KJEO	18
2. Badge 714 (Myst) 3. Waterfront (Adv) 4. Cisco Kid (W) 5. Superman (Adv)	KMJ KMJ	UTP Ziv	Fri. 8:30-9:00 Wed. 6:30-7:00	41.8	. 69 65	60.9 50.4	Ray Bolger	KJEO KJEO .	9
2. Badge 714 (Myst) 3. Waterfront (Adv) 4. Cisco Kid (W) 5. Superman (Adv) 6. 1 Led Three Lives (Br)	KMJ KMJ KMJ KMJ	UTP Ziv Flamingo Ziv .	Fri. 8:30-9:00 Wed. 6:30-7:00 Tues. 7:00-7:30 Sun. 9:00-9:30	41.8 32.7 29.6 29.1	69 65 52 47	60.9 50.4 57.3 61.8	Ray Bolger Dave Stogner Meet Carliss Archer Mr. District Attorney	KJEO KJEO . KJEO . KJEO	9 19 30
2. Badge 714 (Myst) 3. Waterfront (Adv) 4. Cisco Kid (W) 5. Superman (Adv) 6. 1 Led Three Lives (Dr) 7. Star and the Story (Dr) 8. The Whistler (Adv)	KMJ .KMJ .KMJ .KMJ .KMJ	UTP Ziv Flamingo	Fri. 8:30-9:00 . Wed. 6:30-7:00 Tues. 7:00-7:30 Sun. 9:00-9:30 . Sat. 10:00-10:30 Fri. 10:30-11:00		69 65 52 47 75 65	60.9 50.4 57.3 61.8 36.4 40.5	Ray Bolger. Dave Stogner. Meet Carliss Archer Mr. District Attorney Jamboree Time	KJEO KJEO KJEO KVVG KVCG	

# POWER PLAY BY CANDLELIGHT

# **ABC-TV May Convert Soap Operas** Into Film in Syndication Teamup FROM SYNDICATE

ABC-TV may be the first network to telecast its soap operas on film. Web is mulling a partnership arrangement with its telefilm syndication subsidiary, ABC film Syndication, under which the web and subsid would share cost on production of the filmed soaps and the subsid would get syndication rights in non-network markets and rerun sales. Arrangement would allow the network to offer the soaps to sponsors at a price competitive to live soapers on NBC and CBS.

competitive to live soapers on NBC and CBS.

Web is researching the question right now, and as soon as it breaks down production costs and feels out client reaction to the syndication phase, will make a decision on whether to go ahead with the project. Program department has been looking over properties; for the past six months with an eye-work service with soaps which would go into the 10 to 10:30 am, time following "Breakfast Club." What with the cramped studio situation at ABC, however, the network felt that film would be preferable provided some means, could be worked out to keep the program price competitive, Syndication provides the answer—if the strips can be properly produced at moderate cost and if sponsor reaction is positive.

cost and if sponsor reaction is positive.

Series would have to be brought in at about \$12,000 a week (for five quarter-hours), so that the web could offer it nationally as \$8-9.000, a price which compares to the current live strips on other webs. ABC Syndication prexy George Shupert is currently talking to several Coast producers on their estimates, and if he can come to terms on cost, he would then work out with network officials what part of the cost he would beand exactly what sales rights he would get. Meanwhile, network program chief Bob Lewine is working on possible properties for the two series.

ing on possible properties for the two series.

Series would be so constructed as to tell a complete story in one week (five quarter-hours), and the syndication outlet would thereby be enabled to sell it in quarter-hour strip form, or in half-hour or full-hour dramatic form by combining the individual segments. It would thereby sell in non-network markets as a strip, and sell reruns in network markets in one of the other forms. Problem is whether a national bankroller would require exclusivity on the property, in which case the syndication subsid would be out of the picture and the entire film project would fold.

Lewine believes that \$12,000-a-

Lewine believes that \$12,000-a-week budget can be attained be-cause of the one-story-a-week for-mat.

# Nicholson's Setup For Kidpix Shows

Bobby Nicholson, who plays
"Clarabell" on "Howdy Doody"
and has been taking Bob Smith's
radio-ty chores on NRC

"Clarabell" on "Howdy Doody" and has been taking Bob Smith's radio-tv chores on NBC since Smith had his heart attack, has formed Robin Productions, a vid-film outfit which will devote itself exclusively to production of quarter-hour children's shows. He's partnered in the venture with Jack Farren, who produces the Smith shows on NBC.

Nicholson and Farren have completed a deal with Educational Comics Inc. for the use of their historical comic book treatments for a series on characters and events in history. Series, as yet untitled, would be done with puppets and live actors, and Nicholson would handle most of the puppets and do the voices. In addition, he's planning a series in which he'd teach the juves to play piano, etc. the's an orchestra leader too). Series would go into production at 'the beginning of January at the Olmsted Sound Studios in N. Y.

### Geo. Foley to TeeVee

George T. Foley has joined the TeeVee Co. as its New York representative. Foley, whose original ABC-TV live production of "Tales of Tomorrow" is being syndrasted in kinescoped form by TeeVee, will also operate on the production end, exploring and developing new properties for the outfit.

properties for the outfit.

Firm is planning new properties for next year, but hasn't signed any yet. Policy will be one of turning out properties without excess "production values and elements which do not produce any tangible results," according to general manager Marc Frederic. Tee-Vee is exploring further use of syndication of kinescopes, but in new production will finance its own pictures.

TeeVee has the "Tales" kinnies

TeeVee has the "Tales" kinnies set in over 60 markets.

# We'll Film 'Em **Ourselves If We** Have To: O'Neil

Hollywood, Nov. 30.

"If we can't buy better than we can make we'll get into telefilm production on our own for the projected expansion of the Mutual tv network. So declared Thomas O'Neil, prexy of General Teleradio and the Mutual network, who passed the week here in meetings with Willet Brown, prez of Don Lee Broadcasting System, which operates KHJTV and KHJ, flagship of the 44-station Don Lee skein, world's largest regional. O'Neil isn't thinking in terms of an interconnected film network of tv stations across the country. "That's not our field," he declared, "but rather an assembly of tv sites to service advertisers and stations with films."

O'Neil believes the bottom of the barret for old films has been scraped since the availability and sale of more than 3,000 feature pictures to tv. He isn't very hopeful of any of the major studios dumping their backlog into the open market despite his belief that the time factor is working against them. "Color will obselete old films and if any of the studios are planning to unload their backlog they had better starf right now."

The defeatist attitude in some quarters of radio is not shared by either O'Neil or Brown. They point to 1953 as Mutual's best year and if some of the anticipated or ders come through the year ahead will be a profitable one. Last year the Don Lee-Mutual network was the only web to show an increase in billings.

O'Neil returned east over the weekend.

### OPRY' TINT SERIES ROLLS IN NASHVILLE

Nashville, Nov. 30.
Flamingo Films last week started shooting the first film in the new tinted "Grand Ole Opry" series at Ryman Auditorium, where the shooting the first film in the new tinted "Grand Ole Opry" series at Ryman Auditorium, where the Opry airs its regular Saturday night radio series via WSM. Hollywood crew headed by producer Al Gannaway moved in shortly after WSM's annual visitation of more than 1,000 country and western disk jockeys returned to their stations after a three-day junket to the station.

Flamingo will begin selling the series as soon as the first films are in the can. Firm has a tentative national deal with a major tobacco firm, but has also gotten regional offers from a number of major breweries which in the aggregate would cover about half the country. Series has a Feb, 1\*air date tagged on it.

# PULL LIBERAGE

Most successful show in syndication history will be withdrawn from local and regional sale next fall. Guild Films is withdrawing "Liberace" from syndication to put it up for national sale for airing on the 60-station. Vitapix filmed network Series, once sold nationally, would then be reopened for local and regional sale or restored to riginal stations and sponsors in non-Vitapix markets.

In non-vitapix markets.

Guild is now preparing, a sales push on the property, with the actual campaign likely to get underway as soon as Vitapix has lined up the full skein of 60 outlets. There are 35 stations in the setup right now, with many more on what's described as a waiting list. Sale to a national bankroller would be for Sept. 1, 1955, airing. Guild also intends to offer up others of its currently-syndicated properties; such as "Florian Zabach Show," "Frankie Laine" and possibly "Life With Elizabeth," for national sale, but the decision's impact comes with the "Liberace" move.

Mechanics of the changeover from local sponsorship to national haven't been worked out yet, but whatever they are, they're bound to create some hard feelings. Series, which by itself has attracted more attention to the syndication business than any other factor, is currently in about 220 markets more than any other show. Although national sale is tentatively hinged a 60-market deal, a big bankroller would like; want more markets than 60, which means that in 60-plus major-market situations, Guild will have to displace the present licensees of the show, be they stations or sponsors. Some bankrollers will have been riding with the show for as long as two years, and they're not going to take the move lightly. Move-over, the switch of the show to the Vitapix setup means that the series will be moving in many cases from one station in a major market to a competitive outlet.

All of these factors are likely to get Guild in hot water with sponsor and station clients of long standing. But Guild has unquestionably examined all of these considerations, and its decision points up the high stakes to which it's committed itself. Firm's thinking is now national, from the viewpoint of sales, programs and other operations. The Guild-Vitapix combine has passed the point of the mere creation of new properties for possible national sale. Guild is apparently playing the national film game for keeps.

**Only One Group Still** Making Vidpix in Paris; Others Winding Series

Others Winding Series

Paris, Nov. 23.

With the TMP "Captain Gallant" series and Andre Hakim's "Paris Precinct" winding production here, Sheldon Reynolds Productions is the only group still turning out vidpix here for the time being. The idea that Paris is the happy hunting ground for cheap film production has wened in the last few years as expectant producers have left the field strewn with unusable pilot films. It boils down to a matter of overall production control, Reynolds, under the firm hand of exec producer. Nicole Milinaire, has taken over a complete studio here at Epinay, comprising three sets, lab, editing room and a regular crew. With 35 "Sherlock Holmes" films in the can, the first three series will soon be ready, "Foreign Intrigues" will fill in until the next "Holmes" group is ready to roll. Proximity of English actors and exteriors is also a plus in making the series here.

Director Seve Previn, a newcomer to the directorial ranks, is credited with doing a fine job. Editor is George Gale and most of the writers are also American. Pix are brought in at an average \$25,000 apiece.

# Ballantine Cancelling 'Intrigue' In 25 Cities to Buy Cantor Vidpix

Big Play for Cartoons

Big Play for Cartoons

New York channels 13 and 2, on the top and bottom numbers of the tuner, have purchased cartoons from the Coast vaults in the amount of 335. WATV (Ch. 13 Newark, with Gotham transmitter) grabbed 156 of Columbia Pictures one-reelers, with Hygo TV distributing. WCBS-TV, Ch. 2 flagship of CBS, has a two-year pact for 179 Walter Lantz cartoons out of Universal International, for spreading on its various kidvids and as inserts on general stanzas. Each deal is the biggest local turnover of its kind in both coin involved and number of properties.

# Bank of America: Step Right Up For Vidpix Coin'

increased interest in financing telefilms and is currently looking for vidpix projects to bankroll, according Thomas C. Deane, veepee, manager of the Los Angeles main office, in charge of all motion pic-ture-tv loans.
"We have this increased interest

"We have this increased interest in television because of increased volume in the industry," he said. "We are already doing much financing along these Imes." He wouldn't divulge names of the series the bank is now financing but declared "when we approach such a project we try to find ways of financing. Some are brought to us by people who have an established success with one series. We keep i mind potential value of series on rerun market."

It took some time for the bank's pattern to evolve since "we had to creep before we would walk," but now that the pattern is set "weare eager to finance in television."

### SG'S SEVEN-PRONGED SALES REALIGNMENT

Following signing of additional salesmen to bring its syndicated sales force up to a total of 16, Screen Gems has realigned its syndication operation with a breakdown of the country into seven sales areas and has upped several staffers to the posts of regional managers.

staffers to the posts of regional managers.

New setup has Bob Brahm as eastern sales chief, operating out of Detroit; midwestern division, out of Chicago, is headed by John Nilson; western division, headquartered in San Francisco, has Richard Dinsmore in charge; southwestern is managed by John Wilson out of Dallas; southeastern is headed by Henry Gillespie in Atlanta, and Andrew P. Jaeger heads up the N. Y. area out of the homeoffice.

### Rapf to Produce 'Sing'

Hollywood, Nov. 30.

Former Metro producer Matthew Rapf has been signed by NBC v.p. Fred Wile to produce the new situation comedy series, "My Man Sing," toplining Pat Crowley. Elsa Schreiber will direct series which rolls Jan. 3 under the baner of Dynasty Productions. N. Y. telescripter Tod Lean has been set to pen the first three scripts.

### SCHRIELER TO INTERSTATE

Latest addition to Interstate Television's sales setup is William Schrieler. Added a few days after George Gilbert was made eastern sales manager, Schrieler will head up operations for the middle Atlantic states area.

Ballantine Beer is ending its three-year-old "Foreign Intrigue" identity come March. Brewery will drop the Sheldon Reynolds series, which it bankrolls in 25 major markets, and will replace it with Ziv's "Eddie Cantor Comedy Theatre" in those same markets. Cantor series has been set for a March 30 start in N. Y. on WABC-TV, the ABC flagship, under a 52-week deal.

Aside from the big boost th

ABC flagship, under a 52-week deal.

Aside from the big boost th deal gives to Ziv's "high price for high quality" philosophy on the Cantor show, the Ballantine switch comes as a shocker for Reynolds. That Ballantine 25-station lineup has been the backbone of the show, from a production viewpoint. Coin has enabled Reynolds to produce the series without worrying about where the rest of his production coin is coming from. In fact, up to this year, the series was wholly financed by Ballantine, which had exclusive rights and got its coin back by sub-licensing it to other sponsors non-competing markets. This year, Reynolds got back the rights under a new deal, and has been selling himself in non-Ballantine markets and in all rerun situations. Decision for the switch came out of the J. Walter Thompson agency, which has the Ballantine's account.

Meanwhile, the agency has got ren out of a thorny situation with

Meanwhile, the agency has gotten out of a thorny situation with "Intrigue" in New York, caused by the ousting of the series from its longtime Thursday.at.10.30 slot on WRCA-TV- by MBC-TV's scheduling of "Lux Video Theatre." "Intrigue" will switch from its present Thursday.at.7 slot on WRCA-TV- slot on WRCA-TV- Show moves over Dec. 29. Part of the reasoning behind the move is that "Intrigue" lits new position stands to capture some holdover audience from the 7:30.8:30 "Disneyland" show. Cantended the same time slot after the "Intrigue" cancellation becomes effective.

# Canada Com For OF 'Star-Story'

Official Films this week set a largescale Canadian deal for its "Star and the Story" and is in the process of finalizing another large regional for the far west. Canadian deal is with Sweet Caporal cigarets, which already sponsors Official's "My Hero" there, for the full CBC web of 13 stations. Deal was set via Cockfield, Brown & Co. Meanwhile an Ilmarket deal in

was set via Cockfield, Brown & Co.
Meanwhile, an 11-market deal in
the west is all but set with Heidelherg Brewery. Heidelberg would
take 11 markets on the Coast not
already picked up by Rhelngold
under its original deal with Don
Sharpe, who packaged the show
(Official has nothing to do with the
Rheingold deal but can't sell those
markets, of course). While Heidelberg is a Coast brewery, deal is
being wrapped up in Chicago this
week by Official sales veep Herb
Jaffe and the sudser's agency.
While in Chi, incidentally, Jaffe

Jaffe and the sudser's agency. While in Chi, incidentally, Jaffe is setting up a Minneapolis office for Official. He's moving Art Breecher, who together with Al Morey headed Official's Chi office, into the Twin Cities as office manager. Following the wrapup of Chicago business, Jaffe heads for St. Louis, Detroit and then the Coast, during which trip he'll add a total of eight more men to the expanding Official sales staff.

### MCA-UTP Deal Near

Deal for MCA to take United Television Programs is in the final stages of negotiations on the Coast, with papers expected to be signed around mid-December.

Sales exects of both UTP and MCA are en route to the Coast for discussions on staff realignment and product treatment.

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# POTENTIAL OF FOREIGN REVENUE SPURS DISTRIBS TO 'GLOBAL LOOK' OPERATIONS

The telefilm syndication business is rapidly assuming an international character with the growth of video operations abroad and the tightening domestic market that more and more implies that forign sales will one day be the only way distributors can whip up profits on their pix. Just as the domestic gross on motion pictures merely writes off costs with the black ink coming from foreign bookings, so syndicators see an international market as the potential source of the bulk of their profits. Thus, while foreign sales at present cannot even cover the cost of overseas operations—dubbing alone nearly accounts for any overseas revenues—top distributors already have irons in the international fire. Several syndicators are already in the Latin American field, virtually every one of them is in Canada, a couple are in Japan and the Far East and at least one has begun operations in Europe, Morcover, several are involved in coproduction for native sales. Finally vidpix producers and distribs are coming to realize possibilities of overseas theatrical release for their made-for-ty films.

Presently, the foreign sources of revenue lie mostly in Latin America, with Mexico, Cuba, Puerto Rico and Venezuela as the ortheair outlets, and with Colombia, Brazil and Argentine as soon-to-be-added markets. In the Far East, there have been dealings on a ninor scale with Japan and Siam, with Australia considered to be a big future factor. In Europe, Great Britain has been a minor source of filmhuying via the BBC, but the impending advent of commercial tw will make it a major market in the future. Television Programs, has set a sales-and-dubbing operation into motion for those areas.

### Latin American Upbeat

Latin American Upbeat
For the Latin American market,
Ziv already has its dubbing operati in effect in Mexico City and
now blankets its shows over most
of Latin American tv. ABC Syndicati is experimenting in dubbing via Spanish version of
"Racket Squad" dubbed in Madrid,
with a fullscale effort set once it
plants its feet in the foreign field
with a Latin American sale. Screen
Gens has set a dubbing scheme in
motion in Mexico City, with "Ford
Theatre" likely to be the first to
make the Spanish switch. Fremantle Overseas Radio & TV, which
spioneering sales to the Far East,
also has a dubbing arrangement in
Citha and other firms head sold dubbing arrangement in d other firms have sold (Continued on page 50)

# 'Sky King' Rides In Nabisco Expansion

National Biscuit Co., which entered the kidpix field this season via its ABC-TV buy of Screen Cems' "Rin Tin Tin," is extending the scope of its "for-the-kiddies" operation via the spotting of "Sky King" buy is an unusual one, since it involves the purchase of rights to the property from another, though not competitive, food manufacturer.

not competitive, food manufacturer.

Nabisco bought one-year rights to the films from Derby Foods which owns the series outright. Derby had been airing the series on ABC-TV till this season, when its purchase of "Disneyland" put a crimp in its budget and it dropped the show from the web. Although the series was produced by Jack. Chertok, it was owned by Derby and the firm had the job of getting some of its coin out by sublicensing. Deal with Nabisco was the result. It was set through McCann-Erickson, which reps Nabisco and since this fall has also agented Derby, which moved over from Needham, Louis & Brotby. Series consists of 19 half-hour films, so consists of 19 half-hour films, so that Nabisco will use a repeat pat-tern for their spot placements.

FEATURE PIX 'SOAPERS'

WRCA-TV's 'Big Matinee' Pattern Cross-the-Board

New York's WRCA-TV is coming up with a soapopera treatment for its 2 to 2:30 p.m. "Big Matinee" crossboarder, but instead of the orthodox problem dramas done live, series will be on film. They'll be theatrical pix, to start next Monday. (7), and the running time will be played out over a given number of the half-hour slots. Say a film takes three days to carry out; other two days will be filled with regular telepix such as the reruns of "Ford Theatr."

Reprise of previous action 6.

Reprise of previous action, a la weeper style, will be done as a daily intro. Even a pic like "Elephant Boy," the probable teeoffer, would lend itself to such recapped narrative. Most of the properties will be the adventure-thriller class

# **SAG Asking Rerun** Coin on 2d Round

Hollywood, Nov. 30.
Screen Actors Guild no longer will permit second-runs of tr films to be telecast without rerun coin to the actors involved, producers will be told when negotiations for a new pact begin. Present contract expires July 20.

Financial conditions in the video industry, have improved "greatly" since the current pact was negotiated, and SAG will base its demands on that point. At present, rerun coin begins on third-run,

### 'Jimmy Valentine' Telepix

Hollywood, Nov. 30.

A new series of vidifims based on the O. Henry stor, "Alias Jimmy Valentine," will be launched early next year by Gross-Krasne Productions. Donald Hyde will produce, but no star has been set.

G-K, also has set the "O. Henry. Television Playhouse" for a January start with Edward Sutherland producing and directing.

BADER'S V. P. STRIPES

David A. Bader, who joined Atlantic Television a few weeks
back as general sales manager reback as general sales manager re-placing Jacques Kopfstein, has been made a v.p. of the firm. He'll continue to operate on the sales end of the firm, domestically and overseas. Couple of foreign deals for two of Atlantic's feature packages are currently in the works.

### MPTV. Masterpiece Still in Throes Of 3-Yr. Distrib Fight

For the first and probably the only time such a thing happened in vidfilm annals, two companies in 1951 decided to contest each other's right to distribute a certain package of films, the end result being that today, three years later, both distributors MPTV and Mas-terpiece are still fighting and both are still distributing the pictures. The real sufferers, however, are seen to be tele station operators who have recently been caught up in the middle of the legal hassle via suits against them for using the pictures company instead of the other.

It's mostly question of which distrib got there first in making a station decide where to buy the 25 pix, which originally came from United Artists, with many of them being Walter Wanger productions. In a really screwy deal to the casual observer, UA finally gave casual observer. UA finally gave its tv support to MPTV by indemnifying all stations and sponsors buying from that distributor. MPTV's rival in the matter, Masterpiece, has on the other hand brought suits recently in Los Angeles and Boston MPTV buyers in what was declared an attempt to test the legality of the UA indeminification. A Masterpiece lawyer said he doubts the validity of the guarantee.

The chief legal issue—proper right to distribute exclusively—is, The chief legal issue—proper right to distribute exclusively—is, however, still pending before the Southern District Court in N. Y. The legal history of tw distribrights is extremely complicated, but briefly the old UA management is supposed to have turned rights over to a firm which later sold out those rights to Masterpiece. After several claims and counterclaims UA gave tv distrib rights to MPTV m '52, on grounds that Masterpiece was given the pix for "tv rights in motion picture houses." Masterpiece contests: "Who ever heard of giving tv rights in theatres on motion pictures?" And MPTV answeis that when the original deal was negotiated, UA was of the belief that the theatre projection booth would be done away with when tv got really strong.

The Masterpiece suit demands \$2,000,000 for coin allegedly lost in tv distribution since MPTV entered the picture.

### Mitzi Green Replaces Cass Daley in 'H'wood'

Hollywood, Nov. 30. Mitzi Green was signed by pro-ducer-writer Edmund Beloin to replace Cass Daley for the Queenie role in "This Is Hollywood," half-hour ty series starting Jan. 1 over the NBC network.

Miss Daley was released from her contract after a difference of opinion over the format for the

# **Portugal Preps** Vidpix for U.S.

For the first time a government has become officially involved in bankrolling a commercial vidfilm series. The deal has other unique aspects as well. The telepix-producing nation is Portugal and the properties are being designed specifically for use on U.S. video.

specifically for use on U. S. video. There are to be 39 half-hours in a series re international police files, with production slated for a January start. Portugal will supply studio facilities in Lisbon paying all below-the-line costs—with some of the pix set to be shot on location elsewhere in Europe.

While finencial arrangements

of the pix set to be shot on location elsewhere in Europe.

While financial arrangements call for Portugal to pay for or supply facilities, an American outfit. Edward Levin's Mid-City Picture Corp., will supply actors, directors and other personnel and take care of other costs. Setup between Levin and the Portugese was arranged by American Production Group in Portugal, an outfit topped by Los Angeles lawyer Albert J. Amateau. Amateau's he also owns an L. A. dubbing setup firm is getting an undisclosed amount for arranging the deal.

Cost on each pic is one of the lowest on record for a half hour vidfilm. They are expected to average out at about \$12,000 each. One of the stipulations of the Portugal-Levin deal is that the foreign government be returned its costs before a profit divvy.

Levin is now in Europe giving the one-ever to the production.

Bevin is now in Europe giving the once-over to the production setup. Scripts for the 39 telefilms were bought from Bob Musal. Associated Press convespondent in London. They will be shot in English.

### 'Trial' Vidpix Series

Hollywood, Nov. 30.
Filmakers, Inc., enters the telefirm production field next year with "The Trial," a series of court-room dramas based on actual tranroom dramas based on actual transcripts of famous cases. Collier Young-Ida Lupino indie unit has set Larry Marcus to develop the series and the pilot, "Human Jettison," based on a trial which took place in 1850, will be ready in January.

Miss Lupino will direct.

# **Italian Features** For TV Hold Key To Dubbing Future

cial arrangements between distrib-utor Jules Weill and Italian Films utor Jules Weill and Italian Films' Export would provide the vidfilm industry with a key to the success of failure of dubbing. People dealing in celluloid-for-tv are currently holding up large investments in foreign product, fearing they'll never make enough in American distribution to recapture the crushing cost involved in buying and converting a pic to fit U. S. viewer needs.

needs.

Weill's Fortune Pictures claims Weill's Fortune Pictures claims success in the sale of the first 30 Italo features that IFE arranged for the distrib to handle here. But the trade is vitally interested in finding out whether Weill had to make much of an investment of his own. It's been said that he could never have made a profit on the 30 films in the short period of a year unless he managed to get the pix from the Italian producers on a spec deal whereby they only get coin after dubbing and distribution costs are covered. However, IFE said that Weill paid a substantial nut for each of the pictures. (It was added that a second pic arrangement between Weill and IFE for 52 features was "basically the same," with a few contractual changes.)

Weill can't be paying too much

changes.)
Weill can't be paying too much for film rights in the U. S., tradesters with experience in dubbing say: They point out that dubbing for any kind of a reasonable job, totals somewhere between \$6,000 and \$8,000 per feature. Assuming then that Weill pays \$3,000 more for rights and processing of prints, it's said he'd have a mighty tough job recapturing his costs; it's bad enough with the cost of dubbing alone.

In tracing the success and failure of dubbed pix in the U. S., it was reported that a surprising number of gripes had come from East Coast station execs, that they weren't clearly led to understand they were purchasing dubbed product. A great resistance is understood to exist in the midwest, but that's to be expected. Dubbing acceptance, it's believed, "is highest on the West Coast and chiefly among 'lesser stations'." No one's ever denied that a "great dubbing job" still means something less than perfection in lip sync, and the crux of the matter is that there aren't believed enough tv markets where that's sync imperfection okay, narrowing, therefore chances for profit in distribution.

Right now the future of a pack-In tracing the success and failure

okay, harrowing, intertone chances for profit in distribution.

Right now the future of a package of 26 Gallic features is pending while the owners puzzle out whether it would pay to dub them. Firm, Hamilton Productions (belonging to stock brokerage of Osterman & Hutner), has already tried out "Beauty and the Beast" with English titles via WPIX, N.Y. Success of the exposure can at best be termed moderate. Hamilton has contracted with Peter Reithoff of American Dubbing to handle a brace of the features for language change. Les Osterman hopes that through these two pix he can get an indication of how well or poorly dubbing will be accepted. Moreover, he currently proposes that the pix get a show accepted. Moreover, he currently proposes that the pix get a showing in N. Y. Observers feel that this "experiment" is entirely unrealistic since the metropolitan area is not the place to test dubbing acceptance since it's generally more tolerant of such things.

Unlike Osterman & Hutner, there are other investors who have withdrawn at the last minute from deals that would involve importation of foreign pix for tv.

### Ben Blue Panto Theatre' Set as Vidpix Series

Hollywood, Nov. 30.

"Ben Blue's Pantomime Theatre"
will be produced by newly-formed
telefilm company, Rayben Productions, headed by Blue and Ray
Ryan. Half-hour vidpix series goes
into production next month.

Blue is prexy; Sam Norton, v.p.; Sidney Fields, secretary-treasurer. LeRoy Prinz will produce and di-

# Ex-Admiral on Romantic Vidpix Kick

Riccardo Pontremoli is an ex-Admiral in the Italian navy and a past executive in an overseas firm interested in American fertilizer who turned his attention to the production of telefilm. In this country to close a distribution pact with

tion of telefilm. In this country it to close a distribution pact with the control of the contro

"Casanova would be difficult to dapt to television in the U. S."

The costume telepix that Pontremoli suggested differed from the original venture, "Three Ms," in that they all concern actual beings. All, however, have been sufficiently idealized to make okay fodder for 26 or 39 half-hours. The Thetis treatment, if any, of such subjects would probably take dashing, lightly romantic lines. Pontremoli, half of his own Anglo hook and half through his IFE sidekick, for exampled a proposed "Captain Hornblower", series of a few months back. "Not good subject for tv. Is more the study of ... (another discussion in Italian) a character of a man." The American opined there wouldn't be enough material for a full series of 39. an afterthought to his ideas on swordplay, that Thetis is also contemplating "an African series in Somaliland, next year perhaps." The outfit missed a start this December, when the weather would be right for filming, so next year will have to do if the idea goes through. will nave to do it the idea goes through.

"Actually, production on another Thetis tv series should begin early next year. The Admiral said a final decision had not been made.

lightly romantic lines. Pontremoli, and of his own Anglo hook and decision had not been made, and half through his IFE sidekick, for-exampled a proposed "Captain Hornblower" series of a few months back. "Not good subject for tv. Is more the study of ... and the



The Sylvania Awards Committee knows best too!

We are deeply grateful to the Committee which made the selection, and to our partners in this production, Eugene B. Rodney, the producer, and Robert Young. Their magnificent cooperation, and the distinguished contribution of the writers, director, and every member of the cast, together with the skill and ingenuity of our studio technicians and crews, made it possible for us once again to present "outstanding entertainment" for television.

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# Telepix Followup

### FOUR STAR PLAYHOUSE (My Own Dear Dragon)

A sophisticated drama about a w.k. playwright and his much younger wife, "My Own Dear Dragon" is filled with exceptionally bright dialog by scripter Clock Dailey. It's a perfect vehicle for Charles Boyer, who glove-fits the role of the caustic, worldly writer.

role of the caustic, worldly writer. Motivation cleverly woven throughout is fear of Boyer he will lose his wife because of the difference in their ages, while the spouse has a fear she will lose him because she can't match his brilliance. Consequently she writes a play, but Boyer won't tell her what he thinks of it. Instead, he suddenly announces his retirement. A witchy femme columnist gets hold of the play, publicly terms it lousy. Develops Boyer didn't want to hurthis bride's feelings, was going to quit to get his gal away from the lure of showbiz. Of course, it's a happy ending as the spouse understands all when she hears Boyer denounce the femme hatchetwoman in a dramatic finale.

Boyer's competent performance receives top assists from Vera Miles, as his wie; Mabel Albertson, the columnist, and Alex Gerry, a friend. Robert Florey directs well, giving it the necessary polished flourish.

PEPSI COLA PLAYHOUSE
(The Colonel and His Son)
It used to be that "border incidents" generally involved national boundaries but the chalk line between east and west Berlin has found many takers of late from the literati set. Here we have another swatch of fiction on the borderline but with enough suspense and dramatic flareups to keep the knob from getting turned.
Walter Cow, an Army colonel.

keep the knob from getting turned.

Walter Coy, an Army colorel, inds that he can push too hard in the performance of his duties and to the neglect of his own son, who's practically on his own since his mother died. The kid is abducted and spirited to the commie side, to be used as a pawn for the surrender of a scientist and his secrets. When the doctor dies of a stroke, Coy loses his bargaining power and decided to take things into his own hands. He and corporal, armed to the teeth, set a trap for the Russ abductors and shoot their way out and flee with the kid unharmed.

Coy gives the piece its spirit and

the kid unharmed.

Coy gives the piece its spirit and movement with intelligent acting. Supporting roles are well discharged by Sam Gilman, Harvey Stephens and Kim Charney. Direction of Phil Ford is gripping. Polly Bergen deals out the Pepsi pitch pleasantly but none of her successors seems to have the bounce of Arlene Dahl to tie in with the cola's stogan. Helm.

SCHLITZ PLAYHOUSE
(The Long Trail)

Anthony Quinn's excellent portrayal of a Texas Ranger who tracks down a fugitive is a standout of this expertly executed, suspenseful tale. George Bruce has penned a story pinpointing emotions, rather than action, and Jus Addiss' direction makes the basically good ingredients of the story mesh together smoothly for a maximum of entertainment.

"Long Trail," localed in the old west, in 1861, sees Quinn arrive in Oregon to nail his man. But the murder suspect has become a highly respected citizen in his three years in Oregon, and the townspeople don't want him taken away from his family, to Texas, They feel he's earned his chance at a new life. Despite the wife's plea and threats of some of the townspeople, the Ranger is going to bring his man back. As they're about to take off on the trail back to Texas, word comes that Texas has seceded and joined the Conanout to take off on the frail back to Texas, word comes that Texas has seceded and joined the Confederacy. Thus the fugitive is free, since Oregon and Texas now belong to different nations, so to speak. Buildup makes the ending plausible, whereas slightest mishandling about the provider of the provid plausible, whereas slightest mis handling would have made it con

Quinn effectively underplays his role, and while he doesn't once draw his gun, he emerges more the

WANTED T.V. AND COMMERCIAL SHORT FILMS BRITISH NEWS-REELS, LIMITED 147 Wardour St., London, Eng.

potential powderkeg than the local boys with the guns. Robert Arm strong delivers as the sheriff whose son-in-law is the fugitive, and other fine performances are given by John Bryant, the suspect Maxine Cooper, his wife, Daku.

### **AFTRA**

Continued from page 25 =

are heartily in favor of charity, but cannot go along with any project contrary to our rules. If a name personality is on a commercial show, he must be paid his regular fee. They offered to pay scale, but that's an evasion. They would have to pay a fairly substantial sum to each personality, representing their true worth on a commercial show, since 'Comedy Hour' is a commercial program."

### **Mutual Baseball**

Continued from page 27 part of Mutual in preparing such a deal.

deal.

Paul Jonas, Mutual sports chief, has denied that night baseball coverage is a possibility. He-said that it would hurt minor league attendance. The net has informed its affiliates that daily baseball is a sure thing come next spring. Naturally, the sked is not yet complete. One of the other items discussed by the Mutual braintrusters, a net spokesman deolared, is to cut down the number of major league clubs pacted by using six or seven teams instead of twice that number. That way all tile teams will. caus pacted by using six-or sever teams instead of twice that num ber. That way all the teams will eventually be heard from, but there won't be as many different emana-tion points.

### **Negro Protest**

Continued from page 26 When Edmundson was fired station

staffer Vic Bozeman replaced him.
WLIB publeity chief, Mike Jahlons, told Variety that Edmundson was "never an announcer or employee of a radio station as such. He performed in other things and we gave him a chance to go commercial. He had 12 weeks to make good." These remarks were to clarify those Novik purportedly made earlier saying that Edmundson "wasn't very strong as a pitchman."

man."

The Harlem paper, the Amsterdam News, said that plans for a mass protest on the firing of Edmundson had begun. The performer said that his coming to WLIB was treated coolly by management, with no publicity support.

agement, with no publicity support.

Last month WWRL ousted Mario
De Lara from newscasting chores
over alleged misinterpretation of
wire copy. That deal was of deep
interest to the N. Y. Latino audi-

Memphis—Bill Gilliand, former WMCT news spieler, has left the Memphis NBC outlet to move over to WHBQ-TV, CBS web here.

### Script Tryout

Continued from page 2 = screen, always in need of new talent.

talent.

Greene sees no danger involved in the fact that the hour show was viewed by many millions on television screens. Despite its wide audience, subject was only shown once and he thinks there's more to be gained than lbst—more people heard about it than saw it. Additionally, too, there's the angle of "pre-selling," such as a successful play or a best-selling novel.

Power which a successful ty

play or a best-selling novel.

Power which a successful ty show exerts also was noted by Greene, who said it was the first time that an agent had ever called him and his partner for a script upon the specific requests of their actor-clients. N. Y. Writers' rep Blanche Gaines handled deal. Frank Gliroy, who wrote the original teleplay, is writing the screenplay of "Last Notch."

While recognizing the patency of

play of "Last Notch."

While recognizing the potency of to as a new point of origin for screen material, Greene emphasizes that in tv the writer can only indicate what should be dramatized, due to lack of time, while the motion picture feature brings out the full realization of situations. Television can actually only establish character while a feature tells the whole story, according to producer, who in the past, with his partner, has concentrated upon careful character development and sus character development and sus-pense. It is upon these lines that Greene-Rouse will develop "Last Notch."

### Kraft Cutback

Continued from page 25

average rating three times as great as ABC's, the latter was axed.
ABC-TV is bouncing back from the Kraft cancellation by pitching a full-hour drama to take Kraft's place in the same Thursday-at-produced, by Herb Brodkin, who turns out the "Blgin Hour" on a biweekly basis. If a deal materializes—and the web reportedly has some hot prospects—Brodkin would expand his current staft and would probably rank as the busiest would probably rank as the busiest cer in the business, with full-hour dramas every two

### Spec No Bad Word

= Continued from page 25 =

to risk it. Major personalities will-ing to take the plunge commanded sky high prices—as much as \$75,000 sky nigh prices—as much as \$75,000 per one-shot—as a price war set in. They had no trouble getting it, for the stars had the upper hand because of the prevailing sentiment that they were bailing NBC out of a tough spot.

Market Changes

A rough spot.

The personal glory redounding to stars in subsequent weeks, as the NBC impresarios began more and more to capture the feel and the flavor of the spec concept, has now brought about a change in the market. Some top Hollywood names that had dwindled to fringe popularity suddenly found themselves acclaimed all over again. Among the imports from abroad, Jeanmaire, Jacques Tati, Jeanne Carson

# **Inside Stuff—Telepix**

Olmsted Sound Studios, the new recording and filmed-commercial production setup headed by Henry Olmsted, moves into its new quarters off Fifth Ave. in New York tomorrow (Thurs.). Princeton Film Center, whose prexy, Gordon Knox, is partnered with Olmsted in other ventures, will shoot most of its commercials in the new studio, and is supplying most of the camera equipment. Studio however, will contract to do other commercials too.

Olmsted is throwing press and industry reception the new supplying press and industry reception the new supplying the pressure of the new supplying th

quarters Dec. 16.

Guild Films is beginning to look like a disk distributor. Outfit has just set a deal with Columbia Records for low-cost Frankie Laine records to be sold to sponsors of Laine's telepix series as self-liquidating premiums or giveaways: Laine's the third Guild artist to be thus represented on giveaway disks. Guild has a deal with Decca for Florian Zabach disks, and the original deal with Columbia for Liberace records has resulted in total pressings of more than 300,000 records.

Private rights of Al Ettore, former heavyweight boxer, were not infringed upon in the telecast of films of his fight with Joe Louis, Sept. 22, 1936, according to the ruling of U.S. District Judge Albert L. Watson in Phila. (23).

Ettore had sued Phileo TV Broadcasting Corp. and the Chesebrough Manufacturing Co., sponsors of "Greatest Fights of the Century," for damages claiming rerun of film on television had held him up to ridicule. Ettore alleged he had not given permission for showing the film and the third round, his best, was deleted from the picture. Louis knocked out Ettore in the fifth round.

suddenly found themselves, despite previous recognition, catapulted into international acclaim, but in a bigger way than they thought con-

It was not just a case of registering a personal click, but the whole spee machinery (unprecedented publicity - promotion - exploitation, word-of-mouth, etc.) has been a contributory factor, not to mention the Nielsen assurance that the specs are getting into a minimum of 12,000,000 homes, which NBC translates into 36,000,000 viewers.

And so, says' NBC, the tide has turned, with not only those previously bowing out, but a new flock of top names ("and some of the most distinguished you can find anywhere," added a major network spokesman) now asking in.

### Ontario Radio

Continued from page 30 : continued from page 30
regarding what is being promulgated, it's an unusual and startling analysis of current radio-to offerings and the listener reception to program series and sponsorship of products. In this group study, covering recent months, findings of listeners plus panel discussions, based on questionnaire returns, covered morning and evening radio-to activities.

Breaking down the findings, the poll devoted itself to the listener impact—in rural areas—of drama, music, religion, history, sports, home economics and subjects pertinent to agriculture. On school drama presentations, the jects pertinent to agriculture. On school drame presentations, the farm wives of Ontario prefer Shakespeare but believe these productions are of uneven quality and parroting of the recordings of such Shakespearian greats as the late John Barrymore, Maurice Evans, Pamela Brown and Lawrence Olivier. While lauding the use of Canadian actors in these Shakespearean presentations, plus Christopher Fry, the Belief was that these plays were too condensed and the lines too hurried because of radio time restrictions and

these plays were too condensed and the lines too hurried because of radio time restrictions and that inevitable split-second finale.

"The Craig Family," which has been carried by the Canadian Broadcasting Corp. as a five-a-week daily sustainer for the past five years was the unanimous favorite as a picture of farm life—but the use of poor English grammar and sentence construction was deplored by the answerers of the questionnaire, their argument being that farm folk don't talk that ungrammatical way, with the majority of opinions pointing out the importance of good English being incorporated in farm life broadcasts by actors and script writers. There are too many sob stories instead of happy plets, th Ontario farm wives believe. On too-long drawn out sob stuff, the Ontario farm wives cited "a certain Helen Trent," who has been 35 years old for many years. for many years.

On music, The Women's Institute poll congratulated the Canadian Broadcasting Corp. on its choice of programs to everyone's choice, specifically naming "The Leslie Bell Singers" (all-girl choir), "London Music Hall," "The Happy Gang" and "The Harmony Harbor" male singers from Halifax, Nova Scotla. The farm wives also want less emphasis on modern music and more devotion to symphony and the Metropolitan Opera. On music, The Women's Insti-

### TV Consultants

Continued from page 27

failed to get off the ground. (Sec-ond edition, with the Goldman-Gordon assist, hit the jackpot by comparison.)

Apparently the trend has even spread to radio, as in the case of Ben Joelson, who writes the Robert Q. Lewis cross-the-board daytime tv show on CBS, and who is doing a lend-lease advisory job on be-half of Ted Brown's radio shows on

WMGM, N.Y.

Apparently the bicycle routine is also spilling over into the producer ranks. Bill Morrow, producer of the Bing Crosby show (he's also the writer) is doubling into periodic production of the "Colgate Comedy Hour." Similarly, Al Singer, who produces Peter Lind Hayes' CBS Radio show, is doing a consultancy job on the "Name That Tune" ty stanza,

### Global Vidnix

Continued from page 48
English-language versions of their
suitable shows—mostly sports and
musicals—to the Latino markets.

English-language versions of tneir suitable shows—mostly sports and musicals—to the Latino markets.

In Europe, the ball is only starting to roll. Ziv is first in with dubbing plans calling for French, Italian and German versions of its shows, but other outfits, although not set up for dubbing and sales, have established intimate contacts via production deals with native filmmakers which will enable them to establish quick footholds when the time is ripe. Official Films, for example, has coproduction or straight distribution deals with English, Italian and Dutch firms using, frozen coin in the latter. Flamingo Films has a coproduction deal on Japanese-made cartoons involving an exchange of programming that will see Flamingo's Yank vidpix played off i Japan. A major network vidpix subsid is considering establishing an English production subsidiary that will not only produce on its own but will enable that syndicator's films to get in under the English quota. Additionally, the overseas countries themselves are beginning to evolve subsidization for filmmakers that conceivably could support coproduction deals which Americans are involved.

Theatrically, Screen Gems it talking about a world market for some of its product, "Ford Theatre" in pasticular. Idea is to sell the individual half-hours in some acceptable situations or to bridge three of the half-hours into full-hearth Features. Latter plan isn't

the individual half-hours in some acceptable situations or to bridge three of the half-hours into full-length features. Latter plan isn't new from the producers' angle, Sheldon Reynolds, Hanna Weinstein (Panda Productions), and other overseas producers having already put telepix trios into the foreign film marts. The Screen Gems move, however, would mark the first time an American distributor would take over that function, thereby employing still another avenue of potential revenue. International aspect works in reverse, teo. With the paucity of American features available to home tv, several distribs have gone to the foreign market for feature imports. Use of British features is commonplace, but now Italian.

imports. Use of British features is commonplace, but now Italian, French, Spanish and German films are showing their presence. Jules Weill's Fortune Features pioneered the field with the dubbing-into-English of Italian films for Amerienglish of Italian films for Ameri-can tele. Now Elilot Hyman's Asso-ciated Artists Productions has bought Spanish and German pix for Yank conversion, and Hamilton Productions is dubbing at least tw Gallic imports.

### Sullivan

Continued from page 1
to let go of the person for fear that the show will take the same route.

Very simple and all it costs is money, but that's how Ed Sullivan and his "Toast of the Town" managed to remai with CBS-TV, thus also automatically assuring uninterrupted Lincoln-Mercury largesse to the web under Sullivan's 20-year pact with Columbia. For some months, there had been a reasonable expectancy that the "Toast" master would go NBC, via a pitch from Music Corp. of America's Sonny Werblin, repping Sullivan, and matters came to a head last week, It was up to CBS to match what its rival had offered. It did, and perhaps went beyond the NBC bid in some particulars.

The, new setup becomes effective next September and is noncancellable, another way of saying that Sullivan won't necessarily have to sing for his supper. (Walter Winchell, for instance, has a lifetime deal with ABC; at worst, if he remains idle by design or reasons of health, he'll collect his minimum \$1,000 a week.) His estate would receive \$500,000 at his death and the contract would become void.

Sullivan's new deal ups his weekly stipend from \$4,000 to an amount figured to run all the way up to \$3,200, part of it understood to come from the terms of his pact with the web. The coin factor finds its parallel in the billing, with show's tag to be altered to read. "The Ed Sullivan Show." Everybody call it that anyway, but this makes it official. What happens to the "Toast" label is something else again. It's not figured to be worth so much sans the columnist, producer, emece, global traveler and No. 1 Lincoln-Mercury drummer. Show's budget will be hiked \$10,000, up, from the \$4,000 class.

NOW...all the loose ends tied-up in a single TIME AND PROGRAM PACKAGE

NATIONAL SPOT TV COVERAG

America's

KGNC

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WGR

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KSTP

WDSU WKY

WOW

**KPHO** 

WPTZ

WGAN

KOIN

**WJAR** 

WHBF

WOAL

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KING

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Philadelphia

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- THE GOLDBERGS, starring Gertrude Berg
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# Jocks, Jukes and Disks

By MIKE GROSS

Denise Lor. "Our Future Has Only Begun"-'From Nine To Five" (Mercury). This is Denise Lor's first slice for Mercury after crashing into the bigtime on the indie Majar label with "If I Give My Heart To You," and it looms as another winner. Standout etching is "Our Future Has Only Begun." It's a class ballad which she belts with distinction, a natural for jock and juke spins. Reverse is a secretary's lament for her boss' love. The rendition will in the plays for the tune.

Eydie Gorme: "I've Gotta Crow"-lands we Yourself "Coral). Thrush has been on the brink of a breakaway item for a long time and "I've Gotta Crow"-looks like it could finally bring her" Brighter and Brighter"." A Whale

# **Best Bets**

DENISE LOR (Mercury) EYDIE GORME (Coral)

OUR FUTURE HAS ONLY BEGUN
From Nine to Five
PVE GOTTA CROW
Make Yourself Comfortable

\*\*The Gormal (Coreal)\*\*

\*\*Make Yourself Comfortable\*\*

\*\*In the top. Tune, out of the legit musical "Peter Pan." is a breezy umber with a cute sound gimmick that will appeal to the spinners. Her vocal style adds to the lilt. Sh. teams with Steve Lawrence for a cute workover of "Make Yourself Comfortable" on the flip side.

\*\*Frank Sorrell Trio: "Cinderella Waltz" gives the group a solid tothe disk market but "Cinderella Waltz" gives the group a solid come out of left field for a big score. The nifty shuffle beat on the reverse rates spins, too.

\*\*Vicki Young: "Hearts of Stone"-Tweedle Dee" (Capitol). The stone of its preaking big in the rythma & blues field and the pop diskers are rushing in to lap up so for or could using a nature of the core or the proved has a covered it with The Goofers and they, too, project the kind of vocal drive that wins spins. Miss Young gives "Tweedle Dee" (Capitol). The the flip, more enthusiasm than it's worth.

\*\*De John Sisters: "No More"-Threesa" (Epic. The rhythma & long gives "Tweedle Dee," on the flip, more enthusiasm than it's worth.

\*\*De John Sisters: "No More"-Threesa" (Epic. The rhythma & late of noise for the femmes, especially overshadowed by its mate.

\*\*The Young gives "Tweedle Dee," on the flip, more enthusiasm than it's worth.

\*\*De John Sisters: "No More"-Threesa" (Epic. The rhythma & late and furnition of the province of the spins away from him, or work and they too, project the kind of vocal drive that wins spins. Miss Young gives "Tweedle Dee," on the flip, more enthusiasm than it's worth.

\*\*De John Sisters: "No More"-Threesa" (Epic. The rhythma & late of the spins away from him, or work and they too, project the spins and they too, project the spins away from him, or work and they too, project the spins away from him, or work and they too, project the spins and they too, project the spins away from him, or work and the project of the spins away from him, or work and the project of the spins away from him, or work and the project of the spins away from him,



LAWRENCE WELK

and his CHAMPAGNE MUSIC 168th Consecutive Week, Aragon Ballroom, Santa Monica, Calif-Exclusively on Coral Records THERE'S A SMALL HOTEL

SAW YOUR EYES

(Burgundy). The Revelaires are a firstrate vocal ensemble featuring a lead tenor who's akin to Bill Kenny. In "Somebody Bigger," the group has a superb religioso tune which this group rides with a rousing revivalist spirit. "Slumber" is a fair tune in a conventional pattern.

Doris Day Columbia
Denise Lor Majar
Connee Boswell Decca
Dinah Shore Victor

Bill Haley's Comets

Roseman

Rosemary Clooney ... Columbi

Four Aces Lancers

Eddie Fisher

Don Cornell

Perry Como

Ames Brothers Archie Bleyer

De Castro Sisters....

Les Paul-Mary Ford

... Cadence

, Victor

Coral

Bonjour Mon Amour

Victor

.Capitol

... Abbott

### Spillane's Smooth Switch From Whodunit to Disk

Mickey Spillane has made the switch from the novel to the longplay disk without dropping a cliche. In a new LP platter, issued under a Columbia VL label, Spillane has turned actor to recreate the Mike Hammer character of his innumerable books.

On one side of this disk, Spillane has written a short story, "Tonight, My Love," which is actually a basic has written a snort story, Longon, My Love," which is actually a basic diagram for most any toughguy private-eye novel. The yarn isn't much, but it has all the familiar ingredients of violence and suddendeath that have made Spilliane a bestselling author. Whether he can be to the or disks is another mat-

death that have made Spillane a bestselling author. Whether he can also do it on disks is another matter. The dialog somehow sounds more hollow on wax, despite the authentic performance of Spillane in the Hammer role, with an assist from Betty Ackerman as the gangster's moll whom he rescues. A major factor in this package is the music, which was written and conducted by Stan Purdy. Purdy supplies the background to the Spillane yarn on one side of the 10-inch platter, and, on the other, composed a suite inspired by Spillane's novels. The movements are titled "Velda," "Oh, Mike," "The Woman" and "The Mike Hammer Theme" and Indicate that Purdy has a grasp on all the techniques for atmospheric musical effects.

After an absence of four years from the N. Y. concert stage, Buri Ives will appear at Town Hall Dec. 11.

# Offbeat Notes In Hi-Fi Trade Show

Discord has developed in the high fidelity field over the problem of trade shows. The annual shows of the equipment manufacturers, which, have been organized and run by Harry N. Reizes in N. Y. for the past several years under the name of The Audio Fair, has been one of the most important media of publicitying and promotion.

has been one of the most important media of publicizing and promoting the hi-fi industry, but some friction developed between Reizes and a group of manufacturers.

Latter have now organized under the name of the Institute of High Fidelity Manufacturers, an outfit that was spearheaded by George Silber of Rek-o-Kut, and Sam Barat, of United Transformer. Latter have tied up with midwest and

Silber of Rek-o-Kut, and Sam Baraf, of United Transformer. Latter
have tied up with midwest and
Coast equipment manufacturers to
give a national basis to the new
trade association.

The Institute is being financedfor initial \$250 advances by charter members, who enjoy favored
positions at forthcoming audio
shows to be sponsored by the outfit, Membership in the trade association, however, will not limit participation in other shows run by
private individuals, such as Reizes.
Friction between Reizes and
some of the equipment manufacturers became apparent at the last
Audio Fair at the Hotel New Yorker in October, At that time a group
of manufacturers got together to
set up the trade association which,
in effect, would take over the function of staging the annual trade
showing.

# Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \* Legit musical. † Film.

Survey Week of November 19-25, 1954

Cara Mia	Feist
Cara Mia Count Your Blessings—†"White (	Christmas" Berlin
Fanny*"Fanny"	Chappell
Hajji Baba-+"Adventures Of Ha	iii Baba"Remick
Hey There-*"Pajama Game"	Frank
High And The Mighty-i"High A	nd The Mighty" Witmark
Hold Me In Your Arms	Artists
Hold Me In Your Arms	re" Raphael
Home For The Holidays	Roncom
I Need You Now	Miller
Home For The Holidays I Need You Now I Want You All To Myself	Shapiro-B
If I Give My Honet To Vou	Millon
It Worries Me	Bourne
It's A Woman's World-t"Woman	's World" Robbins
Make Yourself Comfortable	Rylan
Mandolino	Iris-T
Mandolino Mister Sandman	
Mood Indigo	Mills
Muskrat Ramble	Simon
My Own True Love-"Gone With	The Wind" Remick
Pana Loves Mambo	Shaniro-R
Papa Loves Mambo Ready, Willing And Able	. Daywi
Smile And Able	Rourne
Song From Desiree-"Desiree"	Miller
Teach Me Tonight	Miller Hub-L
That's What I Like_t"Living It	Un" Channell
This Ole House	Hamblen
That's What I Like—†"Living It This Ole House Whither Thou Goest	Kavelin
You're Nobody 'Til Somebody Lov	ves Vou
Tours Tionsay In Bonnebody Dov	co. rou

### Top 30 Songs on TV (More In Case of Ties)

Boy Wanted	Jov
Cara Mia	Feist
Count Your Blessings-"White Christmas"	Berlin
Boy Wanted Cara Mia Count Your Blessings— "White Christmas".  Ev'ry Time He Dit The Works	Simon
He Put The Un In The Mambo Hey There—*"Pajama Game" Hold My Hand—†"Susan Slept Here"	Kahl
Hey There-*"Pajama Game"	Frank
Hold My Hand-"Susan Slept Here"	Raphael
Home For The Holidays	Roncom
Home For The Holidays I Need You Now	Miller.
I Saw Mommy Do The Mambo	Harman
I Want You All To Myself If I Give My Heart To You It's A Woman's World—t"Woman's World".  March Of The Clainform	Shapiro-B
If I Give My Heart To You	Miller
It's A Woman's World-+"Woman's World"	Robbi
March Of The Gladiators Mister Sandman	Mills
Mister Sandman	
Mister Sandman Mood Indigo Muskrat Ramble My Bambino My First Promise Naughty Lady Of Shady Lane Old Pappy Time Papa Loves Mambo	Mills
Muskrat Ramble	Simon
My Bambino	Place
My First Promise	Channell
Naughty Lady Of Shady Lane	Porton
Old Panny Time	Hamblen
Pana Loves Mamba	Chanina B
Papa Loves Mambo Point Of View Song Sisters—†"White Christmas" Smile	Enough
Sisters +"White Christmas"	Danlin
Smile	Bernn
Toroh Ma Towight	Bourne
Teach Me Tonight	Hub-L
This Ole House	, nambien
Toy Of Treasure Whither Thou Goest	Heis-M
wintner I nou Goest	Kavelin
Young At Heart-t"Young At Heart"	Sunbeam

# ARIETT 10 Best Sellers on Coin-Machines ......

- 1. MISTER SANDMAN (3)
- 2. I NEED YOU NOW (13)

IF I GIVE MY HEART TO YOU (12)

- 4. HOLD MY HAND (9)
- PAPA LOVES MAMBO (8)
- TEACH ME TONIGHT (4)
- NAUGHTY LADY OF SHADY LANE
- SHAKE, RATTLE AND ROLL (7) 8. THIS OLE HOUSE (14)
- LET ME GO, LOVER (1)

WHITHER THOU GOEST

Joan Weber .. Columbia Second Group IT'S A WOMAN'S WORLD {Four Aces ..... Decca Ray Anthony ..... Capitol DOWN IN THE BOTTOM OF THE WELL Wilder Bros. .. Label X HEARTS OF STONE .... DeLuxe Fontane Sisters HEY THERE Rosemary Clooney .... Columbia Sammy Davis, Jr. .... Decca MAMBO ITALIANO Rosemary Clooney . Columbia THAT'S WHAT I LIKE Don, Dick & Jimmy ... Crown Eddie Fisher ...... Victor COUNT YOUR BLESSINGS | Nat (King) Cole ..... Capitol | Sunny Gale Victor McGuire Sisters ..... Coral Matys Brothers .... Essex MUSKRAT RAMBLE

Figures in parentheses indicate number of weeks song has been in the Top 101 

# DISKERS ON TV NAME TRAIL

# 'Smooth' Spice The Worst

Now that the naughty lyrics thing has been brought out in the open, particularly by the Variety editorials, the music men concede that "worse than the out-and-out rough stuff usually found on the rab labels, they're even worse when they're 'smooth' lyrics." That's the Brill Bldg. billing for slick spicy wordage—"smooth." And whether it's those yesteryear naughty—but-nice (now considered) standards like "Paradise" or Cole Porter's 'Love For Sale," or the out-and-out 'pool table papa" and "rock me with a steady roll" or "the clock struck one (two, three, etc.)," they're of the same ilk.

It's an onen trade accentance that the disk him programty do

It's an open trade acceptance that the disk biz prosperity depends on "the kids" (so-called). Only difference is that today's brand of "kid" ain't what they used to be, as statistics on reefers and juvenile delinquency, circa post-mideentury, fully attest. These "kids," for all their unsophisticated hero worship of this or that disk idol, are plenty hip on the s.a. department, and it's just out-and-out wrong to further pander to that phase with wordage that should be beyond their years.

The r&b (rhythm & blues) releases were called "race" or "Har-The r&b (rhythm & blues) releases were called "race" or "Harlem" records in another unself-conscious era, but whether r&b or "race," their raciness is no longer limited to Harlemani The "smooth" wordage has gotten more daring and it's just not worth it for a "fast buck" to further project such untoward ideas about "teach me tonight," "make yourself comfortable," and the like. The government-controlled British Broadcasting Corp., with complete awareness of its vast impact because of the farflung electronic projection into the intimacies of the home or the club, the campus rooms and the fraternal environs, has been quick to control this brand of lyric, no matter how "smooth."

whether it's the rendition or the basic material, there is a great obligation from within the music business to curb these effusions. True, they are sporadic and occasional, but the trend appears markedly inching forward, and before there is needless hue and cry from PTA's and kindred civic and church groups, or even before it reaches the stage where the broadcasters, network or indie, deem it politic to place a tabu, the music men on all fronts should take stock pronto. It just ain't worth it! What's more, it's wrong and a disservice to all concerned, especially with a recognition that the whole world is experiencing a moral retrogression which already has been linked to postwar deterioration.

# Now Tin Pan Alley, Roused by 'Lover' 'Copy' Claim, Wants 'Equal Air Time

CAP EXEC RESHUFFLE: THEISS AS CONTROLLER Capitol Records reshuffled its admi istrative setup this week, creating a new post of general con-troller. Walter H. Theiss has been

named to take over the g.c. spot. In another move, Cap's veepee in

charge of finance, Daniel C. Bonbright, takes over as company treasurer, replacing Victor O. Ber-quist, who ankled effective yester-day (Tues.).

The "equal radio time" appeal has spread to Tin Pan Alley. Demand was touched off by Mitch Miller's allegations on his WNEW (N. Y.) platter show Sunday (28) that rival diskers had "copied" the arrangement for Joan Weber's Columbia etching of "Let Me Go, Lover." Bob Thiele, Coral's artists & repertoire chief, and Jack Rael, Patti Page's manager, immediately asked for "equal time" to answer Miller.

Station has agreed to air

Rael, Patti Page's manager, immediately asked for "equal time" to answer Miller.

Station has agreed to air Thiele's comments today (Wed.), while Rael will be given airtime the following day. WNEW also has set a roundtable gabfest for Miller, Thiele and Rael on Miller's regular Sunday afternoon show, "The Money Record."

Although Teresa Brewer (Coral), Patti Page (Mercury), Sunny Gale (RCA Victor) and Peggy Lee (Decca) covered Col's "Let Me Go, Lover" sit, Miller took only the Coral ania Mercury platters to task. After hinting at "shady" distribution deals and "murky" practices, he slapped the Brewer and Page versions as direct copies. He even tacked on the comment that Milser has two songs "riding" for him now that can be called copies. These are Doris Day's "If I Give My Heart to You," from both Denise Lor's Majar cut and Connee Boswell's Decca slice, and Rosemary Clooney's "This Old House," from Stuart Hamblen's RCA Victor cut.

Meantime, each faction is claiming that undue pressure is being put on the deejays to get spins for their side. Col claims that the Joan Weber slice already is in 700,000 homes, while the other companies are all claiming hefty sales.

Capitol and MGM are sitting this battle out.

### White Joins Regent

Vet plugger Elmore White has Joined Regent Music as profession-al manager. White previously had been associated with Joe Diamond's Forrest Music firm: Regent is headed by Gene Good-man

# LURE DEALS

By MIKE GROSS

By MIKE GROSS

The shortest route to a recording pact these days is via the tv lanes. All a singer need now is a permanent slot on a tv show and a disk deal is virtually assured.

Video's impact on the music biz has become increasingly potent and was evidenced again last week by the sales spurt of "Let Me Go, Lover," after the Joan Weber Columbia disking was showcased on CBS-TV's "Studio One." Now the disk company artists & repertoire men are scrambling for artists who can showcase their newly-etched tunes on their regular video outlets. Heretofore, the performer and the disk company had to hunt up guest shots to get that important video plug.

The a&r men figure that artists on a regular tv stanza can not only kick the tune off properly but can lay on it the first few weeks of the disk's release. Importance of this plugging outlet has touched both major and indie record companies and everyone is out on a signing stree.

Springboards

Springhoards

Springboards

The Garry Moore show (CBS-TV) has springboarded Denise Lor and Ken Carson to the shellac field. Miss Lor was launched on the indie Majar label, but recently switched to Mercury while, Carson was tapped by Dave Miller's Essex firm. Robert Q. Lewis' stanza (CBS-TV) sent Jaye P. Morgan and Jan Arden into deals with RCA Victor. Russell Arms, a "Hit Parade" regular, was tagged by Epic Records, and Steve Lawrence, of the Steve Allen (NBC-TV) show, moved to Coral. Betty Clooney, who's showcased on the Jack Paar stanza (CBS-TV), was picked up by Label X, while Betty Ann Grove, of CBS-TV's "The Big Payoff," currently is being dickered by two major labels.

The current disk company yen for tv singers follows along the same lines as last year's splurge for video comics. During that binge Red Buttons and Art Carney were tapped by Columbla and Wally Cox recorded for Victor.

### ASCAP Ups Devany

John Devany, field rep for ASCAP, has been appointed to the Society's radio-television station

ASCAP, has seen appointed to the Society's radio-television station relations division.

Devany will headquarter in Philadelphia and will service radioty outlets along the southeast coast.

# POTENT PLUGS Jacket-Happy Diskers Now Worried **About Rising Packaging Costs**

### Pregnant Possibilities

Hollywood, Nov. 30.
Naturally, it's not recommended indiscriminately, but the Coast artists and repertoire department of Columbia Records feels it has discovered new factor in hit diskings.

a new factor in hit diskings.
Motherhood.
The best examples at hand are Jo Stafford and Rosemary Clooney. Miss Stafford became pregnant and had three hits in succession: "You Belong To Me," "Keep It A Secret" and "Jambalaya." Miss Clooney, now enciente, has had "Hey, There," "This Ole House" and "Mambo Italiano" quick succession.

# **Carlin Exits RCA** For Exec Spot At Lou Cowan Agcy

Steve Carlin, head of RCA Victor's children's disk operation for the past six years, is joining the radio-tv packaging agency, Louis Cowan, Inc., as vice-prexy and exec producer Jan. I. While at RCA Victor, Carlin had also been an active producer of several video shows, notably "Rootie Kazootie," as well as acting as consultant to the Caples Co., a Chicago ad agency.

Carlin exits Victor on completely

as acting as consultant to the Caples Co., a Chicago ad agency.
Carlin exits Victor on completely amicable terms and has been asked to work on future kidisk packages on a consultation basis. Victor v.p. and general manager Manie Sacks even suggested that Carlin keep his office in the Victor headquarters so that he could more easily switch between the two jobs. Victor, at any rate, is not naming a replacement for Carlin at this time. Besides the kidisks, Carlin worked on special projects, notably the "Show Biz" album, a 1953-54 seller, which is being reissued for the Xmas '54 trade.

In his new spot in the Cowan agency, Carlin will take over the exec production reins on such shows as "Stop the Music." "Down You Go" and "Conversation." Carlin has also been working with Cowan on a variety of program ideas.

Major disk company execs are getting worried over the heavy accent now being put on the physical packaging of longplay platters. What's in the groove, they fear, is being subordinated to how attractive the album covers can be made. While no one is opposed to better packaging, the disk execs are troubled by the steep rise in costs necessitated by the fancy outer wrappings. Multiple color jackets, boxed sets, leatherbound albums with numerous photographs, are now becoming the rule rather than the exceptional packaging idea.

than the exceptional packaging idea.

Now that the more papular works in the longhair repertory have been cut in multiple versions by all the major companies; th only competitive pitch still open in the de luxe packaging. The indie companies, moreover, are not being left behind in this selling phase and numerous ultra-fancy indie longhair packages are now on the shelves.

An exec of one major company said his company would issue de luxe 'loss leaders' from time to time in order to boost-the whole catalog. He stated, however, that most fancy album packages in the future would be marked up in price to cover the upped production costs.

Originally, the diskers produced fancy packages for multiple-platter albums. Currently, however, the trend has spread to single platter LPs, many of which are being sold in boxes rather than the more conventional jackets.

### Moondog Wins Air Suit: **Would Rather Be Disk** Jock Than Press Claim

Jock Than Press Claim

Moondog, the blind street m
cian, would, rather program Allan
Freed's (WINS, N.Y.) deejay show
than press his suit for \$100,000
damages. In N.Y. Supreme Court
last week, th musician came out
on top in his appeal to restrai
Freed from using the "Moondog"
tag. Referring to the \$100,000 suit,
Justice Carroll G. Walter stated
that the musician might have
referee decide what damages he
had suffered "if he thinks it
worthwhile." According to Moondog's attorney, Abner Greenberg,
the blind musician is more interested in selecting platters for the
Freed show than in seeking a coin
settlement.
Suit was brought to court by
Moondog, nom-de-street of Thomas
Louis Hardin, against Freed, who
had been referring to himself on
the air as "King of the Moondoggers," his show as "The Moondog
Show" and his audience as "Moondoggers." Freed will now drop all
reference to the "Moondog" moniker.

Freed, who came to New York a

iker.
Freed, who came to New York a
few months ago from WJW, Cleveland, revealed that the Cleveland
station was still operating a "Moondog" show. Greenberg currently is
pressing to restrain the station
from using the tag.

### **MARKS SETS EXCLUSIVE** FOR GERMANY, AUSTRIA

FOR GERMANY, AUSTRIA

E. B. Marks Music expanded its global affiliations last week, inking a longterm pact for exclusive representation in Germany and Austria with Ralph Siegel's Musik Verlag. Tieup marks an addition to the already existing list of Marks' foreign reps in Italy, Spain, Holland, Australia, Brazil, Japan and all the Scandinavian countries. Top individual music companies handling the firm's catalog in England and France will continue their present status.

Slegel; one of the leading German publishers, also is a songwiter. He recently penned the German lyric for "Malaguena," The German firm also will rsp Marka' serious music catalog. Siegel returns to his home bisse later this week.

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# **Gilbert Beefs on Tune Switch** To Loew's Pitch; 'Hurts Copyright'

should be consulted by their publishers before latter assigns use of lishers before latter assigns use of their copyrights flared up law week. Vet tunesmith L Wolfe Gilbert hit New York from the Coast to find his "Waiting For The Robret E. Lee" altered into a pitch for Loew's theatre circuit. Loew's got the okay from Peer International (tune is published by Peer subsid LaSalle Music) to switch the lyric to "Take Your Family To Loew's."

Loew's."

Gilbert's beef is based on his belief that the parody is hurting the value of the song's copyright. He also claims that his contract with Peer stipulates that he would be informed on any use of the tune. Gilbert, who's in Gotham for a couple of weeks, currently is squawking to the Peer office as well as to Harry Fox, publishers' agent. Loew's, however, paid an undisclosed sum for the use as a commercial pitch and the parody is still being aired over eight local stations. cal stations.

cal stations.

Gilbert cited as an example of publisher-writer consultation before assigning use, Metro's request a couple of years for "Ramona" as a song for Virginia O'Brien in a filmusical. Gilbert and his collaborator Mabel Wayne nixed the sale, because they felt that Miss O'Brien's comedy singing style would hurt the song.

### **VICTOR SHIFTING ITS** N.Y. HO NEXT SUMMER

RCA Victor is getting set to shift its headquarters from the present location in the International Bldg. of Rockefeller Center, N. Y., to its building on East 24th Street. Switch has been mulled by Victor execs for the past few years, but will likely take place next summer.

Move is being made to consolidate the whole Victor operation under one roof. At the present time, Victor's staff is still split between New York and Camden, N. J., due to lack of office space in the uptown locale. Several execs moved up to N. Y. from Camden a couple of years ago, but the files and research department still are situated in New Jersey.

The move to 24th St will likely

The move to 24th St. will likely be completed next summer, because Victor's lease in the International Bldg. runs out then. The 24th St. building now houses some recording studios as well as the office and exec staff of Label X, the RCA subsid disk operation.

### What's the Schnoz's Rush? Tune Is Only 30 Yrs. Old

Hollywood, Nov. 30.
If the tune "One in a Million" reaches hit stature, it will simply be further proof that the most important thing in the music business is patience.

is patience.

The tune was written by Jimmy Durante almost 30 years ago. He's had three or four lyricists take a crack 'at it at various times—but all approached the project with the Schnoz in mind. Finally, Durante turned it over to Harry Harris, who gave it a ballad treatment. Then Durante handed it to Liberace for the latter's appearance on the Durante tv show. Pianist liked it and after the program recorded it for inclusion in his next Columbia album. album.

With this as a wedge, Jimmy Durante Publishing Co. is working on other labels and a number of recordings probably will be made before the end of the year.

### Hines Taking to Road With Globetrotters

With Globetrotters
Ottawa, Nov. 30.
Earl (Fatha) Hines, who shuttered a four-week run on the Chaudiere Club's bandstand last Wednesday (24), takes a 10-plece band on the road with the Harlem Globetrotters, Deal, which tees in Chicago Dec. 6, is for eight weeks with ontion. with option.

Hines used eight sidemen with a canary for the Chaudiere booking, played for dancing, showbacking and worked the shows.

### Decca's N.Y. Powwow

Decca Records will open its semiannual powwow of division managers and assistant managers in New York tomorrow (Thurs.) to discuss merchandise and promotion plans for the coming year.

Sales chief Sid Goldberg will preside at the meet, which will also be addressed by heads of the various departments. Meeting will wind up Saturday (4).

### **Epic Digging Into Vaults** For Upcoming Jazz Series

Epic Records, Columbia subsid currently is digging into the vaults for an upcoming series of jazz re-leases, Diskery's reissue program will kick off in February and will be culled from masters previously released under the Okeh, Vocalion and Brunswick banners.

Some of the jazz names set for the Epic splurge are Count Basic, Lester Young, Bunny Berrigan, Jack Teagarden and Johnny Hodges. The masters go as far back as 1936.

POSITIONS This Last Week Week

ARTIST AND LABEL

ROSEMARY CLOONEY (Columbia)

### More Alberghetti Pops

Hollywood, Nov. 30.
Encouraged by the success of her initial pop side, "Kiss, Kiss," Mercury Records is planning more pop tune biscuits for Anna Maria Alberghetti.

Thrush is scheduled to record another four sides of popular ma-terial on Dec. 20. Her initial Mer-cury album, which includes long-hair stuff, will be on the market about a week earlier.

### BLOCK VS. THE PROF ON 'MAMBO ITALIANO

Question of whether the Italian words in the Bob Merrill tune, "Mambo Italiano," are objectionable, has now been thrown into the hands of philological experts. Martin Block initially raised the question when he banned the tune on his ABC disk jockey stanza because he claimed that listeners of Italian extraction had complained against the lyrics.

against the lyrics.

Rylan Music, the tune's publisher, is countering the Block assertion with a statement from Dr. Robert J. Clements, professor of Romance Languages at New York U. Professor, in a letter to ABC, said, "I take this occasion to state unequivocally that the Sicilian vernacular words of this song are amusing and homespun and could not possibly be construed, especially in this lighthearted context, as offensive to anyone."

# **Indies Moving Into Tape Market** With Upbeat in Machine Sales

### No Mambo Waltz?

The mambo vogue has com-pleted the circle. Set for disk release this month by sev-eral labels is the "I Don't Wanna Do The Mambo Polka."
Tune was penned by Milton
DeLugg and Allan Roberts,
Herb Reis is publishing.

### MGM Grabs Four Ulano Masters, With 'Doodle'

Harry Meyerson, MGM Records pop artists & repertoire chief, moved in fast last week to pick up the Sam Ulano master of the Yule novelty, "Santa and the Doodle-Li-Boop," from the indie A-Bell Rec-Boop," from the India A-Beil Records. Three other Ulano masters came in the package, "Story of Santa," "Three Bears" and "Little Red Rhumba Hood."

MGM's plant currently is rush-pressing the coupling of "Doodle-Li-Boop" and the "Story of Santa" and expects to have deejay copies and its distribs set by end of the week. Columbia already has cov-ered "Doodle-Li-Boop" with Art Carney.

TUNE This Ole House

Indie disk labels are opening their vaults to the tape industry. Mushrooming of the pre-recorded tape library as a new consumer hi-fi product, and the upbeat in the sales of tape machines, have sparked the indie invasion of the comparatively young field.

Livingston Electronics, New Jersey tape outfit, is spearheading the indie movein. During the past couple of weeks, Livingston has been lining up indie lines for conversion into tape. Livingston will market the tapes for the indies.

Joining the swing to tape is Atlantic Records. Label is converting waxings by Erroll Garner, Mary Lou Williams, Jimmy Yancey, Barbara Carroll, Sylvia Syms, Mabel Mercer and Mae Barnes, among others for tape merchandising. Livingston will tape the tethings on dual-track reels, predominately five-inch, with the exception of binaural tapes, which will be supplied on seven-inch reels. Also from the Atlantic line will be a complete recording of "Romeo and Juliet," with Eva Le Gallienne, Dennis King and Richard Waring.

Empirical Recording, label specializing in dixieland waxings, also hopped on the tape bandwagon, Among the other indies jumping in are Esoteric Records and Oceanic Record.

An offbeat entry into the tape field is Riverside Records Diskery's accent is not on hi-fi, but on the desirability of preserving its the Riverside catalog are such sets as "Jazz of the Roaring '20s," "Rediscovered Fats Waller Solos," Bix Beiderbecke, and other collector's ltems.

# VARIETY Scoreboard

# TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets** 

### **Retail Disks Coin Machines** Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### TALENT

	Ή	ī	ROSEMARY CLOUNEY (Columbia)	Mambo Italiano
•	2	3	CHORDETTES (Cadence)	Mister Sandman
	3	2	EDDIE FISHER (Victor)	I Need You Now Count Your Blessings Fanny
	4:	5	PERRY COMO (Victor)	(Papa Loves Mambo )Things I Didn't Do
	5		JOAN WEBER (Columbia)	Let Me Go, Lover
	6	4	BILL HALEY'S COMETS (Decca)	Shake, Rattle and Roll Dim, Dim the Lights Rock Around the Clock
	7	8	De CASTRO SISTERS (Abbott)	Teach Me Tonight
	8	6	DON CORNELL (Coral)	Hold My Hand
	9	7	DORIS DAY (Columbia)	If I Give My Heart to You
	<b>10</b>	9	FOTO A CITC. (D. )	(Mister Sandman (It's a Woman's World
			TUNES	
	This	Last	(*ASCAP. †BMI)	PUBLISHER
	Week		TUNE	
	1	1	*MISTER SANDMAN	
	2	2		
	3	4	†THIS OLE HOUSE	
	4	3	*IF I GIVE MY HEART TO YOU	Miller
	5	6	*PAPA LOVES MAMBO	Shapiro-Bernstein

†LET ME GO, LOVER ..... Hill & Range

\*NAUGHTY LADY OF SHADY LANE.....

\*TEACH ME TONIGHT.....

\*HOLD MY HAND.....

\*HEY THERE.....

### WITMARK WINS \$400 IN **REMINGTON DISK SUIT**

A \$400 settlement was awarded M. Witmark & Sons by the N.Y. Supreme Court last week in its action against Remington Records. Action stemmed from a licensing contract issued in 1951 which inadvertantly stated that the publisher was to receive a royalty payment of 2c per record instead of 2c per song. Platter in question was a Remington longplay release of "Victor Herbert Highlights." Settlement also cancelled the licensing agreement between the publisher and the diskery. Decision was handed down by Justice Samuel Gold.

uel Gold.

uel Gold.

Remington also dropped a decision in Appellate Division, of the N. Y. Supreme Court last week when the court ruled that music publishers had the right to check the diskery's books. Harry Fox, publishers' agent and trustee, sued Remington for non-payment of royalties on some 150 tunes and was granted the right to check the company's books. Remington lost its appeal on this decision. Sidney Wattenberg (& Wattenberg) is legal rep for Fox in this action.

### Manie Sacks Enters Hospital for Checkup

Manie Sacks, RCA v.p. and general manager of the Victor disk division, entered the Albert' Einstein Medical Centre in Philadelphia last weekend for a complete checkup. Sacks has been ill with the grippe and exhaustion for the past two weeks.

While in the Philly hospital, Sacks has been denied access to any phone in order to give him some rest. Philadelphia is Sacks' home town.

### **Kennedy-Simon Songs** Picked Up By Chappell

Picked Up By Chappell
Chappell Music has picked up
the copyrights of the three tupe
recently reassigned to writers
Jimmy Kennedy and Nat Simon.
In an out-of-court settlement, the
tunesmiths picked up \$7,500 as
well as the copyright reassignment
from Al Gallico Music on their
claim of non-payment of royalties.
The three tunes involved are
"Down The Trail of Achin' Hearts,"
"Poor Whip-Poor-Will," and (""
Want My Kisses) From Your Lips
Only." Chappell is putting the
tunes into its Mutual Music subsid.

Hub-Leeds

....Raphael

Paxton

Frank

# Cite 'Hit Parade' To FTC on Beef **Re Tune Brushoff**

which has been the target of numerous publisher squawks, has numerous publisher squawks, has now become the subject for a complaint to the Federal Trade Commission. Attorney L. Arnold Weissberger, repping songwriter Jack Lawrence, who wrote the tune. "Hold My Hand," with Richard Myers, has asked the FTC to cause it is allegedly "engaging in false representations."

Latest stew stems from the pro-

Latest stew stems from the program's alleged brushoff of the number, "Hold My Hand." from the film, "Susan Slept Here." and published by Fred Raphael Music. In his complaint to the FTC, Weissberger stated that the tune "has been for several months among the top several months among the top several cording to almost every trade journal rating." Weissberger charged that after the publisher made a vehement protest, the tune was spotted on the show about three weeks ago, but has not been on since, despite the fact that it climbed on the charts.

Weissberger's basis of com-Latest stew stems from the pro-

weissberger's basis of complaint to the FTC was as follows:
"Inasmuch as the Lucky Strike Hit Parade' represents to the public that its choice of songs is based on a fair and accurate survey of the leading songs of the country, and inasmuch of the selection made by the Lucky Strike Hit Parade' makes arbitrary selections of its songs and does not in actuality perform the function which it claims to perform, it would appear clear that the Lucky Strike Hit Parade' is engaging in false representations that should be promptly investigated by the Federal Trade Commission."

### **VICTOR PREPS 10-INCH** POP LP AS JOCK AID

Chicago, Nov. 30.

RCA Victor is prepping a 10inch LP disk with eight of its current pop issue to convenience disk
jocksey programming. Capitol Records, at request of Chi deejay Stan
Dale, made a special platter for
the jocks a month ago, and it's
understood that Mercury too is
mulling the idea.

Jue Carlton artists & reporters

mulling the idea.

Joe Carlton, artists & repertory head for Victor, informed Dale that his company's disk was forthcoming this week. From the station and deejay's standpoint, the records will be easier to store and program than 45s, whether they play the disks straight through or treat them as eight separate sides. Diskery benefits by slipping in some weaker entries which it wants to push into a package with the big hits.



# RETAIL DISK BEST SELLERS

VARIETY Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

10A 10B 12

14

16A

19B 17

22

24

10

Artist, Label, Title CHORDETTES (Cadence)
"Mister Sandman".

JOAN WEBER (Columbia)
"Let Me Go, Lover"
ROSEMARY CLOONEY (Col.)
"This Ole Honse"

ROSEMARY CLOONEY (Col.)
"This Ole House"
"This Ole House"
"I Need You Now"
"PERRY COMO (Victor)
"Papa Loves Mambo"
ROSEMARY CLOONEY (Col.)

"Shake, Rattle and Roll".....
De CASTRO SISTERS (Abbott) "Teach Me Tonight"....
DON CORNELL (Coral)

DORIS DAY (Columbia)

"If I Give My Heart To You"

FOUR ACES (Decca)

"Mister Sandman"

\*MISER SANDMAN\*

AMES BROTHERS (Victor).

"Naughty Lady of Shady Lane"

EDDIE FISHER (Victor).

"Count Your Blessings".

"Hold My Hand"

Enterprise) ŝ Boston-(Mosher Music Co.) Macy Washington-(Super New York-(R. H.

flami—(Spec's Record Shops)

Dallas (Whittle Music Co.)

an Antonio-(Alamo Plano Co.

7

5

8

ndianapolis -- (Ayres Music)

ansas City—(Katz Drug Co.)

(Sherman-Clay

SARAH VAUGHAN (Mercury)
"Make Yourself Comfortable"

JAYE P. MORGAN (Victor)
"That's All I Want From You" ARCHIE BLEYER (Cadence)
"Naughty Lady of Shady Lane" McGUIRE SISTERS (Coral)
"Muskrat Ramble"

PAUL-FORD (Capitol)
"Whither Thou Goest"......
ROSEMARY CLOONEY (Col.) ROSEMARY CLOONEY (Col. "Mambo Italiano"
HALEY'S COMETS (Decca)
"Dim, Dim the Lights"
H. WINTERHALTER (Victor)

"Barefoot Contessa" FOUR ACES (Decca) "It's a Woman's World" NAT (KING) COLE (Capitol) 16

"Hajji Baba".

THREE CHUCKLES (Label X)
"Runaround" 18 NAT (KING) COLE (Capitol)
"Smile" 10

SIX TOP ALBUMS MUSIC MARTINIS AND MEMORIES Jackie Gleason

Capitol . W 509 EAP 1, 2, 3, 4-509

STUDENT PRINCE Victor

LM 1837 ERB 1837

A STAR IS BORN Judy Garland Columbia BL 1201

GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 **EPOT 6701** 

WHITE CHRISTMAS Crosby-Kaye-Lee Decca DL 8083 ED 819

RRIGADOON Hollywood Cast MGM E 3135 X 263

Pitt Local to Oust Tooter On Narcotics Charge Pittsburgh, Nov. 30.

Expulsion from Pittsburgh Local 60 of the Musicians Union faces one of the alleged members of a one of the alleged members of a drug ring broken up here last week by city detectives. Referring to Frank LaMarca, 28, Hal C. Davis, president of Local 60, said: "After my recommendation to the executive board, I'm sure he'll no longer have any membership in the AFM." One of six persons arrested in the Investigation, LaMarca was held for court on narcotics charges. Irvin Ludin another man in-Irvin Ludin, another man in-volved in the case, dropped his

membership in Local 60 two years ago, Davis said, and as for Clayton Gerlach, a California dance band musician formerly of this city,

"We are as bitterly opposed to the use of narcotics as anyone could be," Davis said. "We have done our utmost to stamp out their use and we will continue that policy."

Decca's  $17\frac{1}{2}$ c Divvy

Decca Records' board of directors 'yesterday (Tues.) declared a regular quarterly dividend of 17½c per share.

Melon is payable Dec. 29 to stockholders of record as of Dec. 14.

British Revue 88'er Takes Time for-Longhair Stint

London, Nov. 30. Pianist Winifred Atwell, whos boogie piano-disks are among the

biggest-selling platters here, played

biggest-selling platters here, played Grieg's Piano Concerto with the London Philharmonic Orchestra at Royal Albert Hall Sunday (28). She also played the "Rhapsody in Blue" on the bill.

A headliner in variety, Miss Atwell has been bashing the keys nightly at the Prince of Wales Theatre, in London, in the revue, "Pardon My French," for the past year When the show finishes, she leaves on Dec. 29 for a sixmonth tour of Australia, followed by some radio

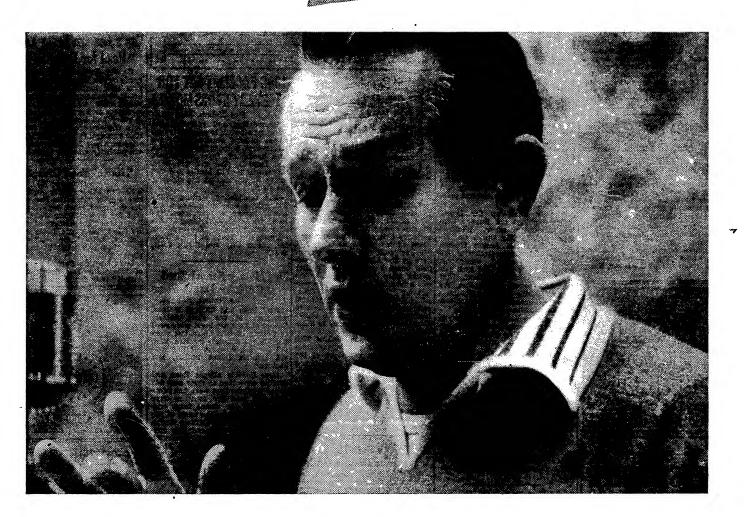
and tv appearances in the States on the way home.





Another "One-Two Funch" from RCAVictor

ONE—Stu Hamblen, famous for his "This Ole House", hits again with "Goodnight Mrs. Jones" TWO-Vaughn Monroe follows up "They Were Doin" the Mambo" with a knock-out vocal on "Goodnight Mrs. Jones"



# VAUGHN MONROE

# **GOODNIGHT MRS. JONES**

# **BUTTERSCOTCH MOP**



A "New Orthophonic" High Fidelity Recording

### Levant's Last-Minute Fade in D.C. Concert: Same Sub on 2d Time

Washington, Nov. 30.

Washington, Nov. 30.

Illness caused Oscar Levant to
do a virtually last-minute backout
from a concert he was to perform
with the National Symphony Orchestra on Saturday night (27).
Earl Wild flew down from New
York to fill the gap as solo pianist
in a Gershwin program.

in a Gershwin program.

Levant, who was to play the "Rhapsody in Blue" and Concerto in F, was rehearsing with the orchestra Saturday afternoon when suddenly he stopped and advised Howard Mitchell, the National Symphony conductor, that he was unable to continue. A physician was summoned. After examining Levant he warned that the pianist and humorist might suffer a recurrence of the heart attack he had several months ago on the Coast if he tried to go ahead with the performance. It was during the end of his convalescence from the first attack last year that Levant was forced to cancel another booking as soloist for the orchestra's annual all-Gershwin program.

Since it was to late to notify likes helders of Levant's illness.

annual all-Gershwin program.

Since it was to late to notify ticket holders of Levant's illness, Mitchell telephoned to Wild in New York Young pianist, who had rescued the performance a year ago, did it again Saturday. He flew to Washington, arriving too late to rehearse with the orchestra. His performance, however, was so good that it won kudoes from the local music critics.

### More Cap Xmas Sides For Dialect Comic Stewart

Hollywood, Nov. 30.

Hollywood, Nov. 30.

Vet dialect comic Harry Stewart.
has two more Christmas sides out
this week on Capitol, giving him a
total of eight dialect Yule tunes
since 1949. New ones are "I Give
Up What Is It" and "Be Kind to
the Street Corner Santa Claus."

In the last five years, Stewart has cut six Christmas tunes in a Swedish dialect and two with a Japanese accent. For the former he works under the name Yogi Yorgesson and for the latter, Harry Kari.

from the 20th Century Fox CinemaScope Production "DESIREE"

# THE SONG

MILLER MUSIC CORPORATION

It's Music by

# **JESSE GREER**

Program Today Yesterday's

# **FLAPPERETTE**

MILLS MUSIC, INC.

(1619 Broadway, New York)

# **RETAIL SHEET BEST SELLERS**

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing com-

and		ast week.	(MDS)	(Mosher Mus	la-(Charl	0-(Alamo	(Carl Fisch	-(Pearso	Grinnell Br	-(Schmit	-(Jenkin	(St. L. Mus	Grossma	-(Preem	(Capitol Mus	T A L
Rat	onal ing Last wk.	Title and Publisher	New York	Boston-(Mo	Philadelphia	San Antonio	Chicago (C	Indianapolis	Detroit-(Gr	Minneapolis	Kansas City-	St. Louis-(S	veland	Los Angeles	tie	P O I N T S
1	2	*Count Blessings (Berlin)	3	1	4	2	6	2	3	3	1	2	3	4	3	106
2	1	*If I Give My Heart (Miller).	7	2	5	1	3	5	7	4	4	3	2	3	2	95
3	. 5	*Mister Sandman (Morris)	2	7	1	7.	5	1	5	1		4	6	1	1	91
1	3	*I Need You Now (Miller).	-5	6		3	4	4	2	2	5	5	5	2	5	84
5	4	†This Ole House (Hamblen)	1	1	7	5	1		4	. 400	3	.1	1	5	4	. 78
6	8	*Papa Loves Mambo (S-B)	10	9	8	6	7	3	1	10	7	9	10	6		46
7	. 6	*Hold My Hand (Raphael)	9	3	2	4	9	10		5	6	6	7	9	10	43
8	9.	*Teach Me Tonight (Hub-L)	8	4	2	9	8	•	1	8		7	4		7	42
9:	7.	*Hey There (Frank)	1.0			8	. 2		٠.	9		8		.8	6	25
0		*Naughty Lady (Paxton)	6	5	3				-	6		٠			10.70	24
1.	11	*Woman's World (Robbins)	-,-		6	10			9		10				62.	9
2	.15	†Whither Thou Goest (Kavelin)	-	٠,		11	10	1		7 ,		•	8			8
3A	12	Shake, Rattle & Roll (Prog.).						11.		10	8		9		9	7
3B		†Things I Didn't Do (H&R).	5	8	3	15.1		7			•••			7.		7
5		*Man That Gct Away (Harwin)	-	2				6	10							6

### **NEW LP LABEL SET FOR** DEPT. STORE MARKETING

Upsurge of the album package biz around the country has sparked the launching of a new longplay line under the Grand Award Record banner. Label will be marketed primarily through top national department stores. Diskery will debut next week at John Wahamaker, Philadelphia, and Jordan Marsh, Boston. The albums will be introduced at a special test price of \$2:98. of \$2.98.

of \$2.98.

Already lined up for Grand Award etchings are Eugene Conley, Metopera tenor; Winifred Heidt, N. Y., City Opera Co., soprano; American Artists Symph, Vienna State Opera Orchestra, Radio Vienna Grand Symphony, Bobby Byrne's orch, and such jazz names as Eddie Safranski, Cliff Leeman, Peanuts Hucko, Pee Wee Irwin and Billy Maxted. Contracts with the European orchs were consummated several months ago.

Label's general manager is

Label's general manager is Enoch Light, who'll also act as art-ists & repertoire director.

### **Epic's Promotional Bally** On 3 Current Releases

Ult 5 Ultrent Keleases
Epic Records has earmarked
three current releases for a big
promotional bally. Disks being
geared for the hefty exploitation
campaign are the De John Sisters'
"No More," "Four Coins," "I Love
Yoy Madly" and "Roy Hamilton's
"Hurt."
Columbia Peccadal and "Columbia Peccadal and "Roy Hamilton's

"Hurt." Columbia Records' sales and promotional forces will pitch in on Epic's "Operation Push;" Epic is the one-year-old subsid of Columbia.

### Robbins' Decca Followup

Hollywood, Nov. 30.

In a speedy followup to the initial release, Lion Records has cut another LP package of rhumba and samba music by Tico Robbins.

Robbins' first album has been on the market only a few weeks but cued such immediate reaction that the label decided on the followup.

### 'Hit Parade' Lineup

### Sibelius Due to Get U. S. Coin After ASCAP Fight

Winding up a case that has been pending since the end of World War II, Jan Sibelius, 89-year-old Finnish composer, will soon begin to collect royalties on performances of his works in the U. S. Sibelius' coin was put in escrow here by the Alien Property Custodian because many of his earlier works were published while he was a member of the German performing rights society, GEMA. ASCAP exces, headed by general counsel Herman Finkelstein, were instrumental in getting the Custodian to release the money to Sibelius.

lius.

Two years ago, on Sibelius' 87th birthday. ASCAP sent the composer \$5,000 as a gesture of the "high regard in which Sibelius was held by his composer colleagues in America." In 1945, Sibelius joined the Finnish performing rights society, TEOSTO, and since that time, ASCAP has been able to forward him money through its agreement with the Finnish society.

### Bethlehem Sets Up Its Western Distrib Outlets

Murray Singer, Bethlehem Records sales manager, returned from a Coast trek this week after setting up distribution outlets for the label in the west and launching its own sales outlet in Los Angeles. Bethlehem's o.&o. branch in LA. will also handle other jazz lines as well.

### **Best British Sheet Sellers**

(Week ending Nov. 20)
London, Nov. 23.
Hold My Hand. Wood
I Give My Heart Robbins
My Son Kassner
This Ole House Duchess
Smile Bourne
Must Be Reason Connelly
My Friend. Chappell
Santo Natale Spier
Sky Blue Shirt. Wright
Things Mean a Lot Robbins
Happy Wanderer. Bosworth
Story of Tina. Macmelodies Second 12

### 100G FACELIFT SET FOR **TERPERY IN DES MOINES**

Des Moines, Nov. 30.

Des Moines, Nov. 30.

Remodeling and enclosing the Val-Air ballroom, to convert it into a year-around dancing spot, are under way. Remodeling includes a new bandstand, foyer, checkroom and lounges, plus enlarged floor. There will be 200 booths and 200 tables on terraces on two sides of the floor. the floor.

The remodeling, costing \$100,-000, will make the ballroom the second largest in Iowa, according to T. H. Archer, president of Archer Ballroom Co. The company operates ballrooms in Cedar Rapids, Sioux City and Sioux Falls, S. D.

### **Des Moines School Sued** On Astaire Dance Steps Des Moines, Nov. 30.

Paul Rose and Richard Walker, operators of the Fred Astaire School of Dancing here, were sued in County District Court last week for \$10,000 damages by Mrs. Marvel Daniels, operator of the Marvel Daniels Dance Studio, Des Moines.

Moines.

Mrs. Daniels alleges Rose and Walker converted to their own use dance routines that were her property and said her routines were "taught to the dance team currently going under the name of the Astairettes" in the Daniels studio. The Astairettes danced this routine, Mrs. Daniels' petition stated, in a television program Oct. 31 on KGTV, Des Moines, when it was declared that "the Astairettes learned to dance as they did from the Fred Astaire School of Danging."

### Texas Indie Buys Up Sacred Music Label

Word. Records has bought out the catalog of the Key label, New York firm specializing in choral and organ platters of sacred music. Word, which operates out of Waco, Tex., plans to release two of the newly-purchased disks this month and the remaining four a three-month period.

three-month period.

Meantime, Word has added Jack Holcomb, sacred music artist, to its roster. Deal also included the purchase of the masters previously cut by Holcomb while under contract to Sacred Records of Los Angeles. Possession of the masters had been retained by Holcomb.

### Wide Exploitation Area Seen Opened Up in New Disk Pressing Method

Disk Pressing Method

Hollywood, Nov. 30.

A whole new field of disk exploitation has been opened with the development of a new record invention by Jess Oppenheimer, producer and headwriter on the "I Love Lucy" series, and his brother-in-law, Jack Brown of Rainbo Records. Device is a new method of pressing disks on microthin acetate.

First development as a result of the process is a deal with General Mills under which the new type disk is incorporated as one side of a Wheatles box. Kids can cut off that side, trim the edges and play the record on a regular record player. Inventors claim the new disk is permanent and hi-fi quality.

General Mills deal, Brown reported as one side of player.

quality.

General Mills deal, Brown reported, is for an initial order of 10,000,000 with another 40,000,000 expected. Ticups now are being arranged with book companies, postcard companies, dress manufacturers and theatre chains as well as with other diskeries interested in the new platter-package setup.

### Cap's Eastern Brass To **Head for Coast Huddles**

Capitol Records' eastern brass heads out on its annual end-of-the-year 'trek to the diskery's Coast headquarters next week. Cap exces will "huddle with label's district managers on upcoming releases for January and February.

In the east-west junket will be acting general manager Bill Fowler, sales manager Hal Cook and eastern publicity manager Dick Linke.

### 'House' Tops Glasgow

Clasgow, Nov. 23.
English chirper Billy Anthony's recording of "This 'Ole House," on the Columbia label, tops the current list of bestselling disks here. Don Cornell's rendition of "Hold My Hand," on Vogue, holds second slotting, with Eddie Fisher's "I Need You Now!" (HMV) in third place.

Dean Martin's Court.

place.

Dean Martin's Capitol recording
of "How Do You Speak to an
Angel?" is in fourth position.





### WILL OSBORNE

AND HIS ORCH. Now 37th Week

New Golden Hotel, Reno Mgt.: MILTON DEUTSCH





### **Inside Stuff—Music**

In the Nov. 17 VARIETY rundown of disk jockey opinion on Bing Crosby's Look mag article on the music biz, the views of Bill Silbert of WMGM, N. Y., were paraphrased too briefly and sharply. Silbert said: "I hardly believe that Bing could be speaking from first hand information. I have never met Bing Crosby and I've been a disk jockey in a major city for over 12 years. So therefore if Bing is under the impression that too many disk jockeys are making comments about music without having any factual background, he obviously is about music without having any factual background, he obviously is not talking about me or others like me who have devoted a big share of their lives to learning our craft the same as you would any other... With all due respect to The Groaner, who has been and probably always will be my No. 1 or 2 alltime favorite. At his graying age, may he best sit down and write a personal note to each and every disk jockey that he knows has been of assistance to him and his career these many years, thanking these gentlemen for their kind comments and many spins. I'm sure that Bing is not the ungrateful kind and that his comments probably were of a general kind and meant to infer that the business of getting a hit record has changed from the days when Bing merely sang his latest record four or five times a week on his own radio program and, 'after that, nature took its course."

Inflationary note: when Jenny Lon Carson's "Let Me Go, Lover!" was first published in 1953 the titlepage carried a 40c tag when it was first called "Let Me Go, Devil!" With the special Al Hill lyric, the one that Joan Weber on Columbia, et. al., have "covered" on the platters, the same titlepage carries a 50c price. Otherwise it's the same decor, excepting for one other little change that's noted. Hill & Range Songs, Inc. with its trademarked pseudo-western mesa scene, including a Hopalong Cassidy character in silhouette, is now indicated as being a registered U. S. trademark.

as being a registered U. S. trademark.

It's one of the few such manifestations in the music business. One memorable one is "Mary Earl," a Shapiro-Bernstein "house" byline, which the publisher similarly protected as a registered trademark. It came into being first as a nom-de-plume for Robert (Bob) A. King (nee Keiser; he changed it in World War 1) as the byline on S-B's now standard "Beautiful Ohio," waltz hit.

Despite intense opposition from about 50% of their listening audience, disk jockeys still occasionally use the gimmick of giving concentrated repeat plays to a side. Bob Ancell, of WDOK, Cleveland, recently gave 31 spins to Kitty Kallen's new Christmas tune, "Baby Brother." on one of his shows and received 860 calls to stop playing the number. Over 900 listeners, however, asked him to keep on spinning the record. A1 (Jazzbo) Collins pulled a similar stunt a few weeks ago on The Chordettes' "Mr. Sandman." At that time, some listeners offered to pay Collins to stop spinning that number.

Something new in record promotion is being tried in Pittsburgh by the Mercury people there. They're taking their platters straight to the teenagers, hiring a soundtruck to go to all of the area highschools, playing Patti Page's new release of "Let Me Go, Lover." To give the stunt a local flavor, the disk carries a taped introduction by Jay Michael, popular deejay in Pitt at WCAE.

The city of Mobile, Alabama, is prepping an all-out celebration for Julius LaRosa this weekend (5.6) honoring his Cadence waxing of "Mobile." Crooner will be feted by the town's Chamber of Commèrce. Tune is published by Ardmore Music. Mike Gould, Ardmore topper, set the fest with the C of C.

As a special disk, jockey package, Decca Records has assembled four of Bing Crosby's alltime Christmas tune bestsellers into a single EP for cuffo distribution to stations. Set contains "White Christmas," "Silent Night," "Jingle Bells" and being made available to retailers,

Although Walter Slezak missed the recording session for the original cast album of the legit musical. "Fanny," on Nov. 21, he cut his part of the set the following day. Victor engineers pieced the two sessions together in doublequick time and the album started coming off the presses last weekend.

For the first time in their recording careers, Peggy Lee and the Mills Bros. are teaming up on wax for a Decca coupling. Combo will do two numbers cleffed by Miss Lee, "Straight Ahead" and "It Must Be So."

A WONDERFUL SEASONAL SONG

"LET IT SNOW!" "LET IT SNOW!" LET IT SNOW!

CAHN MUSIC COMPANY

### Infant Daughter of The Les Pauls Dies

Four-day old daughter of the re-cording team of Les Paul and Mary Ford died yesterday (Tues.) in New York. She was named Colleen Dovle

Infant, an eight-month child, was born Thursday (25) In Ridgewood, N. J., and failed to survive an operation to correct a respiratory condition. She weighed five tory condition. She weighed pounds. Paul has two sons, and 11, from a previous marriage; this was their first child.

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Winter Wond'land BVC
Silver Bells Famous
Rudolph St, Nicholas
I Saw Mommy Regent
Santa Is Coming Feist
Frosty H & R
Here Comes Santa.Western

### CHICAGO JAZZ BENEFIT **BASHES FOR TEENAGERS**

Chicago, Nov. 30. Industrialist Arnold Maremont is Industrialist Arnold Maremont is underwriting a new series of benefit jazz concerts here, the proceeds of which will be handed to the Midwest Music Foundation. Name stars of the jazz orbit will be brought in every two weeks to perform one concert at Orchestra Hall and another at some Windy City highschool. Purpose of the concerts, aside from the benefit value, is to avail jazz to teenagers who aren't able to consume it in cabarets.

Gene Kruda and Cozy Cole kick

cabarets. Gene Krupa and Cozy Cole kick off the series called "Januni' in Jazz," on Dec. 13 and 14. Prices are gauged to suit the teenage purse, a flat \$1.50 for the high-school performances and a scale from 75c to \$2 at Orchestra Hall.

### **Japs Disk Pop Tunes To** Mark Boat Tragedies

Mark Boat Tragedies

Tokyo, Nov. 23.

Four Japanese recording companies will place on sale at the end of this month popular songe dealing with the recent Hokkaido ferry disaster, in which more than 1,500 persons last their lives, and the overturning of a cruise boat on Lake Sagami which was overloaded by four times its capacity, when 22 youths drowned.

Columbia will release "Alas, Aomori-Hokodate Ferry." Victor's will be "Alas, Toya Maru." Teichiku will wax "The Ferry Boat Which- Failed to Return." Mercury is producing "Lake Sagami Elegy."

In addition, Toei Studios will produce a film called "Alas, Toya Maru," using the Victor song as a theme.

In view of the public criticism.

a theme.

In view of the public criticism against commercialization of the two disasters, the recording companies have announced the songs will avoid light treatment (sic).

### Coslow to Score Brit. Tin Pan Alley Film

London, Nov. 30.

Sam Coslow is to write the music for a new film to be produced by Raymond Stross, based on the novel, "An Alligator Named Deliver."

novel, "An Alligator Named Daisy."

Tin Pan Alley will be the locale of the picture, for which the names of Diana Dors, "Kenneth Moore and even Patti Page are being talked about for the leading roles.

Stross recently finished the J. Arthur Rank pic, "As Long As They're Happy," for which Coslow also wrote the score.

### Bozo Hits Road Again

Bozo Hits Koad Again

Bozo, the Capitol Records clown, is hitting the road again. On the heels of a European junket, Bozo is heading out for Canada for a show today (Wed, at a children's hospital in London, Ont. During the three-day stay, Bozo also will tour hospitals in Canada and work with Capitol personnel in that territory.

On Dec. 26, the clown planes down to Bermuda for appearances at the Kindley Air Force Base there. The promotion junkets are for the diskery's Bozo platter series. Cap's "Bozo At The Circus" already has the 1,000,000 album sales mark.

### NAME BANDS PRO TEM

Owner-manager George Navickas has resumed name band policy at 350-capacity Wrights' Steak House, Tex Beneke aggregation teeing of schedule Monday and Tuesday (29-30), to be followed by Sammy Kaye (Dec. 6-7)

Russ Ames officiates balance of

Raiph Smitman has joined the contactman staff of Harry Von Til-zer Music. He'll headquarter in New York.

# On The Upbeat

New York

Dick Gersh set up an indie pub-licity office . . . Jackie Lee, pianist on Coral Records, currently at Sciolla's, Philadelphia Thrush Greta McRae made her professional debut last week with the Herman Chittison Trie at the Hotel Earle's Waverly Lounge. The Gaylords play a special two-day engagement Friday-Saturday (3-4) at the Rustic Cabin, Englewood, N. J. Ames Bros. set for Ed Sullivan's 'Toast of the Town' stanza on CBS-TV Sunday (5). George Shearing into Birdland Dec. 16. Tunesmith Dick Sherman, now in the U. S. Army, furloughing in town with five tunes set for major release. He's the son of songwriter Al Sherman. Rever Boys, Coral Records' vocal combo, pacted to General Artist Corp. Group is slotted for one week at the Copa, Pittsburgh, beginning Dec. 13. Billy Eckstine kicks off an Australian tour Dec. 10. Lew Bonn Co. has taken over the distribution of Epic and Okeh Records in the Minneapolis territory. Bebo Valdes, new Decca pactee, has penned a history of the mambo for the Morro Music folio of iano solos, "It's Mambo Time." on Coral Records, currently at Sci-Thrush olla's, Philadelphia

### London

Arrangers, composers and copyists section of the Musicians Union held a meeting in London yesterday (Tues.), to discuss salary rates and employment conditions in the so-far unregulated music-publishing... Tommy Hudson, from Keith Prowse, has joined the exploitation department of Feldman's Norman Granz, in London on a flying visit, says his "Jazz at the Philharmonic" will be visiting Europe again next year, comencing its tour around February ....Trumpet-player Eddle Calvert smashed up his Jaguar coming from a charity show at Brighton. He was uninjured, but had to miss a couple of broadcasts through shock . Pat Reilly, West End bassist, who has been with Harry Roy's orch, emigrated to the States Sunday (28) . Jack Simpson,

xylophonist-bandleader - composer sailed on the United States to work in the States. He is already booked for the Ed Wynn tv show and Edgar Bergen radio show

Chicago

Charlie Ventura with Mary Ann McCall set for Blue Note two-framer on Dec. 8, with Woody Herman following for two on Dec. 22.

Dan Belloe orch signed Eddie-Allen as vocalist . Spike Jones opens Lake Club, Springfield, this week through Dec. 4, with Eddy Howard taking over on Jan. 7 for nine days ... Red Sanders still indefinite at Club De Lisa after three years.

### Pittsburgh

Pittsburgh

With closing of the Casino for a month, Red French, drummer in the burlesque theatre's pit orch, has joined the Tommy Carlyn band.

Vogue-Terrace picked up option of Stan Conrad, organist, for another six months. Bobby Cardillo underwent a kidney stone operation at Columbia Hospital, and until he recovers, Don McGovern replaces him with Reid Jaynes at the Carlton House's twin pianos and Johnny Costa takes over as leader of the trio which backs 'Lullaby in Rhythm' on Channel 2 every Thursday night . Adam's Eugly in Rhythm' on Channel 2 every Thursday night . Adam's Bogsims outfit, and his wife celebrated their 21st wedding anni. Honey Sims outfit, and his wife celebrated their 21st wedding anni. Honey Sym and the stay at Duffy's Tayern downtown . Billy Taylor Trio opened two-week stay Monday (29) at Midway Lounge

### Scotland

Scotland

Harry Gold and his Pieces of Eight, plus Ronnie Scott orch, to St. Andrew's Hall, Glasgow, for a one-night stand. Dr. Crock and his Crackpots orch into Playhouse, Glasgow Jimmy Young, English disk singer, vaude headliner at Edinburgh Empire following recent attack of appendicitis David Whitfield to Dumfries to boost sales of his records Robert Wilson's "Here's To The Gordons" at top of native bestsellers



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# Scars Left in Montreal AFM-AGVA Tiff Aftermath; Ops Lop Talent

Montreal, Nov. 30.

The recently-concluded war between the American Guild of Variety Artists and American Federation of Musicians has left what may be a few permanent scars. Several spots in this area have begun to realize that if they can't get top names, then it would be better to coast along on inexpensive trade and depend on what natural traffic there is.

The first casualty to talent was.

The first casualty to talent was the Mt. Royal Hotel, which cut out floorshows favor of musical units. It now appears to be a permanent policy in that spot.

units. It now appears to be a permanent policy in that spot.

However, the major casualty is expected to be the Chez-Paree. This spot is reported readying to shutter Dec. 19 for a three-month overhaul. The line of girls will be eliminated, and the likelihood is that the lower-priced acts will prevail at that spot.

The traffic in talent has diminished considerably since the war between the unions. There has been some pickup in the use of musical units, but the overall entertainment budgets are far less than they used to be. There is some feeling here that interest in cafes has dwindled considerably. Of course, this is the off-season in Montreal, where there is likely to be some diminution of talent expenditures, but business drop has been greater than it has been in former years...

been greater than it has been in former years.

The real test on the effects of the inter-union hassle will come in the spring, if the operators fail to restore budgets to their former opulence. That cannot be determined at this point. However, one item is certain, according to one school of thought. Fallure to maintain a flow of glamor through high-priced names will cause an ultimate lessening of interest in cafes—then every nitery in Montreal-ill be hit.

### LAMPE COMES BACK AS SCHINE HOTELS BOOKER

Gus Lampe; who resigned as booker for the Schine hotels about a year ago, is back at this post. He left for the Coast last week to study the talent requirements for the Ambassador Hotel, Los An-

the Ambassador Hotel, Los Angeles.

Item that sparked Lampe's return is believed to be the Bill Miller incident. Miller, talent buyer for the Sahara Hotel, Las Vegas, had been retained by the Ambassador to line up performers. However, this arrangement lasted less than a month. Lampe will book other Schine hotels as well, including the Florida operations of that firm.

### Lewis Quits as Flamingo **Booker With Siegel Tiein**

Las Vegas, Nov. 30.

Sammy Lewis resigned as entertainment director and talent booker of the Flamingo Hotel in a move that came as no surprise to friends. Although his resignation was regretfully accepted by president Al Parvin and his associates operating the Flamingo, the move was anticipated, inasmuch as one of the new hotel partners is Dave Siegel, co-producer with Ken Murray of the successful "Blackouts", several years ago.

years ago.

"The inclusion of Siegel as a partner in the new ownership of the Flamingo," said Lewis, "would give the hotel two producers if I were to remain. My four months producing shows for Gus Greenbaum were stimulating. My parting with Parvin and the new group is amicable, so much so, that I hope I may soon present him with some nitery package shows which I plan to assemble shortly." years ago.

### Copa's Palsy Pitch

Receipts of the Copacabana, N. Y., next Monday night (6) will be turned over to the United Cerebral Palsy fund. Boniface Jules Podell will meet all expenses connected with the evening, including food and liquor. Waiters' tips will also be assumed by Podell.

Copa has been giving one night annually to this fund for the past six years. Podell has raised more than \$300,000 for this charity.

### Aussie Chain's Suit Vs. Allan Jones Settled

Sydney, Nov. 23.

Sydney, Nov. 23.
Suit brought by Celebrity Circuit against U. S. singer Allan Jones has been settled out of court by Jones paying costs of the action and substantial damages. Settlement was effected by the singer approaching Celebrity direct. Harry Wren, head man of the outfit which operates Sydney Palladium vaude and revue house, would not disclose the actual figure of the settlement, but said the payoff by the singer into several thousand dollars.

dollars.

Jones was billed to appear in Sydney at the Palladium, but switched to the Tivoli on arrival. Palladium management also hauled visiting English radio comic. Richard Murdoch, into court earlier this year and won an order restraining him from appearing elsewhere.

Wren also has been doing a slow burn over certain other U. S. name players who haven't, he claims, lived up to contractual agree-ments.

### Folies Femme Decides In Chile She's Abused, Gets 'Starvation Wages'

Santiago, Nov. 23.

"Folies Bergere," touring company which gave local tabloids a nudie field day when it opened here three weeks ago, again hit the front pages when Xenia Monty, star of show, walked out on the production. She charged Jules Borkon, company manager, with "exploiting" her and the cast by paying starvation wages.

Appearing in front of the Vical Production of the Vical

Appearing in front of the Vic-toria Theatre, she bared her com-plaints to a crowd that quickly gathered. Next day she held a press gathered. Next day she held a press conference and didn't chow up for that night's performance. Monday she went to the police with her allegations but apparently didn't get far. Borkon said he was going to file suit against her for slander to nie suit against ner for slander and breaking her contract. Another performer, Dilette Marti, backed up Miss Monty by interrupting the Sunday night performance to com-plain to the audience about Bor-kon.

Show goes on with Colette Fleu-riot subbing for Miss Monty while latter and Borkon fight their bat-tle in the newspapers. Local em-presario, Sergio Venturino, report-edly is trying to restore peace be-tween them so Miss Monty will return to the cast.

Peter Lind Hayes harks back to his Brown Derby Commando days with a reminiscence of

Battle Fatigue in a Doughnut Factory

a bright byline piece in the 49th Anniversary Number

> VARIETY DUE SOON

# Sinatra Set For 1st Aussie Trip; See 40G Net

Hollywood, Nov. 30. Frank Sinatra has been set for first trip to Australia, and leaves Jan. 14 after completing his N. Y. Copacabana stand starting Dec. 23. He opens in Sydney Jan. 17 for me opens in Sydney Jan. 17 for one week, playing twice-nightly con-certs, probably at 5:30 and 8:30 p.m. He's taking with him four-key musicians, as well as longtime, factorum Hank Sanicola.

Aussie promoters are paying all expenses, as well as salaries of musicians, with Sinatra understood to be netting around \$40,000 for the

### KITTY KALLEN LATEST BRIT. VAUDE 'INVADER'

London, Nov. 30.

U. S. invasion by recording personalities continues. Following news that Billy Eckstine, Don Cornell, Frankie Laine and Eddie Fisher have been booked for tours of British variety in 1955, comes the first femigrant.

She's Kitty Kallen, whose disk of "Little Things Mean A Lot" has been very big here, and Lew & Leslie Grade is setting her for a short vaude tour, about the end of next April.

next April.

Tour of the Four Aces is now finalized. They debut at the Glasgow Empire March 28, playing subsequent weeks at Edinburgh, Birmingham, Newcastle, Liverpool and Leeds. MCA is fixing further dates for them.

Reverse traffic news is that Al Martino flies back to the States Dec. 13, at the completion of seven months in variety on this side.

# Las Vegas Needs Entertainment More Than Names, Sez Braudis

### Sebastian Sets Solo Concert Debut in N. Y.

Harmonicist John Sebastian, better known in cafes and niteries (solo and with dancer Dorothy Jarnac), will make his N. Y. concert debut Saturday (4) at Town Hall. Planist Albert Malver and a string quintet, with Claus Adam conducting, will accomp.

Sebastian has appeared at Town Hall before, but as assisting artist. Current date is classed as a solo concert debut. Sebastian will include the world preem of Alan Hovhaness' Concerto for Harmonica and String Orch in his program. He's toured through America and abroad as a concert artist, re-cently visiting Germany under State Dept. auspices.

### Nitery Tastes Differ In Kansas City, Omaha To Keep Ops Stepping By GLENN TRUMP

Omaha, Nov. 30.

Cmana, Nov. 30.

Kansas City and Omaha are the two big nitery showcasers between St. Louis and Vegas. But the manner in which they go about acquiring the buck differs so greatly that they might as well be at the opposite poles.

opposite poles.

In Kansas City, for example, the No. 1 spot, Eddys', uses a cover of \$1 to pad its income. Yet in Omaha, when Angelo DiGiacomo tried the same gimmick at his ill-fated Angelo's, the payees' screams could be heard for miles—even though Angelo's talent budget would give Eddy's a good race.

would give Eddy's a good race.

The eight-piece orch of Tony DiPardo and a two-act policy keeps Eddys' entertainment output at a high level. But, Ella Fitzgerald, George Shearing, etc., didn't come cheap for Angelo—and the cover generally was blamed for the spot's shuttering, despite the fact that the Omaha place was much more intimate and entertainers did more table visiting.

timate and entertainers did more table visiting.

Other top Kaycee spots such as the Cafe Picardy of the Muehle-bach Hotel, featuring the Joe Vera orch, alternating with Zig and Vivian Baker, skips the cover to push food—practically an unheard-of item at Omaha niteries.

of item at Omaha niteries.

Waitresses at Don Hammond's Seven Seas, the top plunge here, have never handled any edibles other than the olives in the martinis. And the Colony Club, a plush downtown spot, went so far as to partition its eatery from the bar and entertainment sector.

Entertainment, not names, is the most important ingredient in nitery shows, according to Hal Braudis, entertainment director of the Thunderbird Hotel, Las Vegas, currently in New York on a talent-buying expedition. Braudis gave up competition for names a couple of years ago, he said. Not wanting to involve either himself or the inn in astronomical expenditures, he's gone in, he said, for shows that attempt to entertain rather than to dazzle.

to dazzle.

Braudis declared that this policy has paid off. Within 10 minutes after the curtain on the opening show, the whole town knows whether it's good or bad. That goes for name layouts as well. Bad shows, even if capped by expensive performers, fall to lure the spenders and gaming gentry, according to Braudis. Therefore, he said, the primary aim should be entertainment. tainment.

the primary aim should be entertainment.

With a total of six new establishments ready to start by next
April, Las Vegas talent-buying will
take a terrific spurt. Spots that
will be preeming are the Royal
Nevada, Dunes, Stardust, Spa, Moulin, Rouge and the Riviera. Braudis said that hotels will be in competition even for ordinary acts under this new setup, and he predicted that the average run for an act
would increase considerably. At
the present time, bills change approximately every three weeks.
Clubs not wanting to raise salaries
terrifically will be guaranteeing
longer engagements to acts so that
actual earnings will be increased.
Braudis is in New York conferring with his Gotham reps Baum &
Newborn. He feels that the point
is being reached where even Las
Vegas won't be able to afford certain acts.

### \$15,000,000 DALLAS INN **GETS NEW HILTON NAME**

Dallas, Nov. 30. New 19-story Statler Hotel, under construction here, will open Oct. 1, 1955, with a new name—
The Conrad Hilton. Hilton himself made the name change here last week while inspecting the \$15,000,000 luxury inn, now 40% complete.

\$15,000,000 luxury inn, now 40% complete.

Hospice, which the hotel exect bought with his Statler chain deal, will be larger than Houston's Shamrock, which Hilton also took over last week on his Texas trip. The Conrad Hilton will have a second-floor ballroom, 94x134 feet, with no centre columns.

Hilton started his hotel empire in Texas. His newest here faces the first hostel he built, now the White-Plaza Hotel, one block away.

### Gannon's 'Follies' Mark: 16 Years Without Miss

Pittsgurgh, Nov. 30.
Paul Gannon, Pittsburgh singer and a veteran of the Shipstads & Johnson "Ice Follies," has either established already or is fast approaching a modern run record for show business. In the nearly 16 years since Gannon first went with the rink revue—he joined if on

years since Gannon first went with the rink revue—he joined it on Jan. 13, 1939—he hasn't missed one performance.

Gannon came close once—in New Haven, when the worst blizard in that city's history tied up all transportation facilities and Gannon had to walk all the way to the arena. He made it at intermission time to keep his attendance mark intact. mark intact.

mark intact.
Gannon was a radio singer in
Pittsburgh when he got an offer
early in '39 to join the "Ice Follies" for "the remainder of the season." He's been with the Shipstads
Johnson ever since. His family,
wife and daughter, still live here.

### 26G 'Lights On' Benefit

"Lights On," annual benefit for the National Council to Combat Blindness, grossed \$26,000 in the one-nighter held Nov. 20 at Car-negie Hall, N. Y. Joey Adams emceed the show which was to have been conferen ciered by Milton Berle, who was taken ill. This show is one of Berle's annual chores.

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November 16, 1954

Miss Anna Sosenko 33 East 70th Street New York, N. Y.

At the conclusion of the engagement of Hildegarde and Jack Whiting, I would like to express on behalf of the Dear Anna: Management, our audiences and myself, my sincerest con-

Not alone was your Show well received by the Press and the people but it might interest you to know that, gratulations. although all the "returns" are not in yet, I feel another Hildegarde and Sosenko record has been established. Surely, the genius and showmanship which prompted

you to put these two wonderful people in the same Show should be another milestone of achievement in your

Really, Anna, I don't know what we would do withwonderful career.

Again, many many thanks and with kind personal

regards,

Sincerely, Muntey

Stanley

me

See Pages 43 and 80

# **Night Club Reviews**

### Riverside Hote

Reno, Nov. 25.
Lèna Horne, Bela Kremo, Riveride Starlets, Bill Clifford Orch,
featuring Betty Joyce; \$2 mini-

featuring Betty Joyce; \$2 minimum.

This is Lena Horne's first appearance here, and though the visit comes at a notoriously dull season, everything points to a ropes-up two-week engagement. Opening was enthusiastic.

A misunderstanding between the William Morris office and Mert Wertheimer, Riverside casino operator, left the Riverside with two headliners up until a few hours before showtime. An original booking of Esther Williams and Ben Gage was cancelled, according to Wertheimer, when he was able to contract Miss Horne, and also when he found Miss Williams' swim tank was too large for the stage. Then about a week before the Horne opening, Wertheimer was advised that Miss Williams' and Gage would be on hand—as the headliners—for the Thanksgiving opening. Finally, as the hour approached, Miss Williams received a contract settlement.

With the possibility of two headliners the Riverside had the most expensive show ever booked in Reno—\$50,000. But it was planning to give it absolutely no advertising. The marquee was being set to read "Buy Christmas Seals." And in fact, early deadlines in two local publications read just that way in Riverside ads.

The gorgeous Miss Horne would have been hard to follow after heropening "It'll Come To You." Other selections were more unfamiliar. A most convincing lecture on "Evil—(spelled backward means LIVE!") was a case of making tricky lyrics pay like scientific research.

Gowned in a soft pink satin for the first show and a skin-tight

ing tricky lyrics pay like scientific research. Gowned in a soft pink satin for the first show and a skin-tight white for the second, the chanter never looked lovelier.

Singer approaches each number from about 15 feet behind the mike, walking herself into the mood and feeling of the number as he nears the mike. When it's a blues lament, the approach is slow and emotional. And when the beat revs up, she moves with it. "I Love to Love," has another set of cute, meaningful lyries which she relishes. A fine medley of "Jump For Joy" songs shifts gait and style easily.

Arranger-conductor Lenie Merchel

Arranger-conductor Lennie Hayton, her husband, creates some fine piano backgrounds. Songstress also has her own bass man and drummer. Hayton has no trouble leading Bill Clifford's orch through

the paces.
Only other act is an unusual jug-

gler, Bela Kremo, who works with only three items at a time. Best bit is with three cigar boxes which he rearranges in midair in time with music. A surprising, interest-

with music. A surprising, interesting act.

George Moro unveils an extracolorful French number to start
this 50-minute campaign. Unfortunately, the closing Hawaiian number is anti-climactic after Miss
Horne's exit. Switch to the interprefive hula is too great, and for
this reason only appears almost
childish in nature.

Mark,

### Black Orchid, Chi

Chicago, Nov. 23.

Harvey Stone, Terry Haven (with Ernie Held), Janet Brace, Rudy Kerpays Duo; \$4 minimum.

This two-framer brings Harvey Stone back to the Windy City nitery scene, after a two-year absence, with a kind of broad standing by beautiful the broad to until Henny Youngman landed here on the previous bill. Biz should be okay.

vious bill. Biz should be okay.

Stone has revamped his routines in his last visit here, no longer relying on the w.k. army flouter he started show biz with. What he terms his "peace act" amounts to a barrage of gags on conventional yockster topics such as Las Vegas, boyhood in the slums and domestic tribulations—but all with fresh twists. He gets a bellylaugh early and rules em with his sharp timing for 30 minutes thereafter. Clayfaced comic wraps up his kidson-the-block and wife-at-home sets with clever specialty ditties and can't get away without doing at least a boiled-down version of his soldier routine. This goes over hugely for a begoff.

hugely for a begoff.

Janet Brace is repeating in this room, and she parlays her distinctive intime pipes, easy delivery and hep phrasing for a neat click in the opening spot. Gal has the looks of Miss Suburbia and a voice that engages with a disarming foggy quality. Her offbeat rep is smartly picked, and she charms on bouncy ditty or ballad alike. Unbilled drummer augments rhythms behind her.

Held over from previous show.

rhythms behind her.

Held over from previous show.

Terry Haven continues to bowler over with her plastic face and gift for caricature. Act is smoother and more compact than when first caught and is a tough bombshell for any performer to follow. Miss Haven is accompanied at piano by her arranger, Ernie Held.

Benny Dunn emcees with low pressure, and Rudy Kerpays on keys and Dave Poskonka on bass back this show expertly, per usual.

Les.

Latin Quarter, Boston

Nat (King) Cole (4), Joey Carter, Phil & Mitzi Lawrence, Bob Conrad Dancers (8), Guy Gurrino, Harry DeAngelis Orch (10), Zarde Bros. Trio; \$4 minimum.

Judging from the near-capacity crowd that greeted Nat (King) Cole at the opener of his first nitery appearance here, guy is currently riding the crest, and the Latin Quarter will do iffy biz during his stint.

riding the crest, and the Lauing duarter will do his stint.

Surrounded by his trio, guitar, drums and bass, plus the augmented house band: Cole gives out with stylized vocalizing that includes the rhythmical "That's My Girl," the sophisticated "Calypos Blues" with bongo accompaniment and a bit of "reminiscing" via "Nature Boy." Guy handles all types of songs with plenty of authority which, hypoed by his casual delivery and informal chatter, nabs hetty and reaction, resulting in a begoff. Main beef of his entire stint is the paucity of his '88ing, another field in which he's a topnotch performer.

A new comic, Joey Carter, clicks niccly with an amiable sesh of disjointed chatter. He has a fresh approach and unloads some funny gags mixed in with tongue-in-check impreshes of Jimmy Cagney. Humphrey Bogart, Burl Ives and a ridic recital of an evening in a German nitery. It's zany stuff and lands rity yocks. Phil & Mitzl Lawrence open the bill with nice terping. Youngsters score with a series of tapping, song and dance routines, winding with fast jitterbug stepping.

The Bob Conrad Dancers have a couple of new production numbers aided by the vocalizing of Guy Guarino, while Harry DeAngelis crew cuts a slick show. The Zorde Bros. fills in the lulls.

Colony, London
London, Nov. 18.
Trude Adams, with Norman Martin; Felix King & Don Carlos
Orchs; \$5 minimum.

Having been schooled in some of New York's more intimate rooms. Trude Adams is having to vary her technique in her current stint at this Berkeley Sq. cafe. The room, although not unduly large, is considerably bigger than many of the spots where the Broadway chirp has worked in the past, and this involves more careful personality projection. She hasn't yet completely mastered the required technique but is well on the way to doing so.

Chanteuse has an excellent vocal range, is a very personable young lady with a natural charm, and is elegantly attired and eager to please. She's taken trouble with her material and a trim 25-minute

routine includes several songs by composer-husband Norman Mar-tin, who also accompanies on the

Such novelties as "Blame It on Her Childhood" and "A Man Never Likes What He Gets for Free" are in real cabaret tradition. There is also a sophisticated gloss to another Martin original, "You Can't. Go Too Far in a European Car," but the audience misses some of the subtleties. Sittling in with the Felix King combo, Martin does a good, energetic job of showcasing the act. Myro.

### Latin Casino, Philly Philadelphia, Nov. 24.

Al Bernie, Sonny Howard, Jose & Madeline Linder, Jack Curtis, Guy Martin Girls (6), Joe Fra-setto's Orch (10); \$3.50 minimum.

Al Bernie proved a fortunate find for the Latin Casino, caught with a heavily-booked schedule of dinner parties and a drought of name talent due to the sudden cancellation of the George White package, "Nice to See You." A frequent visitor to the room, Bernie rearranged his schedule to come in at the request of owners Dave Dushoff and Dallas Gerson.

Comic has a varied style and

Dushoff and Dallas Gerson.

Comic has a varied style and enough material never to let any of his routines run thin. By the subrious manner with, the kid stuff goes over socko with the diner family trade and he adds just enough bluing to the gags to make them interesting for the loose guests. Because of an impressionist on the same program, Bernie holds down his talents in this direction, although he is a talented mime and his mobile map affords vistual laughs.

Sonny Howard has an excellent

visual laughs,

Sonny Howard has an excellent ear and his vocal takeoffs of such people as Louis Armstrong, Tony Martin, Nat (King) Cole, Billy Daniels, Frankie Laine and the Ink Spots comes over stronger than the physical mimicries. Sonny has a hokey, but solid getoff in his combo impresh of Ted Lewis and Durante.

The dance team of Jose & Made

Durante.

The dance team of Jose & Madeline Linder sells sex, comedy and dance all at once, which is a tall order. The gentleman is obviously more agile than his partner. Jack Curtis encees and belts across an effective ballad and the Guy Martin girls dress up the production. Joe Frasetto backs up the show in his customary assured manner.

Gagh.

Purple Onion, N. Y.
Jorie Remes, Jackie Cain & Roy
Kral, Ted Browne, Keith Rockwell Tri \$2.\$3 minimum.

Previously tagged the Playgoer's Club, this spot has undergone several managerial changes since opening in 1946 with Morey Amsterdam as headliner. Comedian was understood to have an interest in the club as was the case with Lenny Kent, who succeeded him Latter's stay at the nitery lasted about three months. After a dark stretch, room reopened last year with Harry Enos and Leo Bayards as performer-owners. Duo's stay was also brief, with Keith Rockwell, Allen Murray and Jorie Remes taking over as proprietors last summer.

was also brief, with Keith Rockwell, Allen Murray and Jorie
Remes taking over as proprietors
last summer.

Trio switched to the Purple Onion label earlier this month. Operation reportedly is fashioned along
the lines of the San Francisco
intery of the same name, which is
owned by Rockwell, who also
heads a trio playing at the Gotham
outlet. Others appearing at the location are comedienne Jorie Remes,
Jackie Cain and her husband Roy
Kral, songstering duo, and folksinger Ted Browne. Miss Remes is
an alumnus of the Frisco boite and
the Blue Angel, N.Y., while the
Krals also played the latter, spot.

Club is a smallseater, with performer's fitting in perfectly with
the intime atmosphere. Miss
Remes, a very funny gal, has some
sharp special material to show off
her talent. Employing an offbeat
approach, her delivery is loaded
with nuances and dramatic adeptness. Numbers rendered include
two written by her. "Me Too" and
"I Don't Want a "Thing From Anybody." Both are strong items. Her
takeoff on "My Bill," the tune
"Don't Be a Woman If You Can'
and a blues offering also rate high.

The Krals, with distaffer vocalling and spouse at the Steinway
offer, a refreshing stint, duo blending and spouse at the Steinway
offer, a refreshing stint, duo blending and spouse at the Steinway
offer, a refreshing stint, duo blending and spouse at the Steinway
offer, a refreshing stint, duo blending and spouse at the Steinway
offer, a refreshing stint, duo blending and spouse at the Steinway
offer, a refreshing stint, duo blending and spouse at the Steinway
offer, a refreshing stint, duo blending excellently. Miss Cain gives
quality piping to such numbers as
"I'm Forever Blowing Bubbles,"
"Glasses smooth keyboard maneuvering, Kral also Joins his wife on a
few choruses, An original by Kral"Glasses in" Ashes n" Bottles "I'

Cans," is neatly handled by both.

Couple, combine charm and talent
for sock results.

### Latin Quarter, N.Y. (FOLLOWUP)

The Latin Quarter, following the exit of Mae West after six weeks of overflow business, has apparently settled down to normal business, which for this time of year, or for that matter, any time of year, is very good at this spot. The new display has as its toppers Pete Marshall & Tommy Farrell, Holger & Dolores and Toba Stevens (latter two New Acts).

It's recalled that March 19

two New Acts).

It's recalled that Marshall, who used to be teamed with Tommy Noonan, is no stranger to this room. With his former mate he played a long term at this stand, having come in at a point when the tandem was just starting to find itself, and by the end of the term, had emerged as a pair of excellent performers. The present pairing, with Farrell comes into the Latin Quarter at a comparable period in their careers. They have their bearings, know what they are doing and get a consistent quota of laughs. of laughs.

doing and get a consistent quota of laughs.

A stand of my proportion at this spot will iron out whatever rough stoots remain, and they'll be hitting laughs with clocklike precision. Some of their present bits are familiar, such as the rural radio show, but they've collected a lot of new material which reaps big rewards. Incidentally. Marshall's former partner, who has been a film comic, essays a nitery comeback with a new mate today (Wed.) at the Mocambo, Hollywood, in. Princess Pocahontas Crowfoot, who happens to be his wife.

Of the continuing acts. The Seven Ashtons still provide the fastest act in show business. Their risley work is filled with amazing balances, transfers and speed that dazv'e the viewer.

The Debonairs conti spoof of the machine age with an intelligent, tunny satire of a ballet mechanique. Production is added by Ralph Young, who does the vocals well, and the dancing of Piroska and Jet Sharon. Per usual, Art Waner cuts, a good show, with Buddy Harlowe providing the relief.

Lobby Club, Juarez
Juarez, Nov. 30.
Lobby Whirlwinds (2), Angelo
Martinez, Chavela & Antonio, Nina
Grey, Pancho Orch; no minimum.

Long a Juarez reliable for topnotch food and entertainment, the
Lobby Club's current four-act floor
show doesn't measure up to past
standards, though still providing
one of the border city's best combination cards.

Fresh from a good run on the
Coast, the Whirlwinds are a young,
fresh-looking rollerskate team.

(Continued on page 64)

(Continued on page 64)

### Miss NAOMI **STEVENS** "Chants With a Chuckle"

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"Terry Haven is a hoydenish cutup who's got the spice and vinegar of a Botty Hutton and a crackpot charm that's entirely her own. The signs are that she can go along way along the TV and nitery

VARIETY

# TERRY HAVEN

ERNIE HELD

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Direction MCA

### PARAMOUNT THEATRE

TIMES SQUARE NEW YORK 36, N. Y.

LOngacre 3-1100

ROBERT K. SHAPIRO Managing Director

November 30th, 1954

Jackie Gleason, Paramount Theatre, Times Square, New York City,

Dear Jackie:

As we go into the last day of your appearance here on the stage of the Paramount Theatre I feel a great urge to tell you just how wonderful these last two weeks have been.

From the very start of our negotiations it has been of great pleasure working with as fine a person and performer as you are.

Your personal cooperation and affability plus the wholehearted, warm support of those in your organization, notably Bullets Durgom, Jack Philbin and Jack Hurdle, has really been terrific. No one could ask for more.

Your boundless energy in doing six shows a day in addition to your regular weekly television show with its many rehearsals, has been a revelation to all of us have worked with you here at the Paramount.

Leonard Goldenson, Ed Hyman and Harry Levine have asked to join with me in this thanks for a job well done.

Most sincerely yours,

Bak

Robert K. Shapiro

P.S.—Please convey our thanks to Art Carney, Audrey Meadows and the rest of your great cast who were with you in establishing our new all-time Thanks-giving Day record gross.

# **Night Club Reviews**

Perfor ing their highlinks to rapid Latin rhythms, the twosome show an almost unlimited bag of acrobatic tricks but their rollerterps still require considerable brushing up. Sultry, dark-haired femme half of team is refreshing addition to any show.

brushing up. Sultry, dark-haired femme half of team is refreshing addition to any show.

A highly-skilled Latin guitarist, Angelo Martinez, almost an institution in Juarez night life. Though his sensitive rendition of Mexican love songs rarely bring down the house and are strictly not for the tourist trade, his fast-moving medley of Mexican favorites—"Guadalajara," "Ceilito Nino" and "Mexican Hat Dance"—draw appreciative hand-clapping and audience particupation. An experienced showman, Martinez finales with an American medley which, in other hands, would be trite. But with his clever use of rhythm and beat, he transforms the unit, from "Anchors Aweigh" to "Worki" On the Railroad, "into a jolly, foot-stomping number.

New Yorker Nina Grey offers little as a humorous mistress of ceremonies. Her very loud, brassy renditions of old standbys like "I Get A Kick Out of Champagne" should be done without the mike.

Highpoint of the show is the authentic Mexican folk dancing of Chavela & Antonio, in complete native regalia. A charming, talented couple, their staccato terping brings heavy applause.

Pancho's orch offers a solid beat, tasteful renditions and pleasing change-of-pace. Naturally, strong on Latin beats, group is firstrate with American foxtrot tunes too.

There's continuous dance music be-tween shows from 7:30 p.m. Reminiscent of Bessie Smith is

Reminiscent of Bessie Smith is the buxom sepi ivory-pusher, Gladice Cooper, in the Loby lounge. Miss Cooper's keyboard talent can, and often does, outdraw the revue on the main floor.

Lobby dinner prices, though up a bit, are still among the most reasonable in Juarez, considering the floorshow is part of the package. With flawless service, a five-course filet mignon dinner runs \$2.25 and mixed drinks are in the neighborhood of 50c. hood of 50c.

Monteleone Hotel, N. O.

New Orleans, Nov. 29.
Annette Warren, Danny Deane.
Orch (5); \$2 minimum.

Orch (5); \$2 minimum.

Annette Warren, brunet thrush, held firstnighters securely with her smooth singing style. Gal has looks stage personality and a surprising-ly warm voice that moves from big and deep to sweet. Repertoire for the two-wecker includes old faves, ballads; novelties and special material, which were enthusiastically received at show caught.

She scores solidly with such tunes as "Tenderly," a medley consisting of "Shall We Dance," "Getting To Know You" and "Hello Young Lovers," and the old Bert Williams favorite, "Pray For The Lights To Go Out."

Danny Deane and combo back up warbler nicely and share evening's honors with some musical contributions of their own, including a novelty tune on mispronunciation of "New Orleans" by tourists.

Liuz.

"A NEW FASHION"

In Musical Comedy and Dancing

# **Ernie Richman Mannequins**



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ersonal Management: BUDDY ALLEN Eldorado 5-2230. New York

Chicago, Nov. 21.

Treniers (7): Taylor Maids
(3), George Tayos: Dancers
(4), Brian Farrion Orch; \$1.50
cover, \$3.75 minimum.

(4), Brian Farinon Orch; \$1.50 cover, \$3.75 minimum.

Headlining the rowdy Treniers in a room that normally deals in sugar and schmaltz is another inspiration of boniface Dave Halper, who twice this year has plucked attractions from the jazzy Blue Note register. The other was Nat (King) Cole—and he made Chez Paree boxoffice. history some months back. The Treniers make history of another sort; the likes of them has never been conceived for this stage before. But it all fits with the management's overtures of late to attract a more general audience than it has been getting. Watching these seven youths perform is like watching a multiring circus, and it's impossible not to pay attention, Group cuts loose with everything forte and mobile in its 40-minute stint, shouting, singing, stomping, jabbering, comedizing and blasting instruments till the rafters shake.

By the third number, "Hadacol," the madcaps have the usually decorous Lake Shore Drive squares diggin! their beat. It's surprising but the over-40 matrons actually do get with the rock and roll to the extent of gyrating in their seats and fingersnapping the rhythms. Treniers are a cinch to do good biz in their fortnighter. Taylor Maids, an attractive threesome of champagne blondes, have what it takes in smooth blending, verve and stagecraft to sell a song. Gals unspool a good balance of six numbers and satisfy equally on uptunes, ballads and novelties. There's more than a numerical resemblance to the McGuire dientifies like "Muskrat Ramble" and "Goodnight Sweetheart." They're solid prospects, though, as their versions of "From This Moment On" and "Nu Nu Nu" attest.

George Tapps and his four assistant terpers shape as one of

This Moment On" and "Nu Nu Nu" attest.

George Tapps and his four assistant terpers shape as one of the top production ensembles currently on the boards. Tapps' routines are varied, imaginative and colorful and make for a sock eye-opener on this bill. Two guys and two carrot-top gals frame Tapps in a lighthearted blues opener, a more severe "La Valse," and an intense version of "Bolero" done is x episodes. Costuming is choice and the group draws the big mitt for every effort.

Brian Farnon orch showbacks and plays the dance sets with customary facility.

Les.

May Fair Hotel, London
London, Nov. 26.
Mildred Joanne Smith, Sonneli
Orch; \$4.25 minimum.

After a gap of some four-and-a-half years, the May Fair Hotel has reverted to cabaret. Hostelry, which is the London flagship of the Gordon Hotels group, recently came under control of Leonard P. Jackson who, during his association with the Bagatelle Restaurant, booked many topline American and British artists, including Sophie Tucker, Isabel Bigley, Hermione Gingold, etc.

Gingold, etc.

Original intent was to stage a midnight fronc and Carl Hyson was signed to direct, but conversion costs, linked with license requirements, made the venture financially impracticable. Hyson remains with the hotel in charge of presentations and responsible for talent booking.

Mildred Torone Smith was

and responsible for talent booking.
Mildred Joanne Smith, a sepia songstress who came to London in the spring to star in Cecil Landeau's revu , "Cockles and Champagne," has good looks, smart appearance and an intriguing style of vocalizing. These assets alone, however, aren't enough for this cabaret revival; the hotel needs a firstclass name to reestablish it as a major entertainment venture.

In a partially-filled room at

In a partially-filled room at opener, Miss Smith ran through her 20-minute stint. The resident Sonneli orch did an adequate backgrounding chore and catered for the dansapation sessions. Myro.

Thunderbird, Las Vegas

Annucrista, Las vegas, Las Vegas, Nov. 18.

Las Vegas, Nov. 18.

Lecuona Cuban Boys Orch (12), featuring Raul Martell, Nelle Castell; Stan Wilson, Marquez Sisters (3), Estrellita & Raul, Los Gatos Trio, Thunderbird Dancers (8); no cover or minimum.

A little Latin-American revue is on display for the next three stanzas, with little chance to stir a ripple in the lean off-season biz. Starred are the Lecuona Cuban Boys Orch. The show runs 75 mi utes and needs cutting to erase several lagging spots. A parade of

talent is or hand, some of it displayed in overlong spots, reducing the effectiveness and pacing.

The Lecuona Boys, featuring songsters Raul Martell and Nelle Castell, spotlight the mambo in their music. "Sibonet," "Bongo' and "April in Portugal" are socke and Afro-Cuban tempos tingle. Martell shows up best in "Granada," while Miss Castell proves to be a singing-dancing bombshell and intrigues with sexy routines. Stan Wilson, costarring with the orch, is an interesting folk and Calypso singer, the balladeer rendering a spirited spiritual in "Timber," and a rousing "If You Want to Be Married," The singer could dispense with a couple of other numbers without hurting the act.

The Three Marquez Sisters are lookers who belt Cuban ballads with gusto. Playing guitars handily, the femmes move well to a song and dance version of "Dance of the Penguin." The trio gets a big hand after "I Love Paris."

Estrellita & Raul please in flamenco dances, the staccato heelclicks and castanets emphasizing the "Bullfighter Fantasy" and "Peasant Jota." The youthful pair are excellent, but the program of four dances makes the turn too lengthy.

lengthy.

The Los Gatos Trio of accrocats are back to jive and stunt, swinging and swaying each other smoothly through the air. The balancing ability of the big understander makes the work of his slender partners look easy.

The Thunderbird Dancers are nicely costumed well-chore of

nicely costumed well-choreo "Taboo" and balloon numbers.

Bob.

Moulin Ronge, Paris

Leo Marjane, Craddocks (3), Les Mains Joly (4), Inda & Ani-bal Navarro, Trempo-Tempo, Chie-sos, All, Norman & Ladd (3), Myr & Myroska, French Cancan (8), Cover Girls (8), Sylvain David Orch (12), Charles Carlier Orch (9); \$1 cover, \$2 minim m.

This 1,800-seater goes on being a pop house here due to prices and backed vaude show, but cementing production terp numbers have

packed vaide show, but cementing production terp numbers have been around too many years and are beginning to look it. With Pierre-Louis Guerin getting controlling interest of the spot from Georges France, this segment will be dressed up by Rene Fraday and the regular policy of big name topliners every two weeks, with supporting vaude bill, will go on as before.

This round features the return of chantoosy Leo Marjane to the Paris scene after a four-year absence. Gallic belter depends on a finely controlled and timbred voice for effects, but remains primarily cold and direct in delivery. Throb and power of voice make her fine for the Gallic street and romantico ballads, and she scores in a medley of tunes she introed here years ago. It is easy to see why she is a disk fave.

Second are The Craddocks (3), who have achieved an act of slapstick purity and brilliance that they can keep doing until they collapse. Mayhem of their knockabouts and pratfalls make this barnlike structure ring with yocks. Trempo-Tempo (2) is a passable trampoline act, but bounds and comic aspects never hit the unusual. This is an okay filler. Inda & Anibal Navarro are Cuban terp duo who essay a pseudo primitive sex ritual that puts grinds and bumps to shame. All, Norman & Ladd (3) are a cornball English musical trio whose deadpan comedies score big here. They are under New Acts.

The Chiesas (3) are a group of jugglers who move fast but never pass the border into uniqueness. Good for that juggling fillin, but not toflight enough. Les Mains Joly (4) do their wk umbrella routine in which a series of umbrellas act out a drama of love and redemption moved by unseen lands. Charm and perfection rally in this to make this a sock entry. Myr & Myroska do a solid mind reading bit as male goes into the crowd and has femme, blindfolded, answering all questions from aud, and then picking out a table by describing a couple

### Shamrock, Houston

Houston, Nov. 25.
Carl Ravazza, Dick LaSalle's
Orch; \$2.50 cover.

Crooner Carl Ravazza opened the Shamrock Hotel's Shamrock Room to a small but spirited audience mostly composed of followers he won here on two previous appearances. He has a brand-new repertoire ready for his third time at bat, but the regulars badgered him continually for familiars like "Pancho," "Calypso Joe" and "It's The Same."

New numbers on the singer's

New numbers on the singer's format were "Carmen," a tangy lyric called "Begin the Begat," and "Over The Waves," the best of the night.

night.

Ravazza's excellent timing and deft showmanship keeps even the sometimes noisy Texas audiences at minimum upheaval, perhaps one of the reasons why he has performed a trick few other entertainers have achieved: won a third time at the Shamrock in less thantwo years, this time for a threeweek booking.

Dick LaSalle's orchestra offers competent backing for the show, and excellent dance music before and after.

Blinstrub's, Boston

Boston Nov. 15.
Patti Page: (4), Hibbard & Bird
with Esko LaRue, Smetonas (2),
Trizie, Johnson & Madill, Michael
Gaylord Orch (14), Lou Weir;
\$2.50 minimum.

\$2.50 minimum.

This is Patti Page's fourth annual visit to this mammoth bistro, and as on previous appearances, she's packing 'em in. The blonde thrush has slimmed down considerably since her initialer here, thereby losing that cornfed look, and her vocalizing, in the pop groove, is still top-bracket. As usual, she has a hit platter working. This time, it's "Mama Doll Song," with the customers not content until she warbles it. Warn and gracious, she scores from her walkon with an abundant potpourri of new and old songs, many of which have long been associated with her, all tied together with (Continued on page 66)

(Continued on page 66)

### COMEDY MATERIAL All Branches of Theatricals FUN-MASTER

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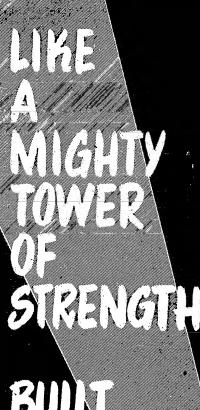


ARIETY (Nov. 24) "Maving exited the more than two years. In a 25 minute song resolution. Callowey leaves no doubt that he's a top performer. His sueve epperarence, polithed delivery and graceful galt add up to sock enterteinment."

Jess,

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Operators of La Martinque, N.Y., couldn't revive the glamor this spot possessed in a former era, when it was one of the name cafes in the area. Spot, after two months' operation, will run weekend shows only. Weekdays it will attempt to remain open with Pupi Campo's band.

Spot blamed its woes on the fact Spot blamed its wees on the fact that the talent agencies failed to help it by shuttling attractions in its direction. At the same time, the bonifaces declared that whatever acts were submitted to them, were at inflated prices. Booking of Cab Calloway on the last bill was an attempt to cash in on the jazz trade.

Nitery is fronted by Mike Rainey, who will host at Cafe Society Downtown, N. Y. Latter cafe is set to repoen as soon as alteracompleted. It was origtions are completed. It was originally slated for a September preem, but contractors failed to finish by that date. A new contrac-tor recently took over.

### TALENT AUDITIONS SET BY USO-CAMP SHOWS

USO-Camp Shows will hold mass talent and auditions in four cities starting tomorrow (Thurs.). Bert Wishnew, production manager, and Charles Burgess, music director, have, emplaned for Seattle to hold the first pages willier. have emplaned for Seattle to hold the first mass audition there. They'll follow on Dec. 7 at Dallas, go to New Qrleans the following day, and will close with a two-day stand in Miami Dec. 9 and 10. The auditions are being set up with the cooperation of the Ameri-can Guild of Variety Artists and the American Federation of Musi-cians, who will supply the halls.

clains, who will supply the fails. James Sauter, USO-Camp Shows prexy, and Lawrence Phillips, exec veepee, go out to the Coast next week to put the final okay on the holiday shows that will tour overseas bases.

### Jerry Lester Clicks With Aussie Patrons

With Aussie Patrons
Sydney, Nov. 23,
Yank comic Jerry Lester is
clicking with Aussie audiences
nicely after having taken about a
week to get a grip on the "Down
Under" idiom. Lester is expected to
stay at the Tivoli until Xmas, when
the management will bring in
French-type revue starring Jean
Sablon, after a season at the Melbourne Princess, where the show,
"La Vie Parisienne," opened Nov.
20.

David N. Martin, impresario of the Tivoli Circuit, due here from a talent-scouting trip to England, the Continent and U. S. early in

He's signed Winifred Atwell, Ja maican pianist, to open in Mel-bourne at the Tiv about Feb. 4.



THE

VILLAGE

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"20 Years Is A Long Time"

### Pitt Burley Going Rough: Casino Shutters Again

Pittsburgh, Nov. 30.

Pittsburgh, Nov. 30.
Casino, local burlesque house which reopened recently after a shutdown of nearly a year, is still finding the going pretty rough and has shuttered again—for a month this time, the management says. Theatre closed Thanksgiving Night (25) and said it would relight on Christmas Day.

That's the intention anyway, but the last time the Casino darkened, in February, they said the spot would swing back into action at Easter time. It didn't, however, and the shuttering extended over a period of nine months.

### PROSER'S 18-YR. LEASE FOR LA VIE EN SHELTON

Monte Proser's La Vie (he is dropping the "En Rose" from the title), will be housed in the Hotel Shelton, N. Y., under an 18-year lease which the hostelry's new management has consummated. The Shelton ownership changed hands in the midst of Proser's original negotiations, but the new control has gone even beyond the boniface's preliminary negotiations, because it will ballyhoo La Vie as part of the hotel's appeal to out-of-town guests.

Since Proser vacated his East

Since Proser vacated his East 54th St. (N. Y.) spot, because the Gilmore's Steakhouse ownership oath St. (N. Y.) spot, because the Gilmore's Steakhouse ownership wanted it for an "uptown" branch, the showman has been concentrating on his Bucks County Inn, adjoining the Playhouse in Doylestown, Pa., and clicking with his Polynesian food policy which will be transplanted to La Vie. Per usual, the spot will play names. Proser's showcasing of Lillian Roth last spring was largely instrumental for her signal "comeback."

### Cornell to Spearhead U. S. Scottish Vaude Trek

Glasgow, Nov. 30.

Don Cornell will spearhead the U. S. vaude trek to Scotland next spring. He's set for the Empire, leading vaudery, week of March 21. It will be his British bow. Disk singer will play vaude and concert dates in England from March to May.

Cornell's waxing of "Hold My and" from the film, "Susan Slept Cornell's waxing of "Hold My Hand" from the film, "Susan Slept Here." is currently topping the bestselling disk list here. It's ahead of Vera Lynn's "My Son, My Son," in second slotting, and Eddie Fish-er's "My Friend" in third position.

# Near Ill. Racetracks

St. Louis, Nov. 30.

St. Louis, Nov. 30.

John Connors and Gregory
Moore have relighted their Club
Prevue near the Fairmount Park
Jockey Club, across the Mississippi
from here, and the Illinois spot is
providing entertainment for guests
at hotels in downtown St. Louis
who are sans such amusement since
the Hotel Jefferson (Hilton) discontinued floorshows tinued floorshows.

Club Prevue dimmed its lights when running races started at the Fairmount and continued at Caho-Fairmount and continued at Caho-kia Downs, which inaugurated its activities when Fairmount closed. Races continued at Cahokia until mid-October. Each track has been okayed for a 60-day meet next year, with Fairmount opening and Caho-kia closing. It is likely that the Club Prevue will close during the racing session. racing session.

### 20th Anniversary Celebration

Sunday, December 5th

Present Show:

### ROBERT CLARY -**RUTH PRICE**

Coming-December 14th:

STAN FREEMAN SYLVIA SYMS

Clarence Williams Trio

### Vaude, Cafe Dates

VARIETY

New York

New York

Billy Daniels pacted for the
Casablanca, Miami Beach, Dec. 21

Janik & Arnaut down for an
April date at the Flamingo, Las
Vegas... Ryan & McDonald start
at the Ambassador, Los Angeles
today (Wed.) Carmen McRae
joins the show at the Rodeo Club,
Chicago, Dec. 8 Don Cornell
goes into the Monte Carlo, Palm
Beach, Feb. 8 Jackie Bright
starts, at Steuben's, Boston, Dec. 9
for tw weeks.

Chicago

Chicago
Frankie Rapp, Pearl Eddy and
Leslie & Whitehouse into relighted
Preview in Collinsville, Ill. Dec. 2
for two weeks . Ginny Scott
playing Park Lane, Denver, Nov.
27 through Dec. 15 . Kaye Ballard opening Muehlebach Hotel,
Kansas City, for two weeks beginning Dec. 17 . Bill Kenny, current at Vogue Terrace in McKeesport, signed to personal management as a single with Howard
Christensen . Taylor Four inked
for Eddys', Kapsas City, on Feb. 4
for fortnight, their first time out
of Denver.

### **10G SETTLEMENT FOR ESTHER'S RENO BOWOUT**

ESTHER'S RENO BOWOUT

Reno, Nov. 30.

Settlement between the Riverside Hotel, here, and Esther Williams was reached prior to the scheduled opening of the show last Thursday (25). Operator Mert Wertheimer shelled out \$9,000 pius \$1,000 attorney fees to Miss Williams and her husband, Ben Gage, who were to have appeared at that inn for two weeks.

Originally, Miss, Williams was booked for the date, but Wertheimer, getting an opportunity to bring in Lena Horne, made a second deal. He was unable to postpone the date of either performer, and would have had to play both on a single bill or pay Miss Williams her contracted salary for two weeks.

### Glaser, Coward Head For Coast Huddles

Joe Glasser, head of Associated Booking Corp., together with Noel Coward, take off for Hollywood today (Wed), to work out some film, tele and Las Vegas cafe deals. Coward arrived in the U. S. last Joe Glaser, head of Associated week. Glaser brought him the \$37,500 Vegas bid to London a fortnight ago.

### Heat's on Again Along Chi Strippers' Row

Chi Strippers' KOW
Chicago, Nov. 30.
Heat is on again along the stripper's row on South State St. here.
Police raided the State-Harrison
burley theatre last Sunday (28) and
arrested three peelers.
More than 200 patrons were
chased from the theatre and their
money refunded at the boxoffice.

### Saranac Lake

Saranac Lake

By Happy Benway
Saranac Lake- N. Y., Nov. 30,
Joe McCoy, manager of Loew's
Victoria, Brooklyn, registered in as
a new guest here; he was transfered from a Kings County Hospital, Brooklyn, to the Will Rogers
via ambulance. His wife Catherine
and his brother James accompanied him on the long auto trip.
Technicians from RCA and
other radio and tele companies
finally have made it possible for
the patients here to enjoy to programs mostly from one channel.
William Hartnett, staffer with
Famous Players Canadian Picture
circuit, took six months to definitlely beat the rap, rated an allclear to go home. His father,
Wm: Hartnett is business agent for
the Ottawa Canada LATSE local.
Camp Intermission flooded with
messages and cards of congratulations to Mrs. William "Mother"
Morris on her 81st birthday.
Grady Graham, the Abemale,
N. C. Drive-In manager, back at
the Will Rogers resuming the cure
after a 10-day furlough at home to
salute the arrival of a new baby
daughter.

daughter.
Write to those who are ill.

Molly O'Day, former head of the Molly O'Day Booking Agency in Oklahoma City, has joined the Chic Scoggin office. Dallas. She will specialize in club dates and convention shows.

# Night Club Reviews

Blinstrub's, Boston

Blinstrub's, Boston cordial chichat, resulting in a pleasant, satisfying sesh.

Surrounding lineup is exceptionally strong, even for this spot, which consistently books topnotch sight acts. Bilt tees off with Johnson & Madill, a couple of male terpsters, who give out with fast routines atop a couple of drums and whip through some very fancy stepping, winding with a series of backflips. The guys work hard and score handily. In the second slot, Trixie, a diminutive blonde, uncorks some nitty juggling, skips rope while bouncing a ball on her forehead, and displays socko adeptness at tossing and catching several strawhats, rubber balls and dinner plate-sized mats.

The Smetonas, a mixed duo, nab terrific reaction with a perch act, the gal performing tricks atop a pole balanced on her male partner's head. For a clincher, the pair does a head-to-head while climbing up and down a 20-foot ladder. In the warmup spot ahead of Miss Page, Esko LaRue, with Hibbard & Bird, garner yocks with a zany ballroom terp turn. LaRue, essaying the role of a tipsy ringsider, wanders onstage to interrupt the pair's dance routines. The guy does such a convincing job as a lush that it takes some time before the customers tumble to the gag. Michael Gaylord and his augmented crew cut a slick show with Miss Page's foursome sitting in during her stint. Lou Weir purveys rhythms via the Hammond organ between sets.

Sans Souci, Miami B'ch Miami Beach, Nov. 26. Arthur Blake, Ann Herman Dancers, Sacasas Orch; \$2.50 bev. minimum.

Back to play his semi-annual date in the Blue Sails Room, Arthur Blake comes up with a tightened, streamlined version of his series of lampoons on stage, screen and public figures. There's still enough material contained, however, for him to divide the carbon-capers into a three-night session with a few requested repeats.

carbon-capers into a three-night session with a few requested repeats.

Blake has discarded the backgroundscrim utilized heretofore, depending instead on sharply-timed lighting effects to help project the illusions he creates while essaying his satirizations on notables. What makes his staging highly effective is the manner in which he applies the persons paraded to characters out of history, and with it, purveying a smart assemblage of specially-written lines to bring out the satirical or dramatic values inherent in the portrayals. On for almost an hour, he winds into a begoff with his standard takeoff on Mrs. Roosevelt addressing a lecture group.

Ann Herman and her dancers tee off matters in zingy fashion with exhibitions of mambo and samba patterns.

Bellevue Casino, Mont'l Montreal, Nov. 19. Miller & Gibson, Lucienne & Ashour, Sons of Morocco (6), Roger Doucet, Nina & Valdez, Miller & Gibson, Lucienne & Ashour, Sous of Morocco (6), Roger Doucet, Nina & Valdez, Tadeo Gosden, Dorothy Moreau, Bill Degan, Casino Lovelies (10), Biz Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; staged and produced by Mme. Komarona music by George Ko Komarova, music by George Komaroff, \$1 admission.

Current layout at the Bellevue Casino is still another in a long list of socko offerings by boniface Harry Holmok and biz is steady with capacity houses on weekends. Outstanding in the present revue and new to Montrealers is the harping-hoofing duo of Olivette Miller and Bert Gibson. With the handsome Miss Miller at the harp, Gibson Mighlights all sequences with his socko terping. Act has polish and slickness combined with solid talent and this sepia duo

could've worked another five minutes, judging from reception on
night caught. Femme's costumes
are vivid and theatrical and her
fingering is out of the strumming
groove. Finale with male barbed
in wig and identical gown aping
femme's movements is the only
doubtful bit in the routine.

The six animated Sons of Morocco Impress with sheer volume
fand speed. All males and all about
if the same height, their rapid-fire
tumbling and general acrobatics
rake them a cinch in this room.
Lucienne & Ashour, old faves
around this saloon, still pick up
a fine reception for their Apache
sessions, which get rougher and
more legit looking with every visit.
Vocal corner with Roger Doucet
as headliner is adequate and tenor
is backed by the chirping of Tadea
a Gosden and Dorothy Moreau nicely. The ballroomology of Nina &
valdez continues to score as they
spark all the lavish production
mumbers. Bill Deegan, in the
form a good 60 minutes.

House orch is under the baton
of Bix Belair for all performances

House orch is under the baton of Bix Belair for all performances and he splits customer dansapation moments with the Clayton combo handily,

### Agencies Mull

There have been bids for pro-ducers such as Georgie Hale. In addition, the Vegas hoteliers

in addition, the Vegas hoteliers as well as the agencies are mulling such ideas as fashion shows. Oleg Cassinl has already been proposed to one spot to hold weekly couture sessions to entice femine trade and Hollywood lammisters.

Hollywood lammisters.

Of course, production shows aren't new in that area. Hotels there periodically play big units sans names, such as the "Latin Quarter Revue," and have gone in for a pair of British units. A couple of years ago they went in for tab musicals. Agency thinking isn't along these lines at the moment. Rather, they are seeking to concentrate on name producers and gimmicks outside of show business.

Hal Braudis, entertainment di-rector of the Thunderbird, has in-stalled a mambo layout. He's also planning ao one-week concert dur-ing Christmas week by the Winged Victory chorus.

Victory chorus.

One idea has been rejected—that of getting athletes of all kinds to give exhibitions there. The idea has worked out in the Catskill belt but, so far, isn't felt feasible for Vegas. In the Catskills, it's pointed out, the idea is not only to draw people, but to keep them interested in the various attractions. In Vegas, the attractions, whatever they be, are primarily to attract trade and keep the customers interested for short periods only. Then the idea is to whisk them off to the tables. Athletic demonstrations are much too long to meet the Vegas requirements.

WHEN IN BOSTON It's the

### **HOTEL AVERY** The Home of Show Folk

Avery & Washington Sts.

When in Buffalo Stop at the ROANOKE APARTMENT HOTEL

An Apartment for the price of a Room Complete Cooking Facilities

M. lenchner, Mgr., 206 So. Elmwood Av.

"that distinctive song duo"

# herb and betty warner

le ruban bleu

management: BERNIE ILSON

# **House Reviews**

Wednesday, December 1, 1954

Palace, N. Y.
Cathalos (2), Pat Hill & Larry
Delma, Wyse & Mann, Olga Simons, Estelle & Alphonso, Johnny
Morgan, Gautier's Tally-Ho (2);
"The Human Jungle" (AA)
viewed in Variety Sept. 15, '54.

The holiday bill at the Palace is well-designed to accommodate the kid trade that predominated at the and trade that predominated at the matiness until school resumed on Monday (29). This session is of eight-days duration, having started Thanksgiving Day (25), 'one day ahead of the normal Friday opening. It's a talent collection worthy of the extra running time, since comedy is its major commodity.

of the extra running time, since comedy is its major commodity. All the comedy is readily understood by the youngsters. Major item is Johnny Morgan, a vet at this house, who does a good bit of laughmaking with his reliables. His gab has been around perhaps longer than he has, but it's still serviceable and he makes out well. Ross Wyse & June Mann are also in a comedy vein. They do well with their antic acro and terps. One bit that they've been doing for years should have been left off the show, especially this week, in deference to the moppet trade. Other comedy note is injected by Pat Hill & Larry Delma, a pair of puppeters. Their humor isn't strong, but it's sufficient for the occasion. They should remember that there are sometimes adults in the house, Their opening bit is too sugary for grownups. They try to compensate by doing a strip. At show caught, the backstage crew ruined them completely by failing to light up the stage or giving them a spot-for their walkoff. Whatever hand they would have gotten was ruined completely.

Also for youngster consumption is Gautier's Tally-Ho, a combina-

nand they would have gotten was ruined completely.

Also for youngster consumption is Gautier's Tally-Ho, a combination of dogs, horses and monkeys that has done well before all audiences. They repeat their good brand of entertainment at this stand. Dance turn this week are Estelle & Alphonso, Latino terpers. Lad, for the greater part of the turn, accomps his partner on the conga and bongo drums for atmosphere and beat. The femme doesn't rate all this accompaniment, since there are long stretches of her routine that need some brightening. The heavy background seems to point up the lightweight numbers. However, she's fine at occasional acro work.

Under new acts are The Cathalos and Olga Simmons. Jo Lombardi batons sharply. Jose.

### Bobino, Paris

Line Renaud, Garcons De La Rue (3), Lane Bros. (2), The 3 Hakef, Tux, Mumford Puppets (2), Maurice Merane: Tres, Arroyo, 3 Andreu, Ker Ben Ly (2), Maurice Boulais Orch (9); Monique Leroy; top \$1.25.

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House goes on unearthing near offheat acts and headli ing toppers.

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House goes on unearthing near of the said shapes mainly as a good of the singer with not enough class of the said shapes mainly as a good cost singer with not enough class of the said shapes mainly as a good cost singer with not enough class of the said shapes mainly as a good cost singer with not enough class of the said shapes mainly as a good cost singer with not enough class of the said shapes mainly as a good cost of singer with not enough class of the said shapes and shapes mainly as a good cost of singer with not enough for increase and the said shapes and shapes and

utilizing only culinary objects. Cutlery and plates and saucers fill the bill with a good ending in puting a tray atop his head and adding a trio of saucers, cups, teapots and plates, and a pig's head topping it off. This is in for good applause.

ping it off. This is in for good applause.

Mumford Puppets (2) trot out a group of stringed performers which registers nicely. A bullfight, a Japanese beauty singing "Butterfly" and a red hot mama make these puppets a different entry appreciated by the crowd. The hot singer is put into the aud for a natural in effect. The Lane Bros. (2) a U. S. act formerly at the Lido, do their brilliant acro routine: Jumping rope lying on their backs and then with one on the other's back ends this in a gale of palming. New femcee, Monique Leroy, has the gams and gambits that make the crowd purr with her.

L'Olympia, Paris
Paris, Nov. 30.
Lionel Hámpton Orch (21),
Philippe Clay, Trio Florida, Line
Andres, Domenechs (2), Great
Felixio, Dick & Deck, Yvonne
Solal; \$1.25 top.

In the first appearance of a U.S. jazz orch at a pop music hall here, the Lionel Hampton orch (21) wows them. Filling the second half of the program the orch starts fine, but then has a few slow interludes, with a sudden upsurge of jazz beat and Hamp frenzy that has the aud clapping time, dancing in the aisles and keeping him on until after midnight. This is a phenom here, for most crowds leave to datch that last subway, but they missed wholesale on opening night. Olympia is definitely established

catch that last subway, but they missed wholesale on opening night. Olympia is definitely established as the young house here and the Hampton success will probably open the way for U.S. jazz outfits into the pop field without being restricted to the one-night concert routine. Band rocks with all the standards in the book. When they come out with "Flying Home" in their "meet the aud" bit, it's pandemonium. Singers Beatrice Reading, Sonny Parker and Al Taylor also score, but it's the indefatigable Hamp who's the star of this rumpus.

Surrounding show is good but repeat acts again behouve a need for roaming and booking of new funusual acts. Second lead belongs to Philippe Clay, one of the top offbeat singers here today. Lanky, craggy youth delivers a solid songalog of the unusual, interpretative rep and has all the attributes of a topliner with distinctive voice, unusual body and terp prowess and solid backing. He is in for big palms and shapes ready for an assault on the U.S. Gallic singer route.

Another singer; Line Andres, is also on the bill. Girl has fine plas-

Line Renaud, Garcons De La Rue (3), Lane Bros. (2), The 3 Hakef, Tux, Mumford Puppets (2), Marvice Merane: Tree, Arroyo, 3 Andreu, Ker Ben Ly (2), Maurice Boulais Orch (9); Monique Leroy; top \$1.25.

House goes on unearthing neat offbeat acts and headli ing toppers to make this new show a high-calibred offering. Line Renaud, in her, first music hall apearance arter. her success at the Moulin-Rouge nitery and her stinting with Bob Hope, emerges as one of the surest song talents here. Her dynamism, control, song rep and thesp underlining make hers a completely satisfying act. Taking the whole second half of this program, she rates as a star.

Other song aspects have Maurice Merane, Los Tres Arroyo, & Mexican trlo, and Garcons De La Rue (3). Merane is a personable young man doing a series of self-cleffed funes. Though essaying the pleasant and poetic, he never achieves the complete individuality needed for this and remains an eneaging filler. He still lacks the distinctiveness and depth for the biginer. Songs are simple in melodics and not lingering or catchy, Mex trio is a refreshing bit with the trilling, shouting and bombast seeping into the house for good audience reaction. Garcons De La Rue are still and excellent mime-song act with their street apparel of bowlers and hasque shirts a good backing for the salt in the still incomplete individuality needed to the salt of the proportions but emerges more tice proportions but emerges more the under of the most from her lyre with a pseudo dramatico rep she discontine the most from her lyre with a pseudo dramatico rep she discontine the most from her lyre with a pseudo dramatico rep she discontine the most from her lyre with a pseudo dramatico rep she discontine the most from her lyre with a pseudo dramatico rep she discontine the most from her lyre with a pseudo dramatico rep she discontine the most from her lyre with a pseudo dramatico rep she discontine the most from her lyre with a pseudo dramatico rep she discontine the most from her lyre with a pseudo dramatic

Roma, Santiago Atoma, Santiago
Santiago, Chife, Nov. 20.
Antonita Colome, Alonso Trio,
Chita Morales, Georges Dancers,
Yolanda Montes (Tongolele),
Dalva de Oliveira, Roberto Inglez,
Maria Godoy, Kika, Orlando Castillo, Pancho Huerta, Manuel Contardo Orch. tardo Orch.

Buddy Day and Gustavo Campana had the Roma for a few months but their revue didn't click and they bowed out, to be succeeded by the Ra-Ta-Plan Co. set up by Florencio Contreras. New lineup is straight vaude, tagged. "Taxi to the Roma."

Chances of this enterprise succeeding are good if customers will cross the tracks to ogle the top acts in Santiago today. It's a problem to get audiences who've been used to seeking their amusement in showcases north of the Alameda to change their habits and trek three blocks south of Santiago's main stem.

Promoters have snagged such proven nitery draws as Yolanda Montes (Tongolele) and Roberto Inglez, British pianist and orch leader, to head the bill, Georges Dancers, a troupe of young, good-looking terpers, female and male, liven up proceedings with their routines and colorful costuming, but group needs a healthy round of contracts to smooth out their numbers. Comedy blackouts handled by Chito Morales, Orlando Castillo, Maria Godoy, Pancho-Huerta and Kika are based on weak material and few get boffs except the takeoff on the current Folies Bergere flareup between the Folies' star, Xenia Monty, and Julian Borkon, Folies' manager. Alonso Trio score with their Spanish terping of De Falla's Fire Dance and earn a big hand.

Orch in general is weak until Roberto Inglez, who disbanded his local band flare for a hot beat. Inglez is popular in these parts through his recordings and boite work. He's tops at the keys. He and Dalia de Oliveira, Brazilian chanteuse, attempt to get acommunity warble with "Volta para o Estorii" ("Return to Estorii"), a new pop number locally. La Oliveira, decked out in clinging bareshouldered white evening gown, walks through the audience with a mike and garners laughs from her efforts to get men to sing.

Antonita Colome, Spanish actress, does a typical Espanol routine of flamenco chanting and castanets. She's a locker and comes off well. Tongolele, who is also appearing at a local night club, closes the bill with her deadpan shake-and-shiver routine. She's huge draw.

draw.

In general, staging leaves much to be desired and a good m.c. could make it a lot more presentable and step up the pace.

Eade.

Empire, Edinburgh
Edinburgh, Nov. 25.
Jimmy Young (with Jack Martin at piano), Jimmy James & Co. (2), Radio Revellers (4), Margo Henderson & Sam Kemp, Bob & Marion Konyot, Raf & Julian, McAndrews & Mills, Gordon L. Rolfe Orch.

**New Acts** 

HOLGER & DOLORES

HOLGER & DOLORES
Dance

8 Mins.
Latin Quarter, N.Y.

Holger & Dolores, a European import, have a flashy and precise dance act that provides a continual aura of excitement. The duo are more skilled at acrobatics than at terping, but possess enough savvy at the latter to provide fairly entertaining interludes between the trick holds and wild leaps.

Male is a big, Nordic-looking chap who seems to bave enough strength to give stability to his holds. On one of them, he balances his partner with one hand on her head. In this position, the femme takes off on a leap whichwinds up in a split. They do some trick twists which are made possible by the apparently prodigious strength of the blonde behemoth. Miss Dolores is also on the tall side and h sufficient grace and litheness to take the king-sized leaps in a manner that makes it look easy. It's an arduous turn, but none the less exciting and worthy of all sight situations.

less exciting and worthy of all sight situations.

MAGIC VIOLINS
Instrumental 23 Mins.
Pacifico, Santiago, Chile
Combo of seven violinists and pianist headed by David Sailon, described by batonist as "each an artist and each a soloist," pleases in smart presentation of classical music. Group consists of naturalized Argentines who se original nationalities include a Pole, Greek, Hungarian, Czech, etc.
Sailon announces the numbers which could be pepped up and some of stiffness removed by more solo work on part of individual members. The brigade is decked out in full dress with fiddlers wearing black masks. Full advantage of lighting effects could vitalize presentation but apparently theater, a new house, isn't prepared for stage acts. But as it is, the performers look good and draw generous applause.

Act is doubling in radio appearances and is being offered to night clubs.

Eddie.

clubs. Eadie.

ALL, NORMAND & LADD
Comic, instrumental
15 Mins.
Moulin Rouge, Paris
Though as old as music hall itself in their comedy and routining, this act bears cataloging under New Acts due to its solid yock content. Deadpan trio essays a recital with guitar, bass fiddle and violin. Bored-looking English gentleman type, a waiffike bass player and a longhaired fiddler soon break up the aud. Fingers get caught in instruments, they gouge each other and destroy clothing, and in general create a lot of laughs in these tried slapstick measures by fine timing and control.

Fey and knockabout antics might be a nice entry for spotting in U. S. vaude or tv aspects, with its surefire low comedy still a staple.

Mosk.

OLGA SIMMONS

TOBA STEVENS

TOBA STEVENS
Songs
8 Mins.
Latin Quarter, N.Y.
Toba Stevens is a well-groomed looker with a strong coloratura voice. Tunes include "Lover," a French medley, and the "Laughing Song" from "Die Fledermaus." In each, she has ample opportunity to let out with copious amounts of trills and cadenzas. Some of them, however, are of uneven quality.
Miss Stevens, at times, gives the impression that she's losing a lot of inherent color in order to achieve volume. More control on the decibels would result in a greater ease of presentation and more intimacy. But despite these lapses, there's a lot of basic merit in this singer and she can make good in many class situations.

Jose,

THE CATHALOS (2)
Acrobatic

9 Mins.

Palace, N.Y.

The Cathalos (2), man-and-woman acrobats, seem capable of hitting a good stride in most situations: where muscle work is required. They are a good warmupair in vaude, and in outdoor situations can hold their own on most sections of a bill.

It's an expertly prepared act, both are skilled workers. The femme, in addition to balancing herself on precarious perches and doing a neck-swivel on a high pole borne by her partner; is good at some elementary dance steps which help divert attention from her partner while he's preparing the equipment, and in addition, does a few somersaults.

Femme balances herself ahoner partner while he's perched on a ball and goes over a teeterboard. Major trick is a pinwheel bit on an elaborate perch placed atop her partner's shoulders. Off to hot mitts.

THE 3 HAKEF

THE 3 HAKEF
Acro
10 Mins.
Bobino. Paris
Fancy footwork is the mainstay
of this act. Elder backs to table
and handles two youngsters with
his feet, He tosses them about,
puts them into rapid spins and
creates a graceful, fast-moving
pattern in this whirling dervish
affair. Youngsters are well balanced and agile as they soar at the
footpoints, and a double somersualt ends this on a solid note.
This looks fine for that acro spot
in any U. S. house or. nitcry spots
and a good possibility for tv showing.

Mosk.

ing. Mosk.

KER BEN LY (2):
Acro
10 Mins.
Bobino, Paris
Male member of duo goes up a ladder and balances atop it with deft movements. He plays a trombone and then femme shinnies up to take her place on his shoulders as they play a guitar duet together. Then she does some fancy contorting while all the time duo is atop this unleaning ladder.
Unusual act looks like a natural for offbeat slotting for U. S. niteries, vauderies or tv. Wellpaced and flippant, this is a fine act.

act. Mosk.

BOB & MARION KONYOT

Comedy Dance

12 Mins.

Empire, Edinburgh

This male-and-femme twosome
offers some fairly amusing knockabout comedy that still needs to
be sharpened for the U. S. market.
He's in guise of a painter, wearing an artist's beret and handling
a palette, and distaffer makes dancing entrance as his model, posing
in graceful terping that soon
switches to comedy.

Duo engages in a series of pleasing, comic fails. They wind effectively with leaps over each otherand brisk somersaulting across
stage.

Gord.

TED BROWNE
Folk-Calypso Songs
15 Mins.
Purple Onion, N.Y.
Patterned along routine lines, folk-calypso balladeering by Ted
Browne is okay and nicely grooved for such intime spots as the Purple Onion, formerly the Playgeor's Club on 51st St. and 6th Ave. As is usual with this type of an act, Negro singer is decked out in pants and shirt and accompanies himself on the guitar. Songalog is pleasant although lacking in sock values.
Repertoire includes "Egg and Repertoire includes "Egg and Repertoire includes" "Sea", "Matilda," "Man Smart, Woman Smarter" and "Fair Thee Well."

Jess.

MATA ANGELO
Songs

A tall sepla dancer, appearing here with the "Porgy And Bess" of the same in the season of the obvious fine body distributes. Her candor and audience appeal is evidenced in her ad libs and fractured French translations of her songs.

# VARIETY BILLS

WEEK OF DECEMBER 1

Numerals in connection with bills below indicate opening day of show whether full or split week

ndent; (L) Losw; ( ) Moss; Tivoli; (W) Warner Paramounts (R) RKO: ( ) Stolls ( ) Tivolis

NEW YORK CITY Music Hall (I) 2 Jacqueline Langee Jacqueline Lange Edward Ruhl Les Marcellis Gloria Ware Chet Clark Rocketles Corps de Ballet Sym Orc

# Palace ( Regals Texans Watson Sis Mambo Aces Pltchmen R Romaine & Claire Lew Parker I to fill AUSTRALIA

MELBOURNE Princess (T)
Jean: Sabion
Chris Cross.
Guss Brox & Myrna
Ron Parry
3 Hellos 3 Hellos Irving & Girdwood Eddie Lynn Dale Gower Show Girls Dancing Boys

Tivol! ( Vaughn
Wargaret Brown
Julian Somers
Nina Cooke
Eddi Edwards
Davi Eadle
John Buthal
Lloyd Martin
Vocal Octette

Male Dancers

PERTH
His Majesiys (T) 29
Michael Bedipa
Michael Bedipa
Michael Bedipa
Buck & Chic
Dagenham G Pipers
O'Hagam & H Stead
Z Myrous
Max Blake
Irene Bevans
Ballet Girey
Tivoli (T) 27
Jerry Lestad
Herry Jacobson
2 Acide & Latin
G Dawn & T Cleary
Singers
Ballet Girls

To Dancing Boys
Ballet Girls

Accordionaires
Al Shaw
LEEDS
Empire (M)
Josef Locke
Kazan & Katz
Rolf Hansen
N & N Grant
Dave King
2 Maxwells
Jose King

& King & Sherry MANCHESTER Ippodrome (\$) 29 ony Brent Morgan Coddie Arnold & P Kaye

MEWEL (M) 2: Empire (M) 2: Anne Shelton K Sis & Eddie Radio Revellers Cardew Robinson

# BRITAIN Palace Jimmy Mac Ragoldl Bros Jan Harding Miss Blandish J Raymond Girls Burke & Kovac Accordionaires Al Shaw

ASTON

B & A Pearson

2 Nadias

Cal McCord

Marvi Sis

Billy Natchett

Lucille Gaye

Hengler Bros

Hippodreme (M)

David Whifield

Jack, Jackson

Terry Scott

8 Rubies

8 Rubies

erry Scott
Rubics
orrae Desmond
Arnley & Gloria

nley sons LACKPOOL Gerry Brereton Harry Balley Robert Harbin M Henderson Co Billy Scott Nordick

Total
G Morse.
Eddle Arnota
S & P Kave
Brian Andro
Trinidad Steel
Rusty
Bobby Collins
NEWCASTLE
Supplie (M) 29
Shelton Billy Scott
Nordics
Williams & Shand
BOSCOMBE
Hippodrome (I) 29
Sonny Roy
Ginger Chilton
G & B JOY
Hippodrome (M) 29
Frankie Vaughn
Tonnmy Cooper
Gold & Cordel

Gold & Cordell Kelroys Jimmy Wheeler Kendor Bros Harold Berens Joan & Ernest Billy Baxter Hippodrome ( Guy Mitchell Vera Cody Flylda Baker Walter Niblo 2 Anvings Bile 29 wings Ron & Rita BRIXTON npress (I) 29

Empress (I) Lita Roza Freddic Sales reduce Sales argie 5 rthur Haynes Lingana & Diane irdonis otter & Carole Roberts 3

CHISWICK Empire (S) 29 Billy Cotton Bd Kreese & Stephens Bill Waddington Eddle Gordon & N Austral Ken & Alexis

EAST HAM Metropolitan (I) 29 Issy Bonn Merropoinan (f)
Issy Bonn
Penny Nicholis
Peter Cavanagh
Eddie Vitch
Copa Cousins
Manning & Lee
Lorraine
Noberti
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INSBURY PARK
Empire (M) 29
ay Ellington 4
ex & Bessie
larvels

es Marthys
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GLASGOW

GLASGOW

GLASGOW Empire (M) 29 Oliver Traversos on Palme Campb

Helena Bliss Bob Downey Harold Fonville Hazel Webster

Irwin Corey Dorothy Louden

Melita Marshall Izen Two Guitara Kostya Poliansky Misha Usdanoff Lubov Hamshay Allya Uno

"Bon Voyage"
Paul Gray
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary

Tommy Wander Margaret Banks Rosemary O'Reilly Carl Conway Betty Colby Ann Andrew Bank Carroll Danny Carroll Danny Carroll Don Dellair Jim Sisco Salvatore Gloe Ore Panchito Orc Vienness Lanten Helene Ainee Dolgres Perry Bela Bizony

Helene Almce Dolores Perry Bela Bizony Ernest Schoen Paul Mann

Ernest Schoen
Paul Mann
Charles Albert
Village Barn
Hal Graham
Senna & Gyle
Jack Wallace
Givens & Ferris
Mary Ellen Trio
Larry McMahan
Plute Pete
Waldorf-Astorie
Patachou

Ace Harris Dick Marx Johnny Frigo

Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns

Polo
Perky Twins
Jimmy Caesar
Elleen Carroll
Ray McIntosh
B Dears & Dos

Harol Webster
Belmont Plaza
Joan Bishop
Al Castellano
Jöhn Barney
Hotel Ambassader
Quintero Orc
Sarkozi Orchettilo
Capetillo
Capetillo
Carlos Montova
Stanley Melba Orc
Hotel Plaza
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Carlos Montova
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Stantey Meiba Ore
Any Thompson
Paul Methuen
Ted Straeter Ore
Morel Pk Sheraton
Hotel Pk Sheraton
Eddie Layton
Hotel Rossevelt
Guy Lombardo Ore
Hotel St Regis
Mit Shaw Montel
Mit Shaw Montel
Hotel Statier
Hotel Statier

Ray Barl
Hotel Statier,
S Finegan Ore
Hotel Taff
Vincent Loper Ore
Latin Quarter,
Marshall & Farrell
Holger & Dolores
Ashtons
Debonans
Debonans
Raiph Young
Piroska
Art Wes

Piroska
Art Waner Ore
B Harlowe Ore
Le Ruban Bleu
Julius Monk
Norman Paris

# Waldorf-Asyon Patachou Nat Brandwynne Mischa Borr Village Vanguar Robert Clary Ruth Price C Williams Trio CHICAGO

Black Orchid
Harvey Stone
Janet Brace
Terry Haven
Rudy Kerpays Duo
"Callybas Pestival"
Dulybas Pestival
Trinidad Joe
Calvin Harigan
Victor, Manuel
Dulacy San Juan
Blue Note
Blue Note All Stars
Johnny Hodges Ore
Trenties
Trenties
Trenties
Transa

Cher Parce
Treniers
Georgie Tapps
Taylor Malds
Brian Farnon Orc
Cloister Inn
Dinah Kaye
Ralph Sharon Treni

# Palmer House Hidegarde & Jack Whiting Howard Senton Gene Bone Robert Norris Empire Eight Charlie Fisk Orc LOS ANGELES

Radio Revelicrs
Cardew Robinson
Stylons
Cardew Robinson
Stylons
Henderson
Konyots
Gordon & Colville
NORTHAMPTON
New (1) 29
Physical Revenue
Ph LOS ANGELES

Ambassador Hotel
Joyce Bryant
Ryant & McDonald
Harry James Ore
Band Box
Billy Gray
Leo Diamond
Devocthy Chains
Let Diamond
Bar of Music
Diodles & Skeeter
Diodles & Skeeter
Diodles & Skeeter
C Callinicos
Eddie Oliver Orc
Bilmore Hotel
Tippy & Cobinent
Tippy & Cobine

# MIAMI-MIAMI BEACH AMI BEACH Peter Mack Sandra Barton B Spully B Spully Sam Bari Harry Rogers Orc Bobble Lohnotel Beatled Hotel Beatl

Clover Crub

Terry Cantor
Ken Barnes & J
Noble & Denester
Joy Harris
Janette Fox
Lake & Rolls
Nudes Nudes
SWANSEA
Empire (M) 29
Dorothy Squires
Kay & Katrina
Hal Monty
Pat Hatton &
Radio Ramblers Hat Hatton, Radio Ramblers 2 Mazurs 2 Mazurs 12 Mazurs 1

Sam Linfield
Curzon 3
Billy Russell
YORK
Empire (I)
Ken Platt
Miles Twins
Les Bryant
George & Lydia
Scott & Foster
Cox Twins

# Flamingo 3 Ritz Bros Silver Silper Sally Rand Buddy Baer Kalantan Ilank He LAS VEGAS, NEVADA

### Cabaret Bills NEW YORK CITY

Bon Solt
Tony & Eddie
Marion Colby
Jimmy Daniels
Three Flames
Blue Angel
Dwight Fiske
Mort Sahi
Susan Johnson
Geo Lafaye
Bart Howard
Jimmy Lyons T.

Copacibana
Kean Sis
Myron Cohen
Lancers
Bob Sweeney
Peter Coniow
All Durse Cone
W Durse Cone
Frank Marti Ore
Gale's
Alan Gale
Jackie Hellet
Warner & McGuire
Teddy King Ore
No. 1 Fifth Ave

Fred Thompson
Five O'Clock
Bell Barth
Hal Winters
Don Ostro Orc

Judy Foster
Joe Mooney
Three Peppers
Three Peppers
Juyne United Horse
Bobby Byron
Satin Dolls
Gracie Scott
Mikki Mars
Ray Sindino Trio
Bir of Music
Hall Forer
Beth ChallisHarvey Bell
Fred Thompson
Five O'Cleck

yücki Young Golden Nuget Gas Lights & Pink Tights Frank Sinatra Harmonica Rascals Clarke Bros El Renche Vegas Billy Daniels Minsky's Folles of 15 Tunderbir Buddy Baer Kalantan Ilank Henry Desert Inn L Walters' J. Q Rev Sahara Marlene Dictrich Last Prontier Ed Wynn Step Bros Dagenham Pipers' El Cortez Rowan & Martin 1955
Thunderbir
Ella Logan
Don Tannen
Catron Bros

### RENO

Mapes Skyroom
Buddy Lester
Continentals
D Arden Skylets
E Fitzpatrick Ore

Billy Falbo Riverside Lena Horne Bela Kremo

Starlets
Betty Joyce
B Clifford Ore

### HAVANA

Montmartre Novellos
Lago Sisters
Romero & Chicuelo
Salvador Levy
Nancy & Rolando
C Playa Orq
Fajardo Orq

Tex Mex
D'Ruff Quartet Tropicana Ballet S de Espana Orq A Romeu Orq S Suarez Orq

# Belgian Fair

continued from page 2 tries. Performance of each company will be accompanied by apparel and jewelry fashion shows, all with the accent on "elegance."

all with the accent on "elegance."
The baron reported tentative plans are being mapped to stage a film festival, an aquashow (there never has been one of the latter on the Continent) and a Cinerama exhibit.

exhibit.

A second hall will be given to the cinema, said de Fernig. All countries, including those in the Russian orbit, will receive bids to send entries in the festival but there has yet to be a decision on what type of prizes, if any, will be awarded. what type of the awarded.

there has yet to be a decision on what type of prizes, if any, will be awarded.

The Belgian stated he hopes to have a Cinerama pic exclusively lensed for the Fair and already has had "encouraging" talks with Lowell Thomas about making such a film. He said he promised government cooperation to Thomas in the latter's plan to shoot some material in the Belgian Congo for a current Cinerama production. Reason Brussels wants a specially produced subject in this process is that Paris, which is only 40 miles away, will have shown all the regular Cinerama releases.

First Postwar Fair
Brussels event is to be the first post-World War. II World's Fair and de Fernig hopes to develop the impact and scope of the one held in N. Y. in 1939 and 1940.

He expressed it this way: "In striving to truly represent the state of human knowledge and progress throughout the world, we have set ourselves an enormous, but, we are sure, gratifying task.

"In order to carry out this task, it may be said that we are mobilizing our entire country. This is a necessary mobilization. We are expecting approximately 120,000 visitors each day, and on some days many as 250,000. In the six months that the World's Fair will be open, from approximately April 15, 1958 until Oct. 15, 1958 between

months that the World's Fair Will be open, from approximately April 15, 1958 until Oct. 15, 1958, between 20,000,000 and 25,000,000 visitors are expected. These figures are based on attendance at the last World's Fairs held on the Continent."

Baron de Fernig said the Belgian Baron de Fernig said the Belgian government alone is putting up \$200,000,000 to cover costs, and added to this will be heavy sums invested by Belgian's private industry and foreign exhibitors. Fair grounds will cover about 450 acres, excluding another 120 acres for parking areas. All to be located four and a half miles from the centre of the city.

Iron Curtain nations are being invited because Belgium maintains diplomatic relations with them.

invited because Belgium maintains diplomatic relations with them. Further, there's a desire to follow the pattern of the N. Y. exposition at which Russia was among the major exhibitors.

Total of 56 countries and the Vatican have been asked to join in. The Papal State already has accepted, this to be the first such participation. Countries in addition to the U. S. which have accepted are the Netherlands, Luxembourg and Norway.

### "Voice" Hoopla Continued from page 2

of the programs beamed behind the

of the programs beamed behind the Iron and Bamboo Curtains. Operation has 14 studios here.

Thedore C. Streibert, director of USIA and former president of Mutual Network, will head up the opening ceremonies tomorrow and then will conduct the brass on a tour of the operation. Entire cost of the move from New York was \$2,600,000.

Popular tours are being planned through the "Voice" studios. "We want the people of America to see

through the "Voice" studios: "We want the people of America to see and hear for themselves exactly how we carry their message of peace and goodwill to less fortunate people imprisoned in the Soviet orbit," explained Jack R. Poppele, assistant director of USIA, who heads "Voice."

NO

New Golden
Day, Dawn & Duska State State Varia Trio
Dante Varia Trio
Will obsorne Ore

Vill Osborne Ore

# Disney's Reaffirmation of TV

another, he points out, the exhibitors never spend any money advertising or promoting his films, and as long as he's got to do the promotion, he feels he's got the right to go into tv as a logical development of his belief that the medium is good for motion pictures. Video is surefire as a promotion medium—"Ed. Sullivan proved that."

Proof of the pudding is always

motion medium—"Ed Sullivan proved that."

Proof of the pudding is always in the pocketbook, and Disney, who says of tv that "I wouldn't have gone into it if I didn't think it would help us in the long run," anticipates losing money on the tv series. In one particular instance, the three "Davy Crockett" pictures he's just wrapped up for Disneyland, he's taking a loss of \$500,000 which he hopes to make up in foreign sales of a feature combining the trio. Program price of "Disneyland" is \$65,000, which means that Disney was paid \$200,000 for the three "Ccockett" episodes. They cost him \$700,000 to shoot. He won't be able to estimate exactly how much of a loss he'll take for the first-year's production until it's all in the can, but he's mapped other new production that's bound to exceed the budget. He'll make some of the difference up in more inexpensive shows which utilize some of his difference up in more inexpensive shows which utilize some of his cut-down theatrical releases and in foreign sales of the made-for-ty pix, but just how much he'll sal-vage he doesn't know.

Point he makes, however, is that for him, television, while an ex-citing and stimulating medium, is still secondary to theatrical mostill secondary to theatrical motion picture production. Emphasizing that he's got five major productions slated for release within
the next 10 months, he reaffirms
his viewpoint that "what does business for us also does business for the exhibitor," that "Disney is in
business to do business and that
Disney Productions expects to
make money from motion pictures
and not from television.

Gets Sylvania Award

### Gets Sylvania Award

Currently in New York to accept a Sylvania Award for "Dispension pelyand" he's slated to return to the Coast to start production rolling on several new projects for the Show, among which is another who explored the Santa Fe trail. Unlike "Davy Crockett," this, along with another in the works on the exploits of the early Mississippi keelboater, Mike Fink, will be in two parts, which will mean a smaller expenditure and more ease in editing for foreign sales. "Williams" rolls in March, the Fink production schedule isn't set yet although a script has been written. Others in the works are "The Story of the Atom" and a spacetrip to the moon and Mars for "Tomorrowland" and excerpts from some 30 theatrical "True Life Adventures" now shooting in various parts of the globe.

Television production is inextricably tied to his theatrical features will provide a good part of the "Disneyland" content, not only old features but upcoming productions. Example is tonight's (Wed.) clips from the upcoming Cinema-Scope cartoon, "Lady and the Tramp," and next week's (8) "Operation Underseas," which shows how the Disney cameramen got their underwater shots for "20,000 Leagues Under the Sea," shot near Nassau in the Caribbean. Fuller use of some of his older films, like "Alice in Wonderland," which comprised the entire second show of the tv series, won't hurt their theatrical re-release chances, he believes, but will help by giving the audience a taste of the character and story treatment.

As for the Disneyland park outside Los Angeles, Disney sees it as not only an amusement park where people can see the "real thing" in the tv series. He expects to do a great deal of shooting there—the various sections of the park coincide with the phases of the tv show—and it's also anticipated that some ABC-TV live programming

another, he points out, the exhibitors never spend any money advertising or promoting his films, and as long as he's got to do the promotion, he feels he's got the promotion, he feels he's got the promotion of his helief that the

### **Arthur Murray Book**

Continued from page 2 =

over the years from the pre-World War I "lobster palaces" through the Roseland, hotcha, svelte ball-roomology, foxtrot, swing, Lindy-hop, strut, conga, rhumba, samba, mambo variations, not forgetting the imported-from-London Lambeth, Walk, the boomps-a-daisy, the imported-from-London Lambeth Walk, the boomps-a-daisy, shag, boogie-woogie, Argentine tango and all the other Latin-American importations and improvisations.

American importations and improvisations.

Interspliced is the story of the rise and decline of the band craze, and its influence on the nation's dancing styles, not to mention the reversal to form with the revival of the square dances.

It's fun reading, being an easy picture story, with well edited pix and captions, and a remarkable refresher course. One doesn't believe so much variation of the hoofing theme could hannen in so short a span. And with each new nuance, of course, the farflung. Arthur Murray Studios start all over again. No wonder the Murray Foundation is so fast with the loot for its video show, in itself another noteworthy footnate to our times. Katherine & Arthur Murray and Sherman Billingsley with his Stork Club show are the lone two institutions who have been regularly on television, bankrolled (wholly or in part by other commodities and at the same time revitalizing interest in their own basic institutions. Nice work if you can get it.

### 'Commandments'

Continued from page 1

the Department plus formal endorsement from the Federal Court in N. Y.

Thought at Par is that such special consideration might be given "Commandments." It's shaping as the most expensive film in the company's history plus the fact it's regarded as particularly suitable for the special type of Vistable for the special type of Vistable for the special type of Vistable for the special type of Commodate. As distinguished from standard V'Vsion, this process provides for the projection of two frames of film at the same time, horizontally fed thorugh the projector. All resulting in king-sized screen images.

Since the first antitrust decrees Thought at Par is that such

Since the first antitrust decrees against the various Since the first antitrust decrees against the various companies were entered in 1946, no producer-distributor has sought to take on any theatres. As a means of setting the precedent, Par-might also argue that the presentation in mind for "Commandments" represents a new kind of film show business, akin to the "Cinerama" exhibition and the initial road-showing planned for Todd-AO's "Oklahoma."

### Rice Will Eat

= Continued from

option and had intention of participating in a Hemingway pic. McCarthy shot back with

assertion that he has photostats of correspondence between Hemingway and Lowe, plus a contract, all of which has the author obliged to appear in, write and narrate a projected film to be made on safari in Africa.

Now back to Rice. He versions that some time ago Lowe suggested to Hemingway the latter write a pic about an African junket. Itemingway expressed himself in a letter that "it would be a nice thing to do some day," according to Rice. The lawyer insists that while this was not a legal document of any consequence he still thought it best to have it disaffirmed and this was done by both Hemingway and Lowe. However, Lowe in the interim came in contact with McCarthy, showed him the letter and, sez Rice, McCarthy made photostats of it. Now back to Rice. He versions

# He's Got a Point There

Richard Watts Jr. came up with what could be a sensible suggestion last week as a fooknote to his pan of "One Eye Closed." Critic of the N. Y. Post concluded his review of the flop with the following kidding aside, "Note to VANIETY, in lieu of a playmeter: This is not intended as a favorable or 'inconclusive' notice." It was presumably a reference to VANIETY's tabulation in last week's issue of Watts' "Wedding Breakfast" review. "inconclusive"

Considering the prevalence of on-the-fence, yes-and-no, incon-clusive and other variations of no-opinion-clearly-expressed notices by N. Y. first-stringers so far this season, some such clarifying footnotes should be a real reader service.

# **Worse'n Ever Theatre Shortage** Short-Circuiting Off-B'way Boom

By JESSE GROSS
Only a drastic theatre shortage is curbing an unprecedented off-broadway production boom this season. Demand for off-the-Stem houses is greater than ever, but with only a handful of spots available, numerous would-be producers and groups are just standing addie Davis and Guy Bolton are around scripts-in-hand.

Bidding for non-Broadway tness-"Dis Muz Be Der Plaze," with

and groups are just standing around scripts-in-hand. Bidding for non-Broadway, theatres has been so urgent for some time that various outfits have been using not too suitable places, in some cases involving inadequate stage facilities and/or cramped seating capacity. Situation has recently grown so severe, however, that it's become a problem for theatrical realty firms.

Shortage of houses is not only stiffing the spread of production activity, but has caused the premature closing of some off-Stein shows. Although realtors have intensified efforts to locate possible new legit quarters, they have had little success and the list of available theatres has remained pretty much static. Factor in the situation is that several off-Broadway spots re under lease to permanent groups and thus do not become available when shows close.

Shows that were forced to fold because of the lack of suitable (Continued on page 74)

(Continued on page 74)

### U.S. Shows Still Big On British Isle Tour, As Well as West End

As Well as West End

Edinburgh, Nov. 30.

American musicals are showing no sign of letup in their hold over the British Isles. "South Pacific," which played a four-weeks' stint at the King's Theatre here last March, will return to the Empire for a month's engagement starting Dec. 20. The show is estimated to have played to 1,500,000 customers in the United Kingdom.

Part of Nellie Forbush, created by Mary Martin, is played by Patricia Hartley, young English singer, and Nevil Whiting as Emil de Becque. Other principals are Eddie Leslie, Carole Sopel, Roy Lees and Helen Landis. Augmented orch will be conducted by Charles W. Prentice, who was musical director at Drury-Lane, London, from 1932 until 1939.

Prices for "Pacific" at the Empire will be upped from the normal-vaude scales of 70c top to a \$1.30 high.

Prince Littler, by arrangement

pire will be upped from the normativatude scales of 70c top to a \$1.30 high.

Prince Littler, by arrangement with William Music Ltd., is presenting "Guys and Dolls" at the King's, Glasgow, for seven-weeks beginning Dec. 14. Principals include Jacqueline James, Edward. Devereaux, Edwin Richfield, Densiew Malker, William Thorburn and Laurie Webb. Top will be \$1.30.

The oldie U.S. musical, "Desert Song," is also touring the provinces, while the straight comedy, "Moon Is Blue" continues on the road in the UK. And, of course, London has such continuing Yank shows as "Bell, Book and Candle," "Can-Can," "I Am a Camera," "King and I" "Matchmaker," "Sabrina Fair" and "Teahouse of August Moon."

### Windemere Barn Moving

Windemere Summer Theatre-will operate next summer in Bar Harbor, Me. Producers Bryan Turner and Edward Ochsen, who operated the barn last summer at Seal Harbor, Me., have taken over the Bar Harbor Theatre. Strawhatter will continue its policy of a resident company and kiddle matinees on Saturdays, with the regular stock offerings.

# **Burley Backstage Tuner**

With the Kean Sisters set to star
in "Ankles Aweigh," librettists
Eddie Davis and Guy Bolton are at
work on another book musical,
"Dis Muz Be Der Plaze," with a
burlesque backstage locale. It's
primed for a name comic.

Me antime Davis - Bolton's
"Ankles" now will have Fred Finklehoffe as coproducer with legit
agent Howard Hoyt, husband of
Betty Kean of the starring sister
team. Tim Herbert and Jack E.
Leonard are other casting possibilities, John C. Wilson will stage,
with rehearsals slated for February,
Anthony B. Farrell
David guyrent "Laugh Yourself

backer.

Davis' current "Laugh Yourself Well" (Feil Pub.) will be followed by the author's autobiog, "The Gagman," on which Herb Hartig will collaborate.

# 'Hello Paree' To **Fold This Week**

It's a quick goodhye for "Hello Revue will fold next Satur-Agree. Revue will fold next Satur-day (4), at the Parsons, Hartford, at the end of its second tryout week. A scheduled week's stand in Boston beginning next Monday (6) has been cancelled. Show was slated to open Dec. 14 on Broad-way, but no theatre had been booked.

Production has been in multiple difficulties, including the failure of Charles Trenet to join the show as star. Producer William L. Taub says he plans to reopen the revue with another name French singer, but that would presumably involve considerable added cost and thus extra financing.

"Paree" drew poor reviews and slim business in last week's Wil-mington breakin.

Reduce Legit Capacity

Reduce Legit Capacity

Denver, Nov. 30.

Denver plans to spend about \$833,000 to remodel the theatre half of the city Auditorium. The present seating capacity of 3,000 will be cut to about 2,000 by the elimination of the gallery and lowering of the ceiling. Modernized layout will have a washed air-conditioning system, a new stage, curtains, dressing rooms and stage equipment.

This is the first of a three-step program for the block-long building. Next will be to face-lift the structure at a cost of about \$500,000, and the third will include the reconstruction of the rest of the building into a multi-story structure suitable for conventions. A fire wall will be built between the two sections. Previously the two could be thrown together for circuses and such to provide a seating for about 12,000.

This will require the Denver Symphony orchestra and local managers to find new locations for their bookings for a year or so. Indie manager Hazel M. Oberfelder has made arrangements for another location, but the symph, needing rehearsal space as well, is still looking.

# What D'ya Know! **New Work Light** For Rehearsals

The millenium has arrived for Broadway actors. A new type of work light has been developed to supersede the traditional 1,000-watt, bare-bulb illumination for re-

hearsal.

After years of agitation on the subject, the improved light, developed by Duwico and costing no more than the old glaring, inefficient hanging bulb setup, is being installed in all independently run New York theatres and will henceforth be used for rehearsal sessions. Change is largely the result of work by a joint committee of Actors Equity and the League of N. Y. Theatres.

New device, suspended from the

N. Y. Theatres.

New device, suspended from the theatre ceiling somewhat similarly to the old setup, has reflectors at each end of a long shade. Catch to the situation, at the moment, is that the Shuberts, who are no longer members of the League, are not yet installing the modernized light in their 19 theatres. That is a matter Equity is prepared to take up later, however.

a matter. Equity is prepared to take up later, however.

For the present, actors, directors and production aides at rehearsals in non-Shubert houses will be able to read their scripts without getting eye-strain in the process. Equity never expected to see the day.

# To Remodel Denver Aud.; Protest Plan To Revive 'Merchant'; **Tyrone Guthrie Discounts Offense**

### 55G 'Hatful of Rain'

Michael Gazzo's "A Hatful of Rain," which Jay I. Julien plans to produce on Broadway, is budgeted at \$55,000. Of that amount \$11,000 will go for bonds and theatre guarantee and another \$15,000 is to be set aside as reserve. There'll be no provision for overcall and it's figured that the show will be able to break even at a \$12,000 weekly gross.

Ben Gazzara is set for one of the leading roles.

the leading roles.

# **Enough 'Tea' For** Joan by March

Joan Fontai , star of the Broad-way production of "Tea and Sym-pathy," has notified the Play-wrights Co. that she will leave the show at the expiration of her con-tract next March 1. Actress plans to return to the Coast for a film assignment.

assignment.

The management had hoped Miss Fontaine would continue in the Robert Anderson drama for a series of Coast engagements, probably opening March 15 at the Huntington Hartford Theatre, Hollywood, then playing the Alcazar (United Nations), San Francisco, and winding up with dates in Seattle, Portland and other northwest towns.

tle, Portland and other northwest towns.

Miss Fontaine, who succeeded Deborah Kerr as star of the show last May 31, will go to New-Hampshire for a vacation with her husband, film producer Collier Young, while "Tea and Sympathy" lays off the week of Dec. 20-25. Meanwhile, Miss Kerr, after taking last summer off to star in a British filmization of Graham Green's "The End of the Affair," is playing her original role in the touring edition of "Tea and Sympathy," currently at the Shubert, Detroit. The troupe goes to Chicago soon for an indefinite run, but the tour Isn't booked for the Coast.

The original "Tea" production is currently in its 62d week at the Barrymore, N. Y.

### 'Tempest' at Cincy

Cincinnati, Nov. 30,
New production of "The Tempest," staged by Basil Langton, will be presented by the Cincinnati Symphony Orch at the Music Hall here next Friday-Saturday (3-4). It will use the full Sibelius musical score

score.

Antioch Area Theatre is sponsoring the offering.

Toronto, Nov. 30.
Choice of "The Merchant of Venice": for production next summer at the Stratford (Ont.) Shakespearean Festival Has brought immediate protest. Thus far, however, it appears likely that Festival officials will go through with plans for the revival.

In the face of criticism from the Canadian Jewish Congress, director Tyrone Guthrie declared that the character of Shylock, controversial focus of the tragedy, will be played "sympathetically" and "with absolutely no possibility of anti-Semitic interpretation of our production."

But as spokesman for local Jewish community leaders, Rabbi Slonin explains, "We find ourselves in a dilem . We do not want to curb artistic expression in any way. But, on the other hand, the character, of Shylock is one that cannot be completely understood. Guthrie says that Shylock can be played in a sympathetic manner, but we'll have to wait and see."

Guthrie asserts, "I don't see how anyone could be offended over our plans. The actor who will play Shylock is Czech-born Frederick Valk, who has suffered for his faith. He is such a noble, greathearted fellow that I don't see how anyone could object to his portrayal of Shylock."

Playing Portia in the revival will be Canadian actress Frances Hyland. The other Shakespeare production during the season will be "Julius Caesar," with Canadian actor Lorne Green as Brutus, British-born Douglas Campbell as Casca, and Donald Davis as Antony, A (Continued page 74)

(Continued

### Musicals Americanizing Britain, Sez Maschwitz; Lack 'Little Adventure'

Lack Little Adventure

London, Nov. 30.

Great Britain is "unfortunately" becoming Americanized through entertainment. The process, according to Eric Maschwitz, who describes himself as the only living specimen of a British musical playwright; is resulting from the domination of U. S. musicals in England. He aired the view in a talk at the Southport Theatre Club last week.

In making the comment, Maschwitz emphasized that he does not question the great quality of American entertainment. The British musical has yet to grow up, he explained, but added that it's a mistake to assume that every Nrw York musical play is successful. British audiences see only the cream, he asserted.

Pointing out that the Drury Lane Theatre had been put back on the map, half reconstructed, decorated and improved by a management that played safe by importing great American shows, Maschwitz declared that it's sad to think the British could not do the same thing. "I don't think we lack writers, cloreographers, producers or the talent to put on plays of quality." The librettist suggested that a fusion of ideas between choreographers and dancers of Sadlers Wells and the musical playwrights might lead to the creation of a new kind of musical show in Britain. He conceded that they would always be up against the fact that it would be an expensive and difficult experiment.

Chapman Joins Gawky Set,

### Chanman Joins Gawky Set, **Taking Tourists Abroad**

John Chapman, drama critic of the NY. News, has not only figured out a way to underwrite a European tour next summer, but also to audition any legture splels of the material.

Gimmick is that the legit reviewer will conduct a tour of England and the Continent next summer for the Thomas S. Duffy Travel Service, of Syracuse. He'll head a group limited to 25 tourists, covering theatrical events in Great Britain, France, Germany, Switzerland, Italy and France.

It remains to be seen how he'll handle gawker customers who question his critical judgments.

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# Shows Abroad

Clasgow, Nov. 12.
Linnit & Dunfee Life production of comedy in three acts, by Rex Frost, Stars Gordon Harker, Marjorle Fielding, Directed by John Counsell; scenery, Hallenshaw, At Kings Theatre, Glasgow, Nov. 12, '54; 81.20 top.

Spencer Grouch Peter Rosser Aller; Joan Harman Allan Peres Nov. 12. 754; \$1.20 top.

Spencer Crouch Peter Rosser
Glady's Spiller Gonn Harrisen
Albert Sydney King
Fryot Sydney King
Shella Pryor Rosemary Scot
Mr. Finch Anthony Sharp
Mrs. Samson Box Marjorie Fielding
Mrs. Gamon labor Henson
Caroline Mallett Diana King

Modest new comedy is about a hatch waiter. Though well acted, it adds up to little more than average entertainment, with a certain degree of charm. It is a pleasant vehicle for thesping talents of Gordon Harker, vet English film-legit actor, as the elderly, shuffling waiter.

waiter. Story, localed in dining-room of The Jolly Fiddler, a small country hotel near London, is about the efforts of management to replace the old with a fast and perky femme more in keeping with modern conditions. The local manager is against the move, but a bumptious area supervisor keeps intruding to impose his wishes, and the old waiter philosophically prepares to bow out, though not before showing he is still a past-master at unobtrusive plotting.

Author Rex Frost, himself in the

obtrusive plotting.

Author Rex Frost, himself in the catering trade, says he wrote the piece as a tribute to the conscientious old retainer, the type of servant who knows everybody's business, but understandingly keeps himself to himself. It is a charming characterization, aided considerably by Harker's mellow matured acting.

ably by Halacia acting.
Other roles are mainly stock caricatures, with Marjorie Fielding doing a capable job as the primand-proper oldest resident in the hotel and a skillful meddler. Sydney King is adequate as the hotel manager, and Rosemary Scott, as his wife, gives a first-rate performance.

ance.
Gladys Henson, established actress of English pix, has a minor part as the cook, and does her usual sound job. Diana King also clicks as the rather objectionable new maid.

Gord,

# An Evening With Beatrice Lillie

London, Nov. 26.

H. M. Tennent Ltd. production of revue in two acts (nine scenes). Stars Beatrice Lillie: features Leslie Bricusse, Constance Carpenter, John Philip Plumb, Settings Bed Rolf, Gerard, At Globe Theatre, London, Nov. 25, 54.

don. Nov. 25. '54.

In broad essentials, "An Evening with Beatrice Lillie" follows the format of the layout which proved such a smash hit on Broadway two seasons back, but apart from the piano accompaniment of Eadle and Rack, the rest of the cast was recruited locally. The revue is advertised for a limited season and the star's potent b.o. lure should make it a sellout, possibly encouraging the management to extend the run.

To put it bluntly, some of the revue sketches in the first half are a letdown. All too often the humor is labored, and a few of the items are unnecessarily protracted Even so, Miss Lillie succeeds in infusing a boisterous vitality into most of the material.

In the first act she repeats a coule of the items are

are unnecessarily protracted Even so, Miss Lillie succeeds in infusing a boisterous vitality into most of the material.

In the first act she repeats a couple of the items originally done on Broadway, "The Star's First Night" and "References." and adds a newsketch called "Kabuki Lil." inspired by her recent visit to Tokyo. For audiences without some background knowledge of the Japanese theatre this may be obscure.

It is in the second half of the layout that Miss Lillie comes into her stride. This is the nostalgia half-hour, ith a reprise of many of the specialty songs she has made, famous over the years, plus a few numbers new to local audiences. With faves like "Lesson With a Fan." "My First Affair." "Maude" and "Fairies at the Bottom of the Garden," she cannot miss. And for good measure there is extra weightin comedy tunes like "Wind Around My Heart," "Nanette" and a charming piece about a zither.

Acting as encee and filling a couple of major solo spots is Leslie Bricusse. one of the outstanders of the recent Cambridge U Footlights revue which reached London last mmer. He is a natural comedian with unmistakeable talent potentialities. His guide to Britain, as delivered by an American, is funny stuff for local consumption.

Constance Carpenter is an admirable foil to Miss Lillie when the latter invades the star's dressing room and John Philip and Frances Clare brightly fill the other parts.

The Night of the Ball
Edinburgh, Nov. 23.
Stephen Mitchell din association with
Ethel Reiner) production of drama in
Googee, Wendy Hiller, Directed by Joseph
Lossy: scenery and costumes; Loudon
Sainthill, At King's Theatre, Edinburgh;
\$1.20 top. King's Theatre, Edinburgh:
Barry Foster
Gordon Phillott
Jill Bennett:
ton Tom Macsulay
ton. Clady's oper
Brian Oulton
lemache Wendy Hiller:
Tony Britton
Yonne Savage
Terence Brook
Edward Mulhare
Manfred Felix
Mangaret Fry,
Richard Negus Electrician
Preston
Helen Ellot
Tom Skoffington
Nell Skeffington
Lady Yarmouth
Toby Carter
Margaret Tollemache
Sir Richard Alleyn
Julian Lovell Anne
Peter
Sidney Willis
Mirko
Other Guests

New play by Michael Burn, a newcomer, is generously served by toprate cast and a splendor of costumes and setting rarely seen on the United Kingdom stage. But it all adds up to a negative piece, static and pointless.

Locale is a private balcony room overlooking the dancefloor of a country estate near London. Off-stage, there is an almost continuous recorded sound of dancers shuffling and an orch playing waltzes and foxtrots, with occasional silences between dances. Atmosphere of lazy luxury is well captured.

But the play has little action.

phere of lazy luxury is well captured.

But the play has little action, and is mainly a conversation piece as the guests' emerge and reemerge on the balcony to discourse on life. Communism, society, people and love. The talkie-talkie is vaguely clever as it reveals that the host, played by Robert Harris, is keen to marry a lovely widow, enacted by Wendy Hiller. However, she meets a young idealist, portrayed by Tony Britton, who turns out to have been her wartime lover, and father of her child. Gladys Cooper is charming in a side role and Brian Oulton is a humorous blueblood. blueblood.

blueblood.

The settings and costumes are the real stars of the show. But Miss Hiller and Britton are skillful in difficult parts and Jill Bennett is good as lovelorn girl. Gord.

### Sabrina

Nabrina
Vienna, Nov. 17.
Josefstadt Theatre production of Samuel Taylor's comedy in three acts (four seenes), translated by Elizabeth Gilbert, Stars Hannelore Schroth features Anton Edthofer, John van Dreelen, Hans Ziegler.
Directed by Peter Preses; seenery, Inge Fiedler: costumes, Herbert Schill. At Kammerspile Theatre, Vienna, Nov.

Linus Larrabee	Anton Edthofer
Maude	Adrienne Gessner
Linus Jr.	John van Dreelen
Linus Jr. David	Peter Weck
Tom Fairchild	Hans Ziegler
Sabrina	mannelore Schroth
Julia War	Elizabeth Markus
Gretchen	Greta Putz
Margaret	Ljdmulla Hell

Margaret Lidmulla Hell
Those who enjoy comedies of
manners, as such plays are styled
here, should have a whale of a time
in the Kammerspiele. For the Austrian capital proper, it will have a
limited audience, with a run of
perhaps four weeks.
Samuel Taylor's "Sabrina" (the
preem of the Paramount picture is
skedded for New Year's) was
'translated' by Elizabeth Gilbert.
Seemingly no one thought it worthwhile to "adapt' the play, so the
references to U.S. names, situarions, etc., generally mean little
here.

tions, etc., generally mean little here.
Direction by Peter Preses (himself an American) presents the play in the style of a Paris Boulevard theatre. Family quarrels, marital bickering, dollar aristocracy, psychoanalysis, etc., do not suffice to make the story of the poor-rich girl marrying the unsympathetic young suitor understandable or believable.

Hannelore Schroth has difficulty with the title role, and the comedy also suffers from the playing of John van Dreelen as Linus Jr. Hans Ziegler is good as the chauffeur, Anton Edthofer and Adrienne Gessner are effective as the Lar-

reur, Anton Educater and Agrienne Gessner are effective as the Larrabee parents. Elizabeth Markus as the sardonic friend is also skillful. Settings by Inge Fiedler are prosaic and the costumes by Herbert Schill are frankly ugly.

Maas.

Leocadia

Zurich, Oct, 30.

Schauspichaus production of comedy in five scenes, by Jean Anoullin German adaptation, Helma Flessa. Directed by Wenner Kraut; sets. Pierre Monneratical Heldental music, Brancis Poulene; choretton, Ferdinand Lange; lighting, Watter Gross, At Schauspielhaus, Zurich, Oct. 30, 754.

Amanda	Orna Porat
Prince	Alfons Hocckmann
Duchess	. Johanna Terwin-Moissi
Baron Hector	Herman Wlach
Headwaiter	Helmuth Ebbs
Taxi Driver	Sigfrit Steiner
Ice Cream ·	Armin Schweizer
Cafeteer	ans-Helmuth Dickow
Butler	Hanns Krassnitzer
Gun-Charger	Friedrich Carlmayr

was chosen as vehicle for the comeback of the pre-war German-Austrian actress, Johanna Terwin-Moissi, widow of Alexander Moissi, Moissi, whoow of Alexander Moissi, considered the German - lan-guage Hamlet of his time. Mme Terwin, who has been in retire-ment in Switzerland for years, is now celebrating her 70th birthday along with her 50th anniversary on stage.

VARIETY

the stage.

On Broadway, "Leocadia" would probably share no happier fate than the same author's short-lived "Mademoiselle Colombe." It is among Anouill's poorer efforts, eith a thin story and trivial, but might be adapted as a musical.

Comedy involves a modern.

Comedy involves a modern prince who was in love with a beautiful singer. After her accidental death his aunt, an eccentric duchess, hires a Parisian girl who looks like the late sweetheart, and the young couple fall in love.

with Anouilh the author; this hackneyed yarn naturally has subtlety and passages of poetic beauty. But on the whole it is too insignificant to interest a discriminating audience. Even a good performance, with colorful, dainty sets by Pierre Monnerat on the revolving stage, cannot save it. The slightly heavy un-Parisian direction may also hurt. But French composer Francis Poulenc's incidental music is charming and fits the play's half-romantic, half-ironic mood.

ironic mood.

Mme. Terwin offers an amusing portrayal of the Duchess, although the faulty play mars her comeback. As the Parisian girl Orna Porat, a talented young actress from Israel's Habimah Theatre, also registers as an interesting personality. Alfons Hoeckmann is adequate in the stock, colorless role of the Prince.

### Zarewitsch

Vienna, Nov. 6.

Vienna, Nov. 6.

Rudoif Marik production of Franz
Lehar's operetta in three acts, Stars Jan
Kiepura. and Maria Eggerth: Ceatures
Josef Menschik, Anny Stift, Directed by
Alexander Pichier. Book by Bela Jenbach
and Heinz Reichert: dances, Dia Luca;
scenery. Ferry. Windergen costumes.
Scenery. Ferry. Windergen costumes.
Scenery. Ferry. Windergen costumes.
Zarewitsch Jan Kiepura
His Uncle Kurt Wittels
Mijat Maria Eggertha
Sonja Marta Eggertha
Sonja Marta Eggertha
Lwan
Josef Menschik
Mascha and Heinz scenery, F Gerdago; Weninger, Zarewitsch His Uncle Minister Sonja Servant Iwan Mascha

Combo of Jan Kiepura high notes and Marta Eggerth charm plus clever staging of one of Franz Lehar's less successful operettas results in a noteworthy theatrical

occasion.

The plot (the Zarewitsch, preferring men's company, is taught love by a girl from the lower ranks) remains complete melodrama and 19th Century spirit although Kiepura himself gave it in some parts a new look. It did not help much, as the prolific authors, Bela Jenbach ("Czardas Princess," etc.) and Heinz Reichert failed to make this story gripping, Kiepura's Zarewitsch may be more sympathetic now than the original one (which Lehar never himself liked); and Miss Eggerth may be more believable, but a bad story remains, a bad one.

miss Eggerm hay be thore be inversely expensions a bad one.

The buffo duo, Josef Menschik and Anny Stift, is miscast. Since this operetta (Lehar wanted to make it an opera and asked Giacomo Puccini for his advice) suffers for lack of humor, the theatre should have hired funmakers. As it is, these two hardly cause enough laughter. Remainder of the cast has only to say "The Czar Ordered" and similar lines.

Lehar's familiar songs, "Bank of the Volga," "Why Is There Only One May in Spring" (one of his very few English waltzes), "Trust Me," "When Love Wants It," "Stars Stand Still" and "Tonight I Shall Come to You" get several encores. Leopold Weninger's direction of the enlarged orchestra is good, overcoming the questionable acoustics of the house.

Laurels go to the Dia Luca ballet's dancing of the "Eya" waltz taken from one of Lehar's more successful operettas). Soloists Hedi Richter and Hubert Hendrik rate special credit.

Sets by Alexander Pichler and Ferry Windberger amply encase the play and create a solid atmosphere of the Klemlin. Costumes by Gerdago are also laudable. Direction by Rudolf Marik is okay.

Mags.

### Chi Bits

Amanda Orna Porat
Frince Alfons Hockmann
Duchess Johanna Terwin-Moissi
Headwaiter Helmuth Ebbs
Taxl Driver Sigritt Steiner
Gefcer Arinn Schweizer
Gafeteer Hanna Krassnitzer
Gate Cream Arinn Schweizer
Gun-Chargeer Friedrich Carimary
Gun-Chargeer Friedrich Carimary
First local presentation of a
lesser-known Jean Anouilh comedy

# Inside Stuff—Legit

"King of Hearts," which closed last Saturday ight (27) at the National, N. Y. may be sent on tour next spring or possibly the following fall, depending on available names for the Donald Cook and Jackle Cooper parts. Elaine Perry's production of the Jean Kerr-Eleanor. Brooke comedy will be on Theatre Gulld-American Theatre Society subscription on the road.

Two principal factors nixed a four at this time. One was that with "King and I" and "Oh Men. Oh Women" already set for subscription engagements in Chicago in the next few weeks, the scheduling of "King of Hearts" would have meant tripling subscription shows there simultaneously. The tour skedded for Miss Perry's production included a Chicago booking concurrently with the Rodgers-Hammerstein and the Cheryl Crawford shows, and other dates couldn't be arranged. Also, Cooper was not available for the road and a suitable replacement had not been found. Since the cancellation of the tour, Cook has signed for another Broadway show, Gayle Stine's production of the Leslie Stevens comedy, "The Champagne Complex."

Backers of the Paul Vroom-Herbert B. Swope Jr. production, "Fragile Fox," which folded at the Belasco Theatre, N.Y., last Saturday (27); include William P. Nolan, head of the Nolan Scenic Studios, \$2,100. Norman Brooks, the play's author, \$1,400; composer-producer Richard Rodgers, \$1,400; producer Barinard S. Straus, \$1,400; Nathan Straus, head of radio station WMCA, N.Y., \$1,400; Movard Dietz, lyricist and Metro veepee in charge of advertising and publicity, \$700; strawhat producer Gail Hillson, \$700; legit director Marshall Jamison, \$700; John Shubert, of the Shubert office, \$700; co-producer Vroom, \$350; actor Donald Woods, \$350; R. H. Fleischman, publisher of the New Yorker mag, \$5,600, and literary agent Sylvia Hahlo, \$1,400. Production was financed at \$70,000, with no overcall provision.

"Dedication" of the ANTA Playhouse, N. Y., announced for Dec. 20, preceding a preview performance of "Portrait of a Lady," will actually be "revival" ceremony, or at least a "rededication." The American National Theatre & Academy already "dedicated" the house April 24, 1951. Feature of the ceremony was the reading by Helen Hayes, then president of the organization, of a statement written for the occasion by Maxwell Anderson.

# Legit Bits

Nancy Coleman will be co-starred a Dallas tryout . . . "Anna Lucastrskine-Joseph Hayes production of "Desperate Hours"

Albert Hours Hayes and I B. Joselow have added atte, will stage "My 3 Angels." Rachel Crothers' "We Happy Few" to their production roster, which includes Harry Segall's "Remember Me" . . . Gloria DeHaven will make her legit debut as star of the musical version of "Seventh Heaven," which Gant Gaither and William A. Bacher plan bringing to Broadway next spring.

Broadway next spring.

Bernard Simon has exited as "Fifth Season" pressagent after two years with the show on Broadway and during the initial phases of its current road tour. He's been replaced by Danny Newman, who recently wound up an assignment for Chicago's Lyric Opera, George Zorn is company manager for the touring "Season". Sammy Schwartz, who played Nathan Detroit in the touring company of "Guys and Dolls," leaves shortly for the Coast to make his film debut in Par's "Vagabond King."

Richard Charlton has optioned

debut in Par's "Vagabond King."
Richard Charlton has optioned Jerome Weidman's "Skylight" for Broadway production next spring, with John O'Shaughnessy set to direct... Cancellation of "Mister Roberts" as an item of the winter drama season at the N. Y. City Center was at the request of Leland Hayward, whose film edition of the Joshua Logan-Thomas Heggen play is due for Warner release next spring. As a substitute, the City Center will offer William Saroyan's "The Time of Your Life" the fortnight starting Jan. 5, with Franchot Tone as star.

Ered Finklehoffe will partner

Jan. 5, with Franchot Tone as star.

Fred Finklehoffe will partner with Howard Hoyt in the production of "Ankles Aweigh," so he has had to drop "The Man With the Golden Arm." Jack Kirkland's dramatization of the Nelson Algren novel, and Gant Gatther and George Brandt are in line to make the presentation. John Latouche has withdrawn as lyricist of "Candide" to concentrate with Sam Locke and James Mundy on "Dellah" as a vehicle for Carol Channing. So Leonard Bernstein and Lillian Hellman will get someone else to supply the lyrics for the musicalization of the Voltaire sattire.

musicalization of the Voltaire satire.

Maureen Stapleton and Anthony Ross will costar in "27 Wagons Full of Cotton," to be presented by James S. Elliott as the first half of a twin-bill of Tennessee Williams playlets, opening Jan, 17 under New Orleans Opera Guild sponsorship at Tulane U., Former producer James Russe will be production manager for Chandler Cowles' production of Glan-Carlo Menotti's "Saint of Bleecker Street."

### Dallas Bits

Designer Jed Mace sailed Nov. 20, for Paris, to costume the new musical, "Blues Opera," for producers Blevins Davis & Robert Breen. Baruch Lumet, who authored Once Upon A Tailor," has written a new three-act satirical comedy, after three performances.)

atre, will stage "My 3 Angels," Dec. 8-18, with Robert Glenn directing.

### Show on Broadway

### One Eye Closed

Haila Stoddard production of farce in three acts (flve scenes) by Justin Sturm. Features Tom Helmore, Haila Stoddard, John Baragrey, George Mathews, Parker McCormick, Iegie Wolfington, Staged by Romney Brent; scenery and lighting, Eldon Elder; castumes, Virginia Volland, At Blou, N.Y., Nov, 24, 54; \$5.75.84.50 top (36.50 opening).

Gordon Cameron	Tom Helmore
Denia Cameron	Haila Stoddard
Mary Benson	Mariorie Eaton
Frenchy Mulligan	
Trizie Tyson	Moultrie Patten
Cy Milton	John Fledler
Sheriff Meyers	Iggie Wolfington
Elsa Kinney	. Parker McCormick
Lowell Markey	John Baragrey
Cokey Mulaneen.	George Mathews
State Police Sgt.	. Charles Bellin
State Police Sgt. State Policeman	ichard Everhart
Indian	Hal Thompson

It would be easy to ridicule a show like "One Eye Closed" too easy. Even to the title, it's a sitting duck. But those associated with the production have creditable things before and doubtless will again. So just put this Justin Sturm farce down as one

less will again. So just put this Justin Sturm farce down as one of those periodic minor mishaps of Broadway and, as soon as possible, forget it.

The antic, tried out on the barn circuit last summer under the title "Reunion '54," is about an impoverished writer and his wite living in Connecticut, in a converted stable. Well, partly converted—a horse lives with them, at least during the first act, standing with its head poking through the set, placidly munching oats. Anyway, three former Yale classmates drop on their way to a college reunion. Recruiting the writer, they all don convicts' uniforms, which causes the expected complications when a Sing Sing escapee (a Harward man and the wife's ex-sweetheart, no less) also drops in.

Admit that there are a half-dozen or so isolated, modestly amusing lines, and that's about everything there is to say. It's all incredible, faintly silly and seemingly endless, although the playing time is actually rather short.

It was announced from the stage just before opening-night curtai

Iligy ciutes, actually rather short.

It was announced from the stage just before opening-night curtai that featured femme lead Constance Ford was ill, so producer-actress Haila Stoddard, who played the role in the strawhat tryout, went on as the wife. She and the other martyrs onstage somehow managed not to look as if they didn't believe a word of the whole thing. That's saying a good deal. The cast and other credits are printed above, Let it go at that.

Hobe.

(Closed last Thursday night (25)

(Closed last Thursday night (25)

### **Show Finances**

DEAR CHARLES

(As of Uct. 30, '54)	
Investment	\$ 75.000
Production cost	60,225
Tryout gross (two weeks)	8,770
Tryout loss	23,373
Summer tour royalties	2,297
Total cost to open in N.Y.	81,301
Gross, first seven weeks in N.Y.	199,735
Operating profit, same period	34,856
Amount still to be recouped	46,445
Investment repaid thus far	25,000
Weekly Operating Expense	20,000
Theatre's share of gross	30%
Cast payroll (approx.) including 15% to Miss Bankhead	7,600
Company crew	496
Extra stagehands	193
Wardrobe and dressers	225
Stage managers	250
Company manager	250
Pressagents	275
Author royalties (sliding scale, average on \$29,000 gross)	
Director	11a+ <b>¢</b> 150
Designer	50
Advertising (approximate)	850
Departmental bills (approximate)	60
Rentals (approximate)	228
Office expense	300
	50
Auditing Payroll taxes (approximate)	235
Star and other insurance	275
Extra boxoffice staff	108
Gross needed to break even (approximate)	18,000
Weekly operating profit at \$29,800 capacity (approximate)	5,500
(Note: The Richard Aldrich-Richard Myers production is on its 11th week at the Morosco, N.Y.).	urrently
in its tith week at the Morosco, N.Y.J.	0.0

# Off-Broadway Shows

T. Edward Hambleton-Norris Houghton presentation of Roberton Productions Howard Da Silva-Amold Peril ballad in three acts, by Earl Robinson and Waldo Salt. Features David Brooks, Jack Cassid, Alice Ghostley, Betty Oakes, Directed by Da Silva: choreography, Sophie Mass. Hershey Kay; musical conductor, Ben Steinberg, At Phoenix, N.Y., Nov. 23, '54; 34.60 top.

The Phoenix Theatre need not be ashamed of its second try at a musical. It lacks the verve, variety and popularity ingredients of "Golden Apple" and is unlikely to five any campaign for an uptown extended rum. Add that the general sembreness of the subjectmatter, a certain monotony in the situation, and slowness in the unfoldment rob "Sandhog" of the excitement and dramatic wallop necessary to put folklore across in a big boxoffice way. Still, nobody has fallen on his face. The whole thing is realized with taste and artistry. There are moments and scenes and songs of authentic tenderness and theatrical cleverness.

tenderness and intercenters.

Derived from a Theodore Dreiser short story, "St. Columbia and the River," this ballad in three acts, as it is termed, has been carefully staged by Howard Da Silva and is expertly played by competent singer-performers. The time is New York City of the 1880's. The setting is Hell's Kitchen, the tone is immigrant, proletarian and tragic.

is immigrant, provided in the stolen by a small band of children with a novel series of sidewalk frolics involving ropes, hoops, pyramid-building and general horseplay. Thi contribution sheds lustre on the choreography of Sophie Maslow.

Thi contribution sheds lustre on the choreography of Sophie Maslow.

Earl Robinson, whose "Ballads for Americans" and other contributions in the idiom of Walt Whitman's glorification of the common people will be recalled, has teamed with the former Hollywood screen writer, Waldo Salt, in fashioning this visit to the hillbillies of the North River in the days of Harrigan and Hart and Rosie O'Grady. There is a lullaby to sweat and a chant to the "bends." There is an alunsing discourse by a Tammany-minded saloonkeeper of 1885 vintage anent the number of Generals who are Republicans.

The second act ends with the burying alive of some 19 workers trapped below an escape hatch whose door has jammed. This bitter introduction to the night-mare of entombment is hardly

relieved by the happy ending of the third act, another tunnel mishap, when the hero, playe' by Jack Cassidy, after being sucked into the muck is miraculously saved when the river botton "explodes" him to the surface and a ferryboat picks him up the surface and a ferryboat picks him up and the surface and a ferryboat picks him up In addition to Miss Maslow's young dancers, David Winters, Eliot Feld, Betty Ageloff, Yuriko' and Muriel Manings, standout audience attention goes to the four featured players. Cassidy plays with Miss Ohostey. "Sandhog' should prove a valuable showcasing to the profession for all of the principals, including Paul Ukena, Douglas Collins, Michaelt Kermoyan and Mordecai Bauman. Howard Bay had a tough assignment in designing a single set that could be street, tunnel, park, shaft. The shaft is ingenious enabling the sandhogs to climb down from up high and climb up from the stage.

Score of "Sandhog" is narrative, interspersed with recititive. It is not stuff to whistle but, at a guess, conductor Ben Steinberg and orchestrator Hershey Kay have made it as close to "commercial" as anything basically folksy and arty can be. That's about the verdict on the whole enterprise. Land.

# The Importance of

The Importance of

Being Earnest
(PROVINCETOWN PLAYHOUSE,
N.)
Billing its production as "the
original play from which the movie
was made," the Provincetown Repertory is reviving "The Importance
of Being Earnest" at the Provincetown Playhouse. There is a value
to this inversion which might have
aimused Wilde, particularly in reference to the play which best demonstrates his flair for this brand
of humor.

The performers in this revival
speak the Wildean epigrams clearly
and with knowledge of the inherent wit. Their confidence stands
them in good stead, as most of the
company is less than comfortable
in the period and style required.
The irrepressible Oscar is not
legance and good humor.
The ladies have the best of it,
Carmel Moss and Jane Altman
playing Gwendolyn and Cecily respectively with fauteur and pungency. Mimi Randolph's Lady
Bracknell is vigorously outspoken,
if not as brittle as the lines indicate. As Miss Prism, Anne Tilden
unfortunately tends toward caricature.

The two young men of fashion
are inlayed by Noneld Shimway

### **Lem Ayers to Produce** 'Saturday Night' Tuner

"Saturday Night," musical, with book by Julius and (the late) Philip Epstein, and music and lyrics by Stephen Sondheim, has been optioned by Lemuel Ayers. Producer acquired the property during a recent Coast visit and is contempating a Broadway presentation plating a Broadway presentation

next spring.

Ayers returned from the Coast last Thursday (25).

# 'Rainmaker' Film Sale Puts B'way **Prod.** in Black

Sale of the picture rights to "Rainmaker" put the show in the black last week, its fifth on Broadway. Property was sold to Hal Wallis and Joseph Hazen, indie film producers, for \$350,000. Deal involves an immediate \$100,000 down payment, with the balance to be paid out at the rate of \$62,500 a year for the next four years.

On the basis of the customary split of 60% to the authors and 40% to the manager and backers, production's take from the initial \$100,000 payment dess negotiation 312% fee) is \$38,500. Production's share of future installments will be \$24,250 yearly. Operating profit for the N. Richard Nash play during its first five weeks at the Cort Theatre, N. Y., ending last Saturday (27), was approximately \$11,000. The Ethel Linder Reiner production was financed at \$75,000 and cost nearly \$40,900 to bring to Broadway. There's been no return to backers, as yet, but at least tweeks.

Burt Lancaster and Katharine Hepburn have been mentioned as possible leads in the film. Latter

Burt Lancaster and Katharine Hepburn have been mentioned as possible leads in the film. Latter would undertake Geraldine Page's starring assignment in the play, while former would appear as the title character, originated by Darren McGavin.

Darren McGavin.
Sidelight to the picture buy is that "Rainmaker" is believed to be the first property to have originated on tv, been adapted for legit and then picked up for a film. "Dial M for Murder" was written originally as play, but when a production could not be obtained, author Frederick Knott allowed BBC to televise it, after which the film rights were sold and then a London legit production was ranged.

### Plan Another Outdoor Theatre in N. Carolina

Theatre in N. Carolina
Greensboro, N. C., Nov. 30.
North Carolina will get still another outdoor theatre for summer presentation of historical drama. It will be constructed on the Lumber River, at Lumberton, by the recently - incorporated Lumbee Theatres, according to the firm's manager, James N. Lowry.
The corporation was organized for the construction of the theatre and for the production of a play to be called, "On the Banks of the Lumbee." The management is connected with the operation of the successful "Unto These Hills," produced in the western part of the state. Lowry is the author of the proposed pageant.
The show will deal with the history of the Lumbee Indians and the story of Virgi Dare, first white child born in America. Plans also call for recreation park, large fishing lake and camp.

Legit Playwright **Philip Dunning** a few words of caution to

Public Domain Is a Naughty Word

in the 49th Anniversary Number VARIETY

OUT SOON

# British Ban of 'Immoralist' Draws **Critics' Scoffs Upon Lord Chamberlain**

Allen Boretz cautions that If you're in show bis Don't You Ever Dare Mention It

one of the many byline pieces

49th Anniversary Number

VARIETY OUT SOON

# **Paris Readings** With Big Names

Spurred by the success of dramatic readings in the U. S., a simi-lar project is planned by Paris lar project is planned by Paris, publicist Denise Tual. Among the names lined up to appear in the lecture-style performances are Pierre Fresnay, Francois Perier, Fernand Gravey, Jeanne Moreau, Edwige Feuillere, Jean-Louis Barrault, Simone Simon, Jean Mercure, Madeleine Renaud, Gerard Philipe, Jean Vilar, Jean Marais and Jean-Pierre Aumont.

and Jean-Pierre Aumont.

First performance is set for February at the Bouffes-Parisiens. In itial program will be repeated on subsequent Tuesdays during February, and a new bill will be offered the first Tuesday in March. Most houses are dark and actors are generally at liberty Tuesday evenings.

evenings.

Plays will be "reading versions" of literary classics, and the first will be based on Marcel Proust's eight-volume novel, "Remembrance of Things Past." Andre Fraigneau has received permission from Proust's niece and literary executor, Suzy Mante, to make this first stage adaptation of Proust's work.

stage adaptation of Proust's work.
"Remembrance" has not been
cast, but the program to follow it,
Supervielle's arrangement of Voltaire's "Candide," will have Perier
and Mile. Simone in lead roles,
with playwright Andre Roussin as
commentator.

Other playmed program are """."

commentator.

Other planned programs are "Til Eulenspiegel," with Gerard Philipe; Flaubert's "Sentimental Education" and at the end of the season, in May or June, Alec Guinness and Ralph Richardson are sought for an English reading of Samuel Becket's play, "Waiting for Godot."

### Scheduled N.Y. Openings

(Theatre indicated if set)

BROADWAY

Mrs. Patterson, National (12-1).
Hit the Trail, Hell'ger (12-2).
Bad Seed, 46th St. (12-8).
Black-Eyed Susan, Playh'se (12-8).

Lunatics & Lovers, Bridhurst (12-13).

Lunatics & Lovers, Bridhurst (12-13).
Witness For Prosecution (12-16).
Portrait of a Lady, Anta Playhouse (12-20).
Anastasia (12-21).
What Every Woman Knows, City Center. (12-22).
House of Flowers, Alvin (12-23).
St. Bleecker St., B'way. (12-27).
Flowering Peach, Belasco (12-28).
Silk Stockings, Imperial (12-30).
Purple Dust, Bijou (1-4).
Time of Life, City Cent. (1-5).
Festival (1-12).
Grand Prize (1-13). Festival (1-12).

Festival (1-12).

Grand Prize (1-13).

Put All Together (wk., 1-17).

Fourposter, City Center (1-19).

Plain & Fancy (1-20).

Running Mate (1-20).

Painted Days, (wk., 1-24).

Desperate Hours (1-27).

Tonight in Samarcand (1-31).

Wisteria Trees. City Center (2-2).

OFF-BWAY

Dr.'s Dilemma, Phoenix (1-11).

High Named Today, de Lys (12-10).

**Equity Show** 

(Nov. 29-Dec. 11)
Take a Giant Step—Lenox Hill "Sabri Playhouse, N.Y. (1-5).

Because its public performance was banned by the Lord Chamberlai, forcing its presentation in a private club theatre, "The Immoralist" has kicked up more stir in London than it did last season on Broadway. The drama about homosexuality is current, at the Arts Club Theatre here.

Arts Club Theatre here.

The press has been, in general, rather critical of the play. There have been notable exceptions, but the prevailing opinion is that the drama disappointing and offers insufficient grounds for challenging the official censor's ban. However, Kenneth Tynan, in the Observer, gives "The Immoralist" unusually respectful treatment and attacks the Lord Chamberlain's authority to forbid it. The well-known playwright, N. C. Hunter, is even more critical in a piece i the London New Statesman and Nation.

is even more critical in a piece 1 the London New Statesman and Nation.

Tynan opens his long and provocative notice with the assertion that it doesn't matter whether the adaptation differs from the original novel, but the important question, is whether it resembles a good play. "Michel, Gide's hero, destroys himself and his wife, Marceline," he writers, "by trying to reconcile two kinds of morality, his own and the world's.

"Ruth and Augustus Goetz have made a fine play out of emphasizing the fact of Michel's homosexuality," the critic continues in part." Their single error is more apparent than real. Instead of letting Marceline die, they send her home pregnant to Normandy, whither Michel fellows her; but (Continued on page 74)

(Continued on page 74)

# **Jekyll-Hydish Barn Op-Critic**

Philadelphia, Nov. 30.

Philadelphia, Nov. 30.

Strawhat, operator and former
Broadway producer Michael Ellis
has gone over to the enemy. He's
become a drama critic.
As part of his new five-weekly
television comment series, "Tonight in Philly," over WPTZ, local
NBC outlet, he reviews the
legit openings there. His schedule last week, included firstnight critical reactions on "Luna"The new Mask & legit openings there. His sched-ule last week, included first-night critical reactions on "Luna-tics and Lovers" the new Mask & Wig Club show, "House of Flow-ers" and "Silk Stockings," and he started off this week with a review Monday night (29) of "Black-Eyed Susan."

Susan."
It's expected that Ellis' wife, legit-tv actress Neva Patterson, will make occasional guest appearances on his weeknightly stint, but not on a regular basis. The couple

will make occasional guest appearances on his weekinghtly stint, but not on a regular basis. The couple will spend five nights a week in Philly and weekend in New York, with Miss Patterson remaining here whenever she has commercial tele assignments. She recently withdrew from a featured role in the original production of "Seven Year Itch," at the Fulton, N. Y. Ellis, who took over last summer as operator of the Bucks County Playhouse, New Hope, Pa., got the video offer when a Philly station exec was in the audience and heard him give one of his nightly between acts spiels for the following week's stock bill. The tele series is on for 10 minutes locally, just prior to the Steve Allen program on NBC-TV. Ellis devotes most of his comment to show biz.

### Rochester Arena Slated To Reopen in Midwinter

Rochester, N. Y., Nov. 30.
The Arena Theatre, which closed its regular winter season prematurely Nov. 20, is slated to reopen late in January or early February for its regular 15-week spring line-up of six productions. Meanwhile, a subscription campaign is being started started.

started.

Spot folded after disappointing business for its revival of "Hasty Heart" and with slim prospects for its pending production of "The Lady's Not for Burning." Although the reopening bill isn't set, it'll probably be selected from among "Sabrina Fair," Shaw and Shakespeare.

# Shows Out of Town.

Philadelphia, Nov. 28.

Feuer & Martin production of musten comedy with must according by Cole Porter and McGrath. Suggested by the film. "Ninotchka" by Melchior Lengues Stars Hildeerade Neff and Don Ameeles features 4 Young Many Lascoe. Clarence Comment of the Colembia Stars Hildeerade Neff and Don Ameeles features 4 Young Many Lascoe. Clarence Comment of the Stars Hildeerad Sta

Here's still another musical comedy with a book that really amo uts to something. It's fashioned from the film hit of the '30s, "Ninotchka."

amo ..ts to sometning. It's laist ioned from the film hit of the '30s. "Kinotchka."

"Silk Stockings" demonstrates a number of things. For instance, that Don Ameche has a rich baritone voice and might have tried footlight acting long ago. Also, Hiddegarde Neff, German-born film actress, has been hiding her light under a bushel of British and Hollywood pictures. George Kaufman also proves not to have lost his master's touch, either as librettist or director.

He and his wife, actress-playwright Leueen McGrath, have collaborated on the "Stockings" book, retaining some characters intact, altering others, keeping the basic idea but adding a lot of new touches and going along with the ribbing of Commy principles, at the same time bringing the story up to date. It's a shrewd sattire on lite behind the Iron Curtain, reminding one, in spirit and outline of a switch on "Of Thee I Sing."

The first act moves along with such precision and contains so much super quality that it's perhaps inevitable that the latter half of the show doesn't match. The break comes about 20 minutes in the second act, in a number called "Josephine." It's a good enough

statess, has been hiding her light under a bushel of British and Hollywood pictures. The basic follywood pictures. The beauty of the beauty of

(Nov. 29-Dec. 11)

Stalag 17—Paper Mill Pl house, Millburn, N. J. (30-11).

House of Flowers

Philadelphia, Nov. 25.

Saint Subber production of muical in two acts, with look by Tream Content of the Con

Do Winston George Memidues
Don't Solomon Earl Green
Ottilie, alias Diahann Carroll
Mme Fleur Pearl Bailey
Mme. Fleur Pearl Bailey M. Jamison DiLuca
Mme. Tango Juanita Hall
Mile. Honolulu Mary Mon Toy
Sisters Meringue Leu Comacho.
Margot Small
Mile. Ibo Lele Pearl Reynolds
Mile. Ibo-Leie Pearl Reylords
Mlle. Cigarette Glory Van Scott
Watermelon Philip Hepburn
Royal Rawn Spearman
Champion Geoffrey Holder
Mother Burton
Chief of Police Don Redman
Cant. Jonak Jacques Auduchon
Houngon Frederick O'Neat
Barrel-Head Band Michael Alexander,
Roderick Clavery, Alphonso
Marshall

Townspeople: Dolores Harper, Mary Louise, Joseph Comadore, Hubert Dil-worth, Louis Johnson, Arthur Mitchell, Walter Nicks.

orminent white performers in the show are Dino Diluca as the wealthy shipping man and Jacques attors at the stores at the stores at the show are Dino Diluca as the wealthy shipping man and Jacques Aubuchon as the rascally sea captations at the stores at

ily have bogged down. With Pearl Bailey almost always on hand, the Capote-Arlen collaboration makes for an exciting theatrical evening. Waters.

### Witness for the Prosecution

Prosecution

New Haven, Nov. 25.

Gilbert Milne & Peter Saunders production of Caraman & Peter Saunders & Caraman & Caram

In importing the London mystery hit, "Witness for the Prosecution," it looks like Gilbert Miller and Peter Saunders have a nest egg. The play should catch on in the U.S., as it offers a telling combition of good writing, staging and acting.

tion of good writing, staging and acting.

"Witness" is consistently absorbing, at times suspenseful and, in the case of its denouement, very clever. It comes in the brainteaser, rather than the bloody shock treatment, category.

While it has certain standardized elements of a routine whodunit (such as the dialogrolling of opposing counsel, the typical housekeeper being willed out of a legacy, thus making her a suspect, and similar tangents), the overall originality of conception and presentation outwelghs the pedestriancontent.

and similar tangents), the overall originality of conception and presentation outweighs the pedestrian content.

The writing and staging avoid such stock devices as the dumbflatfoot for laughs, absurd story threads for contrived efforts, and scenery - chewing for dramatic punch. An impression of complete authenticity is conveyed in this meller of a murder trial in London's Old Bailey.

Expert cast provides virtually flawless interpretations. Francis IL Sullivan lends portly dignity, and a flair for good thesping, to the role of defense counsel. Ernet est Clark offers a stellar contribution as his legal vis-a-vis, the prosecutor.

As a wife testifying in a case involving her husband on trial for murder, Patricia Jessel does a remarkable job. Her transitions are brilliantly handled. Gene Lyons makes emotional capital of a personable drifter who finds himself on trial for his life.

Excellent secondary, support is added by Una O'Connor as the housekeeper, Robin Craven as an associate attorney and Horace Braham as court justice. Balance of the unusually large cast does capably, Production of Old Bailey is especially good.

Hollywood could do things with this script via scene insertions not available to stage version. Bone.

### Dark Is Light Enough

Bark Is Light Emough
Buffalo, Nov. 24.
Katharine Cornell & Roger L. Stevens
toy arrangement with H. M. Tennent.
Ltd.) production of drama by Christopher
Fry. Stars Katharine Cornell. Tyrone
Fry. Stars Katharine Cornell. Tyrone
llams. Directed by Guthrie McClinties
seenery and costumes. Oliver Messel. At
Erlanger, Buffalo. Nov. 24. 34: 33.5 top.
Jakob. Donald Harron
Kassel William Podmore
Kassel William Podmore
Kassel Paul Recbling
Bella Charton
Gelda Marian Winter
Richard Gettner Tyrone Powe
Countess Rosmaria Ostenburg

Willingeld Gettiner Tyrone zw. Gelda Richard Gettiner Tyrone zw. Gelda Richard Gettiner Countess Rosmarin Ostenburg Cornel Coll Janik Arnold Moss Count Peter Zicky Christopher Plunimer Ted Gunther Philip Kenneally zerome Gardino Jarone Gardino

performances, and has lofty idealism in conception that frequently shines through the coarser texture of its technique.

It falls short, however, because of the failure of its meaning to break through the symbolic murk of its rhetoric. When the protagonist cries out in the second act, "I don't know what the hell you are talking about," he's speaking for many out front. Although alert and intelligent direction and the playing of a superlative cast at times clears up the obscurity of the script, the dark of the dramatic passage is not light enough for the play to attail its destination.

tion.

The title is from a passage in Fabre referring to the tortured flight of the butterfly through storm and darkness still sufficiently light for it to reach its goal unharmed. The locale is a country house in the Austrian-Hungarian empire during the revolution of 1848-49.

The central figure is a countess who tries to save her hated sonin-law, a member of the rebellarmy, who is chronically rebellious against all existing forms of thought and, authority. She is a sort of human catalyst, whose proximity overcomes and enables all with whom she comes in contact. After the first act, the story becomes almost static, dealing mostly with the interchange of abstractions.

The role of the countess is calculated to make an actress' head spin and mouth water. Miss Cornell's portrayal is regal and compassionate. The subheties of the role of Gettner, the young revolutionary, seem to elude Tyrone Power. While he lends a physical attractiveness and virility to the role, his vocal limitations are at times apparent.

Arnold Moss' dignified and authoratative portrayal of the colonel in victory and defeat; John Williams' delineation of the tart counsellor to the Countess, supplying practically the sole comedy relief, and Marian Winters' intelligent and intelligible countess' daughter all add to the stature of the presentation.

Also, Christopher, Plummer as a Hungarian in the Austrian government and also the manly second son-in-law; Paul Roebling as the impetuous son and William Podmore and Donald Harron as the family physician and the intractable member of the Countes' retime respectively, are also notable. The production is scheduled for a 10 key-city, tour before opening Feb. 9 on Broadway. It needs and will undoubtedly receive sharpening and clarification of the sining points as yet hidden in this overly intellectual poetic haystack.

### Hello, Parec

Willing Ind., Nov. 24.
William L. Taub production of revue in
two acts (21 scenes). Features June Rich
mond. Michel Allard, Hope Hampton,
Juliana Larson, Bruce Well. Music and
lyrics. Alex Alstone, Michel Ener and
lyrics. Alex Alstone, Michel Ener and
lyrics. Alex Alstone, Wichel Ener and
choreography, Tommy Wonder; orchestra
tions, Bernie Thali; decor, Nikti Eastman
costumes. George Drew, musical director
Otto Frohlich. At the Playhouse, Wilming
ton, Nov. 24. '54: 35.0 top.

otto Frohlich. At the Playhouse. Wilmington. Nov. 24. 54: 53: 55: top.

This was a Thanksgiving bird for Wilmington. "Hello, Paree" turns out to be a disorganized, passe vaudeville show, rather than an intimate French revue as billed. No Broadway prospects here.

However, in fairness to the cast, the show opened with two strikes against it. Charles Trenet, the star, failed to appear after a contractual dispute with producer William L. Taub. French singer had been scheduled to take over the second act as a one-man show, so the first act had to be revised and expanded to cover the entire running time.

French singer Michel Allard was rushed, here to replace Trenet, but found the going rough, Most of his songs have French lyrics, leaving many in the audience baffied as to what it was all about.

In fact, "Hello Paree" is woefully lacking in practically every department. The dancing is just average, the music uninspired, the backgrounds limited to a series of curtains, and as for comedy, there just wasn't any. Two plus factors are the bright costumes and lighting.

June Richmond, hefty colored singer does veeman work in bid.

### College Plays

### Tempest in a Teapot

Philadelphia, No Mask & Wig Club (U. of Penr oduction of a musical show in roduced by Robert Wickersl

Thomas Scotes, Philip Struthers. Orchestra conducted by Frank Juele. Locust Street, Philadelphia, Nov. 22, '34.'

The U. of Pennsylvania's Mask & Wig. Club, when combing history for backgrounds for musicals, usually comes up with an episode having a local (Philly) slant. This year's show, however, moves the locale to Boston and deals with the famous pre-Revolutionary War teaparty.

That's about as far as the show and history keep company. As in the case of all the Wiggers' offerings this one introduces strictly upto-the-minute news items and trends into the historical background. In general the book, while containing the usual Mask & Wig allotment of outrageous puns, is better than usual.

As always, however, this is a dancing show and the Wiggers' chorus line has never looked better with the emphasis on stepping, the glee ensemble doesn't have the chances it has had in a few of the Wiggers' more recent shows but what there is is competently vocalized. There are a number of catchy airs, including "Morality," "Where There's a Will," "Wonderful You" and "Brazilian Rhapsody," As "femme" lead, Alfred Toige is one of the best the Wiggers have had 'n some time, and Lemuel Schofield clicks as a double-talking comic. The show has been handsomely staged, but falls below professional standards in its lighting comic. The show has been handsomely staged, but falls below professional standards in its lighting and has 12 spots to play after the local booking, including Boston and as far west as Cleveland.

\*\*Campus\*\* Thunder\*\* 25.5\*\*

\*\*Campus\*\* Thunder\*\* 25.5\*\*

### Campus Thunder '55

Campus Thunder 25.5

Bridgeport, Nov. 19.

U. of Bridgeport, Roy. 19.

U. of Bridgepor

Fred. Mulla Jr.: costumes, Mrs. Sime Neary:
Marquerite Scott: musical director. Gus
Meyers Jr. At Kieln Memorial Auditorium.
Bridgeport. Nov. 18-22. 34: 83.69 top.

Eighth edition of "Campus Thunder," the U. of Bridgeport's annual
extravaganza, ranks with the upper
echelon. college shows and merits
the outside-Bridgeport exposure it
is getting this year at Hartford.
"Thunder" has been duly regarded as the baby of Albert Dickason, UB's drama head. The new
edition demonstrates the writerstager's skill with undergraduate
entertainment. Physically the show
is of professional standard.
"Thunder '55" represents a satistying musical comedy, plus an effective framework for the specialties which have come to be associated with this show. Among the
latter are the Thunderettes, the
traditional male "show-girl" group,
that scores in four numbers.

Sam Anderson, New York pianist-tunesmith who occasionally
collaborates with Dickason, registers particularly with "One Way
Ticket to Love," "Why Couldn't I"
and "Let's Discuss" Notable, too,
are William Pjuras "Let's Go to
the Carnivale," the Steve MartinHarry Ahlberg team's "Don't Stick
Your Neck Out," Sime Neary's
"Hurricane Baby" and "Trolley
Car Ride" and Dan Leeson's lyrically smart "Grown Up for You."
Dickason's book, pegged on
ambitious journalistic job-hunter's
adventures with a mother and her
marriage-bent daughters, provides
adequate cue for comedy and
movement.

Among the principals who impress are Pauline Scinto as the gal
who gets her story, Lenore Bifield,
a lively looker, as a matchmaker;
Geraldine Bennett, a loose-limbale
comedienne; Alex Zavadsky as the
romantic newspaper editor; Do
lores Ludka as a South Seas maid
who falls in love with a Yank, and
Gary Singer as a sailor.

The sets, topped by a trolley ride
with moving rear projection, and
the costumery help put over the
show.

Kermit Bloomgarden's production of "The Diary of a Young

#### 5 Shows Wow Philly; 'House' 29G (6), **'Stockings' \$21,800 (3), 'Lovers' 14G**

Philadelphia, Nov. 30.

With four openings last week and all five theatres lighted, the city welcomed the Army-Navy and Penn - Cornell football weekend crowds with a full complement of legit fare. Tryouts included "Silk Stockings," "House of Flowers" and "Lunatic's and Lovers," Other two offerings were the holdover "South Pacific" and the U. of P. Mask & Wig Club's "Tempest in a Teapot."

Estimates for Last Weekend County of P. Mask & Wig Club's "Tempest in a Teapot."

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"South Pacific" and the U. of P. Mask & Wig Club's "Tempest in a Teapot."

Estimates for Last Week South Pacific, Forrest, (MD) (9th wk) (\$4.80; 1,760) (Iva Withers, Alan Gerrard). Rodgers and Hammerstein tuner slid to \$23,700; continues through Jan. 1.

Tempest in a Teapot, Locust (M) (1st wk) (\$4.20; 1,580). Mask & Wig Club of the U. of Pennsylvania's annual musical cavort drew \$25,000.

House of Flowers, Erlanger (M) (1st wk) (\$5.40; \$1,880). Truman Capote-Harold Arlen musical off to good start thanks to strong bally-hoo theatre's location hurts, however; fine \$29,000 for first six performances; good reviews.

Silk Stockings, Shubert (MD) (Opened Friday) (\$6; 1,870) (Don Ameche, Hildegarde Neff). Magic of cast and production names sold out this tryout even before the opening; smash \$21,800 for first three performances; fine reviews. Lunatics and Lovers, Walnut, (C) (1st wk) (\$4.20; 1,340) (Dennis King). Sidney Kingley farce received mixed press, but Theatre Guild subscription and word of mouth helped; moderate \$14,000.

### Jennifer \$22,800, 'Peach' \$7,600, D.C.

Washington, Nov. 30.
Although walloped by the town's reviewers, "Portrait of a Lady" drew a nice \$22,800 at the National Theatre last week for the initial half of its two-week engagement, with the opening last Tuesday night (30) instead of Monday. Business is credited to the strong draw of film star Jennifer Jones and the Theatre Guild subscription.

Slim \$7,600 was all the business done last week by the new Clifford Odets play, "Flowering Peach" at the Shubert Theatre, although it had the better press of the two Broadway-bound plays. "Peach" also continues for a second week. Washington, Nov. 30

#### BELLAMY OKAY \$20,500 'MOON' 14G, DETROIT

"Oh Men, Oh Women," starting Ralph Bellamy, grossed \$20,500 in the final week of a fortnight's stay at the 1,482-seat Cass. Top was \$3.85. Current is "Seven Year Itch" at a \$3.85 top.

"Moon Is Blue" ended a two-week run at the 2,050-seat Shubert with a weak \$14,000. Twofer top was \$3.85. Current is Deborah Kern "Tea and Sympathy" in for a fortnight at \$4.40 top.

#### 'Ginger' Modest \$13,000, Eva \$12,000 in Foggy L.A.

Los Angeles, Nov. 30.
Four ights of severe fog cut sharply into local business last week as vehicular traffic was reduced to a minimum. Biltmore duced to a minimum. Biltmore Theatre, located downtown where visibility averaged about two feet,

visibility averaged about two feet, was hardest hit.

Estimates for Last Week
Salor's Delight, Huntington Hartford (C) (1st wk) (\$3.85; 1,036) (Eva Gabar). So-so \$12,000; about breakeven, but below hopes.

Time Out for Ginger, Biltmore (C) (1st wk) (\$3.85; 1,636) (Melvyn Douglas). Fog eliminated window sale, but Theatre Guild subscriptions gave it a mild \$13,000. Reviews were favorable.

\*\*Okla' in 23½G Split\*
Columbus, Nov. 30.

"Oklahoma" on its seventh time around and during the holiday weekend, racked up fair \$12,800 at the Hartman here in four performances last Thursday-Saturday (25-27) at \$3.45 top. Four other performances for the musical split between Jamestown and Akron, brought the total take for the week to almost \$23,500.

"etting Gertie's Garter" is current.

\*\*The First Week, Frisco San Francisco, Nov. 30.

The fall legit season dwindled to one house last week. The Dublin Players bowed for two weeks of repertory at the Geary and got a good, reception from the local press, but slim b.o. pickings. With both "Saint Joan" and "Sailor's Delight" cancelling, future bookings are somewhat slim. "Monday (6) at the Curran for four weeks, on subscription.

Estimates for Last Week
Dublin Players, Geary (\$3.85).

"etting Gertie's Garter" is current.

Portland, Nov. 30.

Helen Hayes in "What Every Woman Knows" grabbed a sizzling \$20,000 in three nights and one matinee at the Civic Auditorium here last Tuesday-Thursday (23-55). The 3,400-seat house was scaled at \$4.80.

Revival added another hot \$14,000 in three performances last Friedry-Statuday-Saturday (26-27) at the 1,500-seat Metropolitan, Seattle, with Theatre Guild subscription holding down receipts. It continues there

down receipts. It continues there through next Saturday (4), after which Miss Hayes and several principals go east for a Christmas holiday fortnight stand at the N.Y. City Center.

#### 'Susan' OK \$20,400 'Show' 17½G, Hub

Boston, Nov. 30.

Legit activity took a breather here last week with only two theatres alight. "Black Eyed Susan," in its finale at the Plymouth, spurted ahead of the previous frame, but "On With the Show," in its third tuneup week at the Shubert, was staggering.

Three newcomers bowed in last night (Mon.). They were "Witness For the Prosecution," Plymouth for two weeks: "Caine Mutiny Court Martial," Colonial, one week, and Jose Greco, Shubert, one week.

Estimates for Last Week
Black-Eyed Susan, Plymouth (2d wk) (\$3.85: 1,200) (Vincent Price). Wound second week with nice \$20,400, left town to continue try-

Wound second week with nice \$20,400, left town to continue try-

out.

On With The Show, Shubert (3d wk) (\$4.40 - \$5.50; 1,700) (Irra Petina). Ended third tryout, week with a laggard \$17,500; revue exited for New York, where it'll preem this week as "Hit the Trial."

#### WITNESS' GOOD 13½G (4) IN NEW HAVEN BREAKIN

New Haven, Nov. 30. a virtually non-existent ac preem of "Witness for th vance, preem of "Witness for the Prosecution" built on word-of-mouth to a healthy \$13,500 on four performances at \$4.50 top at the Shubert last Thursday-Saturday (25.27)

(25-27).

American preem of "Anastasia" plays the house this Thursday-Saturday (2-4) and other bookings include "Plain and Fancy," Dec. 11 and 13-18; "Southwest Corner," Dec. 23-25, and "Put Them All Together," Dec. 30-Jan. 1.

#### 'Gertie' \$8,700, Toronto; **Cornell-Power Current**

Lornell-rower Current
Toronto, Nov. 30.
Despite the competition of the
Grey Cup final, Canada's top rugby championship playoff, plus the
Mardi Gras festival, "Getting
Gertie's Garter" grossed a fair
\$8,700 last week. This saw the
1,525-seat Royal Alexandra scaled
at \$3.50 top with tax, but 80% of
the sale on twofers. The Jack
York and Max Gendel opus has a
good production, plus a logker cast
in the femme bracket.
On the current engagement of

in the temme bracket.
On the current engagement of Katherine Cofnell and Tyrone Power in Christopher Fry's "Dark Is Light Enough," the advance was \$23,000, with opening night sold out and 75% of the house gone on for the rest of the week, at \$4 top with tax.

#### **Dublin Players \$11,000** For First Week, Frisco

#### Paree' Sad \$5,300 for 5 In Wilmington Breakin

In Wilmington, Breakin
Wilmington, Nov. 30.
"Hello, Paree," drew only \$5,300
in a five-performance tryout last
Wednesday-Saturday (24-27) at the
1,233-seat Playhouse here. Revue
was severely panned and drew unfavorable audience reaction. (It's
folding in Hartford this week).
Playhouse bookings for the remainder of the year include next
Thursday (2), "Madame Butterfiy,"
opera in English; Saturday (4),
Mask and Wig Club musical, "Tenpest in a Teapot", week of Dec. 6,
"Wonderful Town,"

#### **'King' \$42,600** (7), 'Dream' 46G (4), 'Season' 20G, Chi

Chicago, Nov. 30.

Holiday weekend helped Loop biz last week. "King and I" opened strong on Guild subscription and "Fifth Season" is apparently building on word of mouth.

"Mrs. Patterson" departed Saturday night (27) for Broadway and "Pajama Tops" arrived Sunday (28) for a four-week twofer stay. "Oh Men, Oh Women" comes in next Monday (6) on subscription.

Estimates for Last Week Fifth Season, Erlanger, (2d wk) (\$4; 1,300) (Chester Morris, Joseph Buloff). Over \$20,000 and building (previous week, \$15,500).

King and I, Shuhert, (1st wk) (\$5; 2,100) (Yul Brynner, Patricia Morison). Almost \$42,600 for first seven performances. Opened last Tuesday (23) to two affirmative notices (Harris, Dally News; Kogan, Sun-Times), two pans (Cassidy, Tribune; Dettmer, American); lively window sale since the opening.

Midsummer, Night's Dream, Cits wk) (25,50. 2,600)

(Cassidy, Tribune; Dettmer, American); lively window sale since the opening.

Midsummer Night's Dream, Civic Opera (1st wk) (\$5.50; 3.600) (Robert Helpmann, Moira Shearer, Stanley Holloway). Topped \$46.000 for first four performances. Opened Thursday (25) to pans from all four critics.

Mrs. Patterson, Harris (8th wk) (\$5: 1,000) (Eartha Kitt). Almost \$16,000 for seven performances, after cancelling Wednesday matinee (24) due to star's illness (previous week, \$19,900); exited Saturday (27) for New York.

OPENING THIS WEEK
Pajama Tops, Blackstone (\$4.40; 1.358) (Diana Barrymore). Opened Sunday night (28) for four weeks on twofers; drew unanimous pans; show drew \$16.200 the previous week in Cincinnati, but was underquoted.

#### SEED' SPROUTS \$14,800 FIRST WEEK IN BALTO

"Bad Seed" grossed a fair \$14,800 at Ford's here last week for the first of a two-week stand. Initial stanza was on Guild-ATS subscription for the Maxwell Anderson tryout, with current second round a rarity in this solo-week town. Jennifer Jones in "Portrait of a Lady," due Dec. 7, is also in for a fortnight.

#### Deborah Smash \$32,700, Near-Record in Cleve.

Cleveland, Nov. 30.
A near-record gross for straight plays at the Hanna was set by Debrah Kerr in the touring "Tea and Sympathy" last week. Take was \$32,700 for eight performances at \$4.75 ton.

\$4.75 top.

Dark this week, Hanna relights next Monday (6) with Jose Greco's dance company.

#### B'way in Early Pre-Xmas Slump; 'Wedding' \$13,200, 'Eye' Flop \$3,200 'Sandhog' \$19,400 (11), 'Trap' 211/<sub>2</sub>G

Biz on Broadway continued to slide last week. Receipts were off during the early part of the frame, \$29,800 (previous week, \$26,800); but picked up with the holiday weekend. The annual pre-Christmas slump is now on.

Those were four closing last

weekend. The annual pre-Christmas slump is now on.

There were four closings last week, with two more slated to follow next Saturday (4). Shutterings were "By the Beautiful Sea," "Fragile Fox," "King of Hearts" and "One Eye Closed." Latter preemed Wednesday (24) and threw in the towel the following night (Thursday) after three performances. Upcoming closings are "Living Room" and "On Your Toes."

Besides "Eye," the only new entry last week was "Sandhog" at the off-Broadway Phoenix Theatre. This week's openings are "Mrs. Patterson" tonight (Wed.) and "Hit the Trail" tomorrow night (Thurs.). Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Conneay), MD (Musical-Drama); O (Opera), OP (Operetta).

Other parenthetic designations

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars.

number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Abie's Irish Rose, Holiday (C) (2d wk; 12; \$5.75-\$4.60; 900; \$28.000). Around \$6,000 (previous week, \$2,500 for first four performances).

Anniversary Waltz, Broadhurst (C) (34th wk; 267; \$4.60; 998; \$28.000) (Macdonald Carey, Kitty Carlisle). Just under \$21,100 (previous week, \$22,000); moves next Monday (6) to the Booth.

Boy Friend, Royale (MC) (9th wk; 68; \$6.90; 1.172; \$38,200). Had empty seats, but standees took the gross over capacity again, \$38,300.

By the Beautiful Sea, Imperial (MC) (3th wk; 268; \$6.90; 1,400; \$50.000) (Shirley Booth). Over \$23,900 (previous week, \$19,700); closed last Saturday (27) at a loss of approximately \$175,000 on \$500,000 investment.

Caine Mutiny Court Martiaf, Plymouth (D) (45th wk; 368; \$5.55-

closed last Saturday (27) at a loss of approximately \$175,000 on a \$500,000 investment.

Caine Mutiny Court Martiat, Plymouth (D) (45th wk; 356; \$5.75-\$4.60; \$33.331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Almost \$27.100 (previous week, \$27.500).
Can-Can, Shubert (MC) (62d wk; 652; \$6.90; 1.361; \$50,160). Nearly \$46,000 (previous week, \$48,500).
Dear Charles, Morosco (C) (11th wk; 85; \$6.90-\$5.75-\$4.60; \$29,850) (Tallulah Bankhead). Over \$22,700 (previous week, \$25,600).
Fanny, Majestic (MD) (4th wk; 28; \$7.50; 1.510; \$65,300) (Ezio Pinza, Walter Slezak). Capacity again, over \$65,900 (previous week, \$65,900 not \$69,000 as erratumed).
Fragile Fox, Belasco (D) (7th wk; 55; \$5.75-\$4.60; 1.077; \$28.300) (Dane Clark, Don Taylor). Over \$7,000 (previous week, \$11,000); closed last Saturday (27) at a loss of approximately \$60,000 on a \$70.000 investment.

King of Hearts, National (C) (35th wk; 274; \$5.75-\$4.60; 1.172; \$31,300) (Donald Cook, Jackie Cooper). Almost \$15,100 on twofers); closed last Saturday (27) at a loss of approximately \$80,000 in vestment.

Kismet, Ziegfeld (OP) (52d wk: 412; \$6.90; 1,528; \$57,908) (Alfred Drake). Nearly \$51,100 (previous week, \$12,200 on twofers); closed last Saturday (27) at a loss of approximately \$30,000 on a \$60,000 investment.

Kismet, Ziegfeld (OP) (52d wk: 412; \$6.90; 1,528; \$57,908) (Alfred Drake). Nearly \$51,100 (previous week, \$12,200 on twofers); closed last Saturday (27) at a loss of approximately \$30,000 on a \$60,000 investment.

Kismet, Siegfeld (OP) (52d wk: 412; \$6.90; 1,528; \$7,908) (Alfred Drake). Nearly \$51,100 (previous week, \$12,200 on twofers); closed last Saturday (27) at a loss of approximately \$60,000 on a \$60,000 investment.

day (4). On Your Toes, 46th St. (MC) (7th

One Eye Closed, Bijou (C) (1st wk; 3; \$5.75-\$4.60; 603; \$16,979)
Opened last Wednesday (24) to

opened last Wednesday (24) to unanimous pans; grossed under \$3,200 for three performances; closed last Thursday (25) at a loss of approximately \$40,000 on a \$50, 000 investment.

000. investment.

Pajama Game, St. James (MC)
(29th wk; 228; \$6.90; 1.571; \$51,717) (John Raitt, Janis Paige,
Eddie Foy Jr.). Capacity again,
over \$52,100.

Peter Pan, Winter Garden (MD)
(6th wk; 45; \$6.90; 1.510; \$57,500)
(Mary Martin). Over \$51,100 (previous week, \$53,300).

Quadrille. Coronet (C) (4th wk;

vious week, \$5,300).

Quadrille, Coronet (C) (4th wk;
30; \$6,90-\$5,75-\$4,60; 1,027; \$30,000) (Alfred Lunt, Lynn Fontanne,
Edna Best, Brian Aherne). Capacity at over \$29,600 (previous week,
\$33,100 for nine performances).

\$33,100 for nine performances).

Rainmaker, Cort (C) (5th wk; 36; \$5.75\*\$4.60; 1,056; \$29,000) (Geraldine Page). Over \$19,100 (previous week, \$17,700).

Reclining Figure, Lyceui (C) (8th wk; 60; \$5.75-\$4.60; 995; \$23,389). Almost \$15,000 (previous week, \$16,600).

week, \$16,600).
Seven Year Itch, Fulton (C) (106th wk: 845; \$5.75-\$4.60; 1,063; \$24,000) (Elliott Nugent). Almost \$19,200 (previous week, \$19,700).
Solid Gold Cadillac, Music Box (C) (56th wk; 445; \$5.75-\$4.60; 1,077; \$27,811). Just under \$18,600 (previous week, \$19,500).

1.077; \$27.811). Just under \$18,600 (previous week, \$19,500).

Tea and Sympathy, Barrymore (D) (61st wk; 485; \$5.75-\$4.60; 1.214; \$28,300 (Joan Fontaine). Nearly \$19,200 (previous week, \$19,500).

Teahouse of the August Moon, Beck. (C) (59th wk; 476; \$6.22-\$4.60; 1.214; \$33,608) (Burgess Meredith, Scott McKay). Capacity again, over \$34,000; David Wayne and John Forsythe returned as stars last Monday (29) after a 10-week vacation, with Meredith and. McKay exiting to head the upcoming touring edition.

Tender Trap. Longacre (C) (71,000; \$25,55.75-\$4.60; 1.048; \$26.317) (Robert Preston, Kim Hunter, Ronny, Graham). Nearly \$21,500 fprevious week, \$23,400; \$25,55-\$4.60; 925; \$23,720. Almost \$13,200 (previous week, \$25,500 for one performance).

Miscellaneous Sandhog, Phoenix (M) (1st wk; 8:

220. WK; 9; \$5.75-\$4.60; 925; \$25.720. Almost \$13.200 (previous week, \$2,500 for one performance). Misseellaneous Sandhog, Phoenix (M) (1st wk; 8; \$4.60-\$3.45; 1,150; \$24.067). Opened alst Tuesday (24) to one favorable review (Atkinson, Times), five negative opinions (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; McClain, Journal-American; Watts, Post) and one yes-no (Kerr, Herald Tribune); grossed over \$19,400 for first eight performances and three previews.

Mrs. Patterson, National (D) (\$6.90-\$5.75; 1.172; \$37,000) Eartha Kitt). Play with music by Charles Sebree and Greer Johnson, presented by Leonard Sillman; production financed at \$75.000, cost about \$54,000 to bring in, including approximately \$500 tryout profit, but excluding bor2r, and can break even at around \$15,500 gross; opens tonight (Wed.).

Hit the Trail, Hellinger (\$6.90; 15.27; \$55.916) (Irra Petina). Musical, formerly titled "On With the Show," with book by Frank O'Neill, music by Frederico Agressia, presented by Miss Miele; production financed: at \$225,000, cost about \$220,000 to bring in, including approximately \$40,000 tryout loss, but excluding bonds, and can break even at around \$30,000, gross; opens tomorrow (Thurs.) night.

#### **Total Legit Grosses**

Following are the comparative figures based on VARIETY'S box-office reports for last week (the 26th week of the season) and the corresponding week of last season:

#### BROADWAY

	Season	Season
Number of shows current	26	28
Total weeks played so far by all shows.	477	447
Total gross for all shows last week	\$683,200	\$719,500
Season's total gross so far	\$13,100,900	\$12,548,300
Number of new productions	21	25

#### ROAD Excluding stock

Number of current shows reported.

Total weeks played so far by all shows.

Total gross for all shows last week.... Season's total gross so far .....

# OFF BROADWAY SHOWS (Figures denote opening dates) Doll's House, Finch Coll. (11-12). Dybbuk, 4th St. (10-26-54). Importance Being Earnest, Provincetown (11-9). In Splendid Error, Greenwich News (10-26-54). Sands of the Negey, President (10-25-54). Slight Delinquent, Blackfriar

(10-25-54).
Slight Delinquent, Blackfriar
(10-25-54).
Stone For Danny Fisher, Dow
town National (10-21-54).
Twelfth Night, Jan Hus (11-9-54).
Way of the World, Cherry Lane
(9-29-54).

CLOSED LAST WEEK
I Feel Wonderful, de Lys (1018-54).

#### **British Ban of 'Immoralist'**

"Moral Agoraphobia"
"'The Immoralist' is the frankest, most detached play about
homosexuality our theatre has yet
seen, as free from sentimentality
as it is from sensationalism. Its
attitude is that Menalque in the
book, who says that 'the most
odlous cowardice' is 'moral agoraphobia.' The pattern of desperation, indispensable to good drama,
is traced as Michel is forced to
acknowledge his abnormality.

"Plays like this are always ac-

acknowledge his abnormantly.

"Plays like this are always accused of naivete; we scoff nervously, forgetting that censorship has so brusquely retarded the theatrical treatment of sex that it is still, to our shame, in its infrancy. "The Immoralist' stumble towards returning." maturity.

"In America "The Immoralist" ran for 96 performances; here the ex-Governor of Bombay has cele-brated his second anniversary as brated his second anniversary as Lord Chamberlain by refusing it a licence. The rules governing his curious office lay down the follow-ing reasons for suppressing a play; profanity, improper language, inprofanity, improper language, in decency of dress, offensive repre-

profanity, improper temperature decency of dress, offensive representation of living persons, and whing likely to provoke a riot. Nothing in 'The Immoralist' comes under any of these headings. As when 'Oedipus' was banned 45 years ago, the Lord Chamberlain seems to have overstepped his brief."

Truly Liberal Narrow-mindedness'

"Truly Liberal Narrow-mindedness" Hunter's comment on the baning contained the sarcastic suggestion that by forcing the play
into a private club theatre instead
of a regular. West End house, the
Lord Chamberlain had protected
it from "grosser. Grundyism" and
that censorship had thus acted
with "truly liberal narrow-mindedess". The writer author of the nath truly hoeral narrow-mindedness." The writer, author of the hit plays, "Waters of the Moon" and the current "A Day by the Sea" continuer Sea," continues.
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their ending, with the couple facing a dour, blackmail-dogged future, is not a happy one. If anything, it is truer and less wishful than Gide's.

"Moral Agoraphobia'.

"The Immoralist' is the frankest, most detached play about their ending and the likely to follow the public presentation of this play and the lest, most detached play about the public presentation of this play and the likely to follow the public presentation of this play and the lest, most detached play about the press signed of the public and the press the fundamental properties.

'disgusted,' the hightoned articles, and questions in Parliament.

"I suspect," he adds, "that the refusal to grant this play a licence has enabled a number of people interested in it, to see and judge it under normal conditions. Had it been licensed, would any manager, threatened with the ugly cry, making money out of dirt,' have dared to present it in the West End?"

(Last season's Broadway produc (Last season's Broadway produc-tion by Billy Rose drew mixed re-views, including a thoughtful and approving one from Brooks Atkin-son, of the N. Y. Times. In gen-eral, the notices agreed that the eral, the notices agreed that the play was a serious study of abnormality, without trace of sensationalism. John Chapman, of the Daily News, confessed to being "embarrassed," and there were a few other expressions of disapproval. and even shock, notably from Jinx Falkenburg on her tv series with husband Tex McCrary. There were no overt attempts at censorship,

#### Off-Bway Shortage

Continued from page 69 theatres include "Clandestine Marriage" and "Threepenny Opera." Former production shuttered recently when it had to exit the Provincetown Playhouse during a click run. Theatre had been com-itted to another production out-fit, and "Clandestine" producers weren't able to find a moveover spot.

spot.

Last season "Threepenny" threw
in the towel when it vacated the
Theatre de Lys following the management's disagreement with the
owners of the house, A quest for
another showcase proved futile.
Also caught in the theatre shortage
flast season was "Girl on the Via
Flaminia," which was doing good
biz at the Circle in the Square
when house was shuttered by the
Fire Department. Producers were
unable to find another off-theStem location and moved the show
to Broadway, where it flopped.

Stem location and moved the show to Broadway, where it flopped.
Only major new off-Broadway theatre this season is the downtown National. Formerly a show-case for Yiddish productions, the house shifted to English-language presentations with the current run of "A Stone for Danny Fisher." It's located on Second Avenue, one of several off-Broadway outlets in that area. Others include the Phoe-nix Theatre, Royal Playhouse and 4th Street Theatre.

an Street Theatre.

Better known Greenwich Village sites include the de Lys, Provincetown, Cherry Lane Theatre, Originals Only Playhouse and the Greenwich Mews Playhouse. In the Times Square area, there's the President Theatre and further uptown, on the eastside, the Jan Hus House.

#### Town' NSG \$19,600, Pitt; Skedded Tour Wavers

Pittsburgh, Nov. 30.
First stanza of "Wonderful
Town" at the Nixon drew a disap-pointing \$19,600 last week. Musical got favorable reviews. But even at the moderate \$4.80 top, attendance was light, so the balance of the scheduled tour may be in jeopardy.

Current week's local finale may provide better indications as to the show's future.

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#### Cornell-Power \$19.600 For 5 In Buffalo Bow

VARIETY

"Dark Is Light Enough," costar-ring Katharine Cornell and Tyrone Power, grossed around \$19,600 for five performances in its initial try-out stand at the Erlanger Theatre here last week. Play preemed last Wednesday (24) and ran through Saturday (27).

Production, which will make an extensive tour of 10 key cities, is current at the Royal Alexandra Theatre, Toronto.

#### **Current Road Shows**

(Nov. 29- Dec. 11)
Anastasia (Viveca Lindfors, Eugenie Leontovitch) (tryout)—Shubert, New Haven (2-4); Walnut St., Philly (6-11).

Bad Seed (Nancy Kelly) (tryout)
Ford's, Balto (29-4) (Reviewed in Variery, Nov. 17. 54).
Black-Eyed Susan (Vincent Price) (tryout)—Locust St., Philly (29-11) (Reviewed in Variery, Nov. 17. 54).

17, '54).
Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Colonial, Boston (29-4); State Aud, Harrisburg (6-7); Rajah, Reading (8); Acad, Music, Philly (9-11).
Dark Is Light Enough (Katharine Cornell, Tyrone Power) (tryout)—Royal Alexandra, Toronto (29-4); Cass, Detroit (6-11) (Reviewed in Variety this week).
Fifth Season (Chester Morris, Joseph Buloff)—Erlanger, Chi (29-11).

Joseph Buloff—Erlanger, Chi (2911).

Flowering Peach (Menasha Skulnik) (tryout)—Shubert, Wash. (294); Colonial, Boston (6-11) Reviewed 
in Vartery, Nov. 17, 54).

Getting Gertie's Garter—Hartman, Columbus (29-4); Shubert, 
Wash. (6-11).

Hello Paree (tryout)—Parsons, 
1871ford (20-4) Boutswed is.

Wash. (6-11).

Hello Paree (tryout) — Parsons,
Hartford (29-4). (Reviewed in
Variety this week).

House of Flowers (Pearl Bailey).
(tryout) — Erlanger, Philly (29-11)
Reviewed in Variety this week).

King and I (Yul Brynner, Patricia Morison)—Shubert, Chi (2911).

Lunatics and Lovers (Dennis King) (tryout)—Walnut, Philly (29-4) (Reviewed in Variety, Nov. 24,

41 (Reviewed in Variety, Nov. 24, 54).

Midsummer Night's Dréam (Robert Helpmann, Moira Shearer, Stanley Holloway) — Civic Opera House, Chi (29-5); College Aud., E. Lansing (7-8); Masonic Temple, Detroit (9-11).

Moon 18 Blue (Jerome Cowan)—Lyceum, Minneapolis (29-4); Pabst, Milwaukee (6-11).

Mrs: Patterson (Eartha Kitt (tryout)—Harris, Chi (29-4) (Reviewed in Variety, Sept. 29, 54).

Naughty Natalie—Lyric, Indianapolis (29-1); Nixon, Pitt (6-11).

Oh Men, Oh Women (Ralpin Bellamy)—Cox, Cincy (29-4); Harris, Chi (6-11).

Oklahoma—Aud., Canton (29-1);

Oklahoma—Aud., Canton (29-1).

Oklahoma—Aud., Canton (29-1).

Taga Mosque. Altoona, Pa. (2-4).

Chi (6-11).
Oklahoma—Aud., Canton (29-1);
Jaffa Mosque, Altoona, Pa. (2-4);
Marshall College, Huntington, W.
Va. (6-7); Victory, Dayton (8-9);
Shubert, Detroit (10-11).
Pajama Tops (Diana Barrymore)
—Blackstone, Chi (29-11) (Reviewed in Variety, Nov. 17, '54).
Plain and Fancy (tryout)—Shubert, New Haven (6-11).
Portrait of a Lady (Jennifer Jones) (tryout)—National, Wash. (29-4); Ford's, Balto (6-11) Reviewed in Variety, Nov. 17, '54).
Sailor's Delight (Eva Gabor) (tryout)—Hartford, LA. (29-11) (Reviewed in Variety, Nov. 24, '54), School for Brides—Strand, Syracuse (29-1); Klei Aud., Bridgeport (2-4).
Seven Year Itch (Eddie Bracken)—Cass, Detroit (29-4); Keith, Grand Rapids (6-8); Palace, South Bend (9); Paramount, Toledo (10-11).
Silk Stockings (Hidegarde Neff.

1). Silk Stockings (Hidegarde Neff, Don Ameche) (tryout) — Shubert, Philly (29-11) (Reviewed in Variety

Don Ameche) (tryout) — Shubert Philly (29-11) (Reviewed in Variety this week).

South Pacific (tva Withers, Alan Gerrard)—Forrest, Philly (29-11).

Tae and Sympathy (Deborah Kerr)—Shubert, Detroit (29-11).

Three for Tonight (Marge and Gower Champion, Harry Belafonte) (tryout)—American, St. L. (29-4); Center, Norfolk, Va. (8-7); Muni, Aud., Charleston, W. Va. (81); Orpheum, Spartanburg, S.C. (9); U. Theatre, Chapel Hill, N.C. (10-11) (Reviewed in Vaude section of Variety, Nov. 3, '54).

Time Out for Ginger (Melvyn Douglas)—Biltmore, L.A. (29-4); Curran, S.F. (6-11).

What Every Woman Knows (Helen Hayes)—Metropolitan, Seattle (29-4) (Reviewed in Variety, Spri. 23, '54).

Witness for the Prosecution (tryout)—Plymouth, Boston (29-4); Plymouth, Cleveland (6-11) (Reviewed in Variety this week).

Wonderful Town (Carol Channing)—Nixon, Pitt (29-4); Playhouse, Wilmington (6-11).

#### **Berlin-Fisher**

Continued from page 1

To deviate from the parallel, that. that. To deviate from the parallel, the Ilish femme will be a livery stable owner's daughter, although in the era of the musical—the 1890s up to 1911, when the capping climax is Fisher's headlining of Havimarchair. Vieffinis Thadra at Hammerstein's Victoria Theatre

at Hammerstein's Victoria Theatre,
N. Y.—a stable ownes was considered a "rich" man.
The locale and the situations,
however, will authentically parallel Berlin's own youth on the however, will authentically parallel Berlin's own youth on the lower east side of New York. The Irish femme lead, naturally, will inspire analogies and parallelisms to the Irving Berlin-Eilin Mackay romance, but the book will veer away from any "Abie's Irish Rose" or kindred suggestions. As a sing personality, Fisher's role might be just as suggestive of the Al Johson career.

be just as suggestive of the Al Joison career.

It will be completely new score, differing from Berlin's recent filmusical "packages" of old and new tunes, viz., "White Christmas," "No Business Like Show Business," etc.

The east side locale was flanted to the control of the cast side locale was flanted.

The east side locale was in an era when the streets were flanked on one side by tenements and on the oth by "brownstones," the latter occupied usually by the more well-to-do livery stable entrepreneurs and the like.

"East Side" will probably also mark Fisher's Hollywood debut in the ensuing film version, since the venture is primed on a dual stage and pic basis, with a capital gain objective. No producer has been set. Berlin already has completed some songs which Fisher heard and okayed.

#### **Protest 'Merchant'**

Continued from page 69 few performances of "Oedipus Rex" will also be presented.

(Although "Merchant of Venice" (Although "Merchant of Venice" has been produced several times without reported incident in England in recent years, a revival at the N. Y. City Center two seasons ago drew some adverse comment. In that edition, Luther Adler's "sympathetic" portrayal of Shylock was generally panned as lacking vitality. It was argued that despite the softened characterization of Shylock the play's courtroom seene.

lock, the play's courtroom scene, reflecting the prevailing ignorance of Jews and the intense anti-Semitism in England in Shakespeare's time, tends to aggravate religious bigotry and the perpetuation of a stereotype. The question isn't a matter of the personality or good-will of the actor playing the role or even the motivation of the pro-duction, it was claimed. The point auction, it was claimed. The point is that the character of Shylock represents a false idea of a "typical Jew" and the widespread acceptance of this stereotype is piali nant.)

#### 'Caine \$6,800 (1), Troy

"Caine Mutiny Court-Martial" grossed almost \$6,800 at the R.P.I. Field House here last Tuesday night (23).

Top was \$3.50 for the classic features.

formance

London, Nov. 30.

#### **Current London Shows**

London, Nov. 30.

(Figures denote premiere dates)

After the Ball.

Airs Sheestring, Royal Ct. (4-22-53).

Air Sheestring, Royal Ct. (4-22-53).

Ail For Mary, Duke York (9-9-54).

Beatrice Lillier, Globe (11:24-54).

Beth Ends Meet, Apolto (9-9-54).

Bory Friend. Wyndham's (12-153).

Bory Friend. Wyndham's (12-153).

Can-Can. Collseum (10-14-54).

Drolyt Care Opere, Savoy (9-13-54).

Fedica Bergere, Pr. Wales (9-24-53).

Hedde Gabier, Westmister (11:29-54).

Hippe Dancing, Lyric (4-7-54).

Intimore M. Lander, Westmister (11-29-54).

Hippe Dancing, Lyric (4-7-54).

Intimore M. Lander, Westmister (11-29-54).

Hippe Dancing, Lyric (4-7-54).

Marchamaker, Haymarket (11-4-56).

Sabrina Fair, Palace (4-4-56).

Scheduled Openikos

SCHEDULED OPENINGS
Accounting Love, Saville (12-1-54),
Glass Cleck, Aldwych (1-3-54),
CLOSED: LAST WEEK
Dark Light Enough, Aldwych (4-30-54),
Keep in Cool Place, Saville (8-16-54),
Never Too Lefe, Strand (6-3-54).

#### **BEA SCORES IN LONDON:** 'SIMON & LAURA' EVEN

London, Nov. 30.
"Simon and Laura," comedy by
Alan Melville, which was presented by H. M. Tennent at the Strand
Theatre last Thursday (25), is a Theatre last Thursday (25), is a three-acter starring Coral Browne, Roland Culver, Dora Bryan, Ian Carmichael and Ernest Thesinger, Directed by Murray MacDonald, it's an amusing skit about a video marital series. A lightweight attraction, it will depend on its cast names for draw, although it was well received. Its chances reeven.

even.

"An Evening with Beatrice Lillie," which H. M. Tennent is presenting at the Globe, is a slight variation of the original revue presented on Broadway two years back. It preemed last Wednesday (24), and an enthusiastic reception, together with general favorable press, indicates a capacity run for its limited season.

Although the star's personal lure provides the complete and obvious

provides the complete and obvious provides the complete and obvious selling angle, she receives yaluable assistance from a West End new-comer, Leslie Bricusse, whose only previous appearance was in a Cam-bridge U. revue.

#### Bracken's 'Itch' \$12,500, 'Murder' \$9.500 in St. L.

Murder \$9,000 in St. Li.

St. Louis, Nov. 30.

It still remains to be seen whether: St. Louis can support touring show for three weeks. Second semester of "Seven Year Itch," with Eddie Bracken as star, drew a modest \$12,500 at \$3,92 top at the American, Previous week's take was \$16,700. Finale is current, then. "Three for Tonight" arrives next week. week

next week.
After getting \$9,500 for the first stanza, "Dial M for Murder" wound up its two-week stock stand at the Empress theatre Sunday (28) with a gross of approximately \$9,000, "My 3 Angels," with George Tobias, featured, opens tonight (Tues.) for a fortnight.

#### 'Brides' 8G, Folds, Mont'l

Montreal, Nov. 30.

"Schools for Brides" drew only
\$8,000 on two-for-ones at Her Majesty's here last week. That did
it, and the brief tour folded here.
House is dark this week.

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idwest autdoor, i-profes-sional, music theatre, starting 6th season, taking applications now for stage, music and dance directors, refer appli-cants with combination of falents. Season consists of shows, starting about June 1 thru August 31. Jobs offer wonderful opportunity to gai additional experience in cal comedy-operate field. Send detailed outline of background, referenced, photo and state salary expected.

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. 1955 Box V-7146-B; c/o Variety, 154 W. 46th St., New York 36

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"Hope Hampton was strikingly gowned, sang beautifully and was reived enthusiastically." Klep.

#### WILMINGTON MORNING NEWS

"Hope Hampton sang beautifully and carried the role of the Paris visitor with grace, bewitchingly gowned."

C. LOUISE JACKSON

JOURNAL EVERY EVENING Wilmington, Del.

"Miss Hampton wasn't given enough to do but sang very well and was most attractively gowned."

PHILIP F. CROSLAND

#### HARTFORD TIMES

"Hope Hampton beautifully dressed and bejeweled gives the production a good measure of professional gaiety and dash."

A. M. W.

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### **Greek Arts Fest Heads for Next Sept.**; Met Stager Preps Drama-Opera Sked

Plans for an International Music
& Theatre Festival in Greece next
fall are simmering, with a decision
on budget, scope and schedule to
be made at Xmas time. Dino Yan
nopoulos, Met Opera stage director
who has been asked by the Greek
government to head the project as
artistic director, is busy with his
opera chores in N. Y.
"Manon" having for the acceptance of the content of the

"Manon," bowing for the sea-son at the Met next Friday (3), will mark the fourth production Yan-nopoulos has staged there in the nopoulos has staged there in the three weeks since spot opened. Others were "Melstersinger" and "Andre Chenier," both of which got hit notices, and "Aida." Director "ill put on 10 Met operas in all this season (out of 26 skedded), more than any other stager, for his busiest sked there so far.

ao far.

Athens-born director, who put on straight plays before and during the last war in Greece, is also angling to stage a Broadway musical next spring, for his first fling in U. S. legit. He'd prefer doing a straight play. Legit staging gives him more opportunities than opera, he says.

him more opportunities than opera, he says.

The Greek fest, which Yannopoulos broached to the Ministry of Education on his recent visit to Athens, will take place next September for a month in three ancient outdoor theatres, at Delphi, Athens and Epidarus. Mi istry okayed it as a tourist attraction, as well as a showcase and boost for Greek talent, both overseas and at home. Local talent would get a lift, performing for international tourists.

#### Three-City Rotation

Project, according to Yannopoulos, will embrace three operas, two Greek tragedies, one Shakespearean play, symphonic and chamber music concerts. The events will rotate at the three theatres involved Gluck's "Orfeo" and Mozart's "Cosi fan Tutte" are two of the probable

Gluck's "Orfeo" and Mozart's "Cosi an Tutte" are two of the probable operas.

Director has been authorized to line up Greek talent abroad for the project, to assist local organizations. There are a great many Greek singers, for instance, working in Italy and Germany. There are several names in the U. S., such as the N. Y. Philharmonic maestro, Dimitri Mitropoulos, and Met opera singers Elena Nikolaidi, Nicolo Moscona and Vilma Giorgiou. All are expected to participate. Such local groups as the Katina Paxinou-Alexis Minotis drama troupe will be utilized: Yannopoulos was in Athens last September due to a government bid to become director of the Greek National Opera. He turned the offer down because of his Met commitments and his desire to stay in N. Y. with his wife and son. Wife is legit actress Meg Mundy

in N. Y. with his wife and son.
Wife is legit actress Meg Mundy,
dupler of John Mundy, Mc
Opera orch manager. Yannopoulos
has been with the Met nine sea-

#### 'ARCHY' LITTLE OPERA SET FOR N.Y. BOW DEC. 6

SET FOR N.Y. BOW DEC. 6

Thomas Scherman and the LittieOrchestra Society will present the preem of George Kleinsinger and Joe Darion's little opera, "Archy and Mehitabel," based on stories of Don Marquis, at Town Hall N. Y., next Monday (6).

Archy will be sung by Jonathan Anderson, tenor; Mehitabel by Rignon Dunn, soprano, Bill by Richard Sharretts, baritone, and the Back-Alley Chorus by the Four Heathertones, Bix Brent, Martanne McCormick, Nancy Swain Overtone and Jean Swain. Klein. Overtone and Jean Swain. Klein opera will act as narrator. The opera will act as narrator. The opera will be directed by Max Leasyitt.

Same program will present the Program will present theret's Concertino de Camera for alto saxophone and 11 instruments, with Vincent Abato as sax soloist, and Reger's Variations and Fugue on a Theme by Mozart, Op. 132.

Kirsten Back at Met

After a season's absence, due to the death of her husband, Dorotty Kirsten returns to the Metropolitan Opera tonight (Wed.) to sing the citile role in "Madame Butterfly." It's a sudden booking, Miss Kirsten appearing in place of Lisa Delia Casa, who is ill.

Series and program in place of Lisa Delia Casa, who is ill.

In the Horizontal Andron State Philhard and State Opera will act as narrator. The opera will series of the light of the state of the death of her husband, Dorotty of the deliberately of the state of the death of her husband, Dorotty of the deliberately of t

#### Dance Tour of Orient

Dance Tour of Orient.
Jean Erdman, modern dancer, has been set for a tour of the Orient. She leaves after an appearance Dec. 18 in Frisco. She'll dance. Dec. 29 in her native Honolmu under sponsorship of the Community Theatre, Other dates follow in Tokyo and other Jap cities and in New Delhi, Bombay and Calcutta.
Miss Erdman will be back in N. Y. in the spring, resuming her post as head of the dance department of Bard Collège, Annandale on-Hudson, N. Y.

#### Espagnols' 62G N.Y. 4-Weeker

Ballets Espagnols wound up a four-week run at the Mark Hellinger, N. Y., Sunday night (28), and set off promptly for its first U. S. tour. Troupe, in its N. Y. bow, garnered \$14,600 its first week, \$14,000 the next, \$15,000 the third, and \$18,500 in, its final stanza, for an overall \$62,100 take. For its appearances on Ed Sullivan's: "Toast of the Town" tv'er Nov. 21, troupe garnered \$6,000 more. With weekly nut around \$19,000, Espagnols left N. Y. ith a loss. Boxoffice was a little surprising, in view of universally sock notices it got, but the troupe was completely unknown to N. Y. and perhaps stayed a week too long. However, it's due back next, season.

Under the management of Jules

son.
Under the management of Jules Under the management of Jules Borkon and Michaux Moody, with David Libidi booking, troupe opened a four-month tour in Philly Monday with two night dates: Trek, which ends March 12, includes a week in Boston, opening Dec. 13, Xmas week in Toronto, a full week in St. Louis and three weeks in Chicago. Libidins is also dickering with Las Vegas niteries for a late-March date there.

On Sunday (5), troupe is being flown from N. Y. to D. C., after a Plainfield, N. J., date, to perform at the Spanish Embassy for a diplomatic corps reception given by Borkon and Michaux Moody, with David Libidi booking, troupe opened a four-month tour in Philly Monday with two night dates. Trek, which ends March 12, includes a week in Boston, opening Dec. 13, Xmas week in Toronto, a full week in St. Louis and three weeks in Chicago. Libidins is also dickering with Las Vegas niteries for a late-March date there.

On Sunday (5), troupe is being flown from N. Y. to D. C., after a plainfield, N. J., date, to perform at the Spanish Embassy for a diplomatic corps reception given by the new Spanish Ambassador to the U. S., Comte de Motrico. Embassy will then fly the group to Cincy on Monday for its date there.

#### Schang Defends CAM In Its Community Dealings; French Has New Setup

French Has New Setup

Annual conference of Community Concerts field staffers, opened in N. Y. Monday (28), with the air still filled with late detonations from the Ward French squabble. French and Robert Ferguson were ousted recently as prez and veepee, respectively, of Community, by other directors of the Columbia Artists Mgt. subsid, in a policy split over whether. Community, should divorce itself completely from Columbia. French pitched for divorcement to offset any Government antitrust action.

Frederick C. Schang Jr., CAM prez and Community board chairman, defended management at the conference against newspapercharges by French that CAM had been using Community for selfish ends as outlet for CAM, artists, pointing out that Community could always buy artists anywhere Schang also did the unusual thing of quoting from an article he had written for the Anniversary Issue of Variery Jan. 5, 1949, to disavow other French claims by showing that CAM management had always been on record as appreciative of and interested in Community. been on record as appreciative of and interested in Community.

and interested in Community.

Schang also reminded the conference that Community was established by CAM 26 years ago, in 1928, and that French had not joined till 1931. Regarding Government antitrust action, Schang said: "If we are in any predicament regarding the antitrust division, such predicament is based largely on a file of letters between French and his former western manager, the late Arthur Wisner, who before his death turned over to the Government his confidential correspondence with his superior. Neither the Community for Columbia boards of directors. perior. Neither the Community nor Columbia boards of directors, nor its counsel, have knowledge of what this correspondence might contain."

Schang also claimed that French

## Classical Disk Reviews

Beethoven: Quartets, Op. 18 (An-18, rich, tuneful and eloquent deas pite their youth, played here by a superior group in the Hungarian Quartet. Fine balances and facile musicianship are marked, as in the lovely tone of the first violin.

Franck: Symphony in D Minor & Le Chasseur Maudit (Westminster). Little-known symphonic narrative poem (Chasseur) is along similar rugged melodic lines of the w.k. symphony, and both get virile readings from the Vienna State Opera orch under Rodzinski.

especially a tuneful, spacious Symphony in D by Clementi. The Vivaldi Concerto in F is warmly melodic and the Corelli Concerto Grosso in D is also choice.

Stravinsky: Rite of Spring (RCA Victor). Expressive, colorful reading of the surging, rhythmic work by the Philharmonia under Markevitch. Artistic as well as bouncy performance.

#### **Inside Stuff---Concerts**

Five N. Y. City Ballet dancers are choreographing their first ballets for the company. They are Jacques D'Amboise, Francisco Monclon, Herbert Bliss, Barbara Milberg and Sean O'Brian. Ruth Sobotka, formerly with the company, and Joseph Irancis Varchesia, a member of the School of American Ballet, are also trying their hand at new works. Works will be offered at the N. Y. City Center during the February season, if satisfactory.

#### Kosty & Youth Go Steady as Symph Series Is Again SRO With 62G Take

#### Toscanini May Launch 'Little Scala' Season

Milan, Nov. 23.
Although not been officially announced, it's probable that Maestro Arturo Toscani currently resting the summer on his lake-island home, will inaugurate the "Little Scala," smaller-scaled annex to the Milan Opera Showcase. This is currently being readled for an early spring opening. "Falstaff" is the probable opening selection at the "Little Scala," with the staging in the hands of Luching Visconti.

The Scala meanwhile has called The Scala meanwhile has called Maestro Victor De Sabata to head the artistic direction of the theatre.. De Sabata has accepted, and is due to arrive in Milan shortly to take over.

New Chi Opera **Made by Callas** 

Chicago, Nov. 30.
Although ending up with the traditional longhair deficit, the initial season of the newly-formed Chicago Lyric Theatre was generally rated a strong critical and financial success. Opera company's just-completed schedule of 16 performances at the Civic Opera House grossed \$217,500 out of a maximum potential of \$260,000.
Exact amount of the deficit has

potential of \$260,000.
Exact amount of the deficit has yet to be tallied, but it's figured to be relatively small, and response to the first program has set the group to laying plans for a longer season next year. A five-week local season is planned in '55. First order of business, mean-while, for Carol Fox, founder and prexy-general manager, and Law-rence V. Kelly, managing director, will be a fund drive to raise \$250,000 as a basis for permanent capitalization.

will be a fund drive to raise \$250,000 as a basis for permanent capitalization.

Lyric Theatre garnered nation-wide publicity, with big spreads in the weekly mags, mainly through the sock impression made by Maria Callas, Brooklyn-born but Italian-trained soprano, who made her U. S. debut here. Critics came from N. Y. and more distant spots to see and hear her "Norma." and weren't disappointed. The N. Y. Met had the singer signed for '52-'53, at a \$600-per-performance fee, but domestic problems prevented her coming. She's reported to have received over \$2,000 per performance for her Chicago appearances, a figure the Met (with its \$1,000 top) can't pay. top) can't pay.

#### Asks for Benefit Shows To Aid Symphony of Air

To Aid Symphony of Air
New York:

I want the entertainment world to give benefit shows to keep the Symphony of the Air (former NBC Symphony) going.

The worst mistake the Radio Corp. of America ever made was to drop the NBC Symphony. The retirement of Arturo Toscanini was no excuse. It should have been the cause for its continuance. These musicians supremely affirmed the human spirit. They gave life, in a world of death, with their power of perfect art.

Because of this fact I want the theatre to keep the Symphony of the Air going. There was a kind of statesmanship in the program it gave recently in the General Assembly hall of the United Nations. The theatre may justly glory in this brand of statesmanship, its own. In this way, some day, all blinds on both sides of the Iron Curtain will be pulled up, to open the door to brotherhood and peace.

Frank Colapinto.

Andre Kostelanetz picked up Andre Kostelanetz picked up when he introduced his series of special Saturday night symphonic concerts aimed at younger audiences—by playing with the N. Y. Philharmonic to another sellouthouse at Carnegie Hall, N. Y., last Saturday night (27). First of this season's three-concert series drew an overflow of 100 standees (the hall's limit) and a \$6,200 plus b.o. take.

and the two the control of the contr

box to take several bows after his suite was played, and enthusiasm for the whole evening was so marked that a couple of ladies in the adjoining box leaned over boldly to kiss him.

Bron.

#### **SEVERANCE PAY TO MET SOLOISTS FOR 1ST TIME**

Principal singers, stage directors and stage managers are covered for severance pay, for the first time, in the new Met Opera contract with the American Guild of Musical Artists. Two-year pact gives solo artists with 13 years' service a severance pay of \$200 a year. If a soloist has 20 years' service and reaches retirement age (45 for femmes, 50 for men), he can collect severance in monthly installments.

New pact also calls for payment on pre-season rehearsals; increased minimums for corps de ballet dancers (\$82 weekly; \$15 on a per performance basis); higher pay for choristers doing principal roles (\$30 instead of \$26); \$65 rehearsal week salary for chorus, and interest number of artists received.

week salary for chorus, and in-crease in number of artists receiv-ing \$10-a-day allowance while com-

pany is on tour.

Contract provides for principals, ballet and chorus to work on opening night vidcasts (presumably closed circuit (v) in '54'-55 and '55'-56 without extra payment above regular performance fee.

#### Chi Symph's Reiner To Baton at Vienna Opera

Baton at Vienna Upera

Fritz Reiner, musical director of
the Chicago Symphony Orchestra,
will conduct the first performance
of Wagner's "Die Meistersinger"
to be given in the newly-restored
divienna Opera House next season,
the house, Gestroyed during the
war, has been completely rebuilt
and is scheduled to be opened next.
November.
Reiner is the only American conductor who will take part in the
ligala opening week. His cast will
include Irmgard Seefried, Paul
Schoeffler, Wolfgang Windgassen
and Erich Kunz.

#### Literati

Look's \$1,800,000 Issue
'Look's publisher, Vernon C. Myers, made it a festive occasion with a split of vintage grape and a champagne glass from Plummer's (5th Ave. fancy crockery establishment) to celebrate 'the biggest adrevenue (\$1,800,000) in Look's history."

revenue (\$1,800,000) in Lous a morey."
This is the 168-page (plus covers) Dec. 14 issue, which splits the cover billing between the Rev. Norman Vincent Peale and Bishop Sheen. The prime cover story is car ioned "Religion's Best Sellers."

Gleason's NEA Moppet Stint
Jackie Gleason, on behalf of
NEA news syndicate, will present
first - place a ward to the
winner of NEA's 'Little People" coloring contest for children.
Presentation will be part of a circulation promotion for NEA and
will take place on Gleason's Dec.
18 show. "Little People" is one
of NEA's top comic strips.
The winner, who will be chosen
from a national competition involving about 125 newspapers subscribing to the NEA service, will
be flown to New York and be the
guest of Gleason for the Dec. 18
weekend.

"The Private Lives of Great Composers," an omnibus volume containing 1,000 stories and anecdotes about composers, conductors and musical artists, is being published in London by Rider & Co., next Monday (6)."

Authored by Bernard Grun, composer and musicologist, the book musical artists with the composer and musicologist, the book musical artists of musical artists." Musical Bedside Esquire

poser and musicologist, the book surveys four centuries of musical evolution from Palestrina to Cole Porter. It's described abroad as a musical "Bedside Esquire."

Chi Chez Paree Mag
Chez Paree, in Chicago, is venturing into the publishing biz with a new entertainment mag called Fanfare. While the 10 or 12-pager will have current Chez attractions on its covers and be distributed per the nitery's mailing list, it's not being conceived as a house organ.

not being concerns.

Book will sell space to advertisers and will contain local tv.

listings and guest articles by personalities. Editor is Larry Teeman, and first issue is being prepped for January.

Fla. Press Gives 'Oscar'
Florida Press Assn., at its annual meeting in Silver Springs, awarded Marie Natvig its editorial 'Oscar' for 'The Blackest Week In The Redlands," written when she was on the staff of the Homestead Weekly News last March, and which attracted national attention at the time.

Subject was the discrimination against white Puerto Ricans imported as laborers by tomato and citrus growers in the area. Time magazine reprinted the editorial in an April issue. Mrs. Natvig was recently in the news when she testified before the Federal Communications Commission in the Edward Lamb case; she claimed she had seen Lamb at three state Communist meetings in Columbus, O., adding that on one occasion she was his guest at a hotel. Mrs. Natvig is currently a resident of Miami Beach.

Shulman's PR for PM
According to the Benjamin Sonnenberg PR office, author-playwright-scenarist Max Shulman ("Tender Trap" "Barefoot Boy With Cheek," etc.) is "pouring his heart out these days doing an office author-playwright - Scenarist Max Shulman ("Tender Trap" "Barefoot Boy With Cheek," etc.) is "pouring his heart out these days doing an office at ampus column for Philip Morris." Column is titled On Campus With Max Shulman" under latter's copyright. In an intro note to college eds. Shulman said re the ad schedule (175 lines or 12½-inch depth by two-column width). "Turn to such-and-such a page, snap open a pack of Philip Morris and light up while you readmy first stimulating column It's got to be a Philip Morris and light up while you readmy first stimulating column it's got to be a Philip Morris because they're paying the freight so you can read this vintage prose. Besides, what other cigaret offers you just the right amount of sunshine and rain."

PM is not only worked into the pillar but there's an italic tagline reading, "This column is brought to you by the makers of Philip Morris who think you should enjoy their cigaret."

Rebirth of Marle-Claire
Marie-Claire was one of the biggest femme mags before the war,
with over a 1,000,000 circulation in
France. A weekly, it was a mainstay in female thinking and fashion until the Liberation. It was estimated that with multiple readers
the glossy weekly reached over

8,000,000 women. Mag was the brainchild of Marcel Auclair and publisher Jean Prouvost.

Prouvost turned to the pic mag, Paris-Match, after this and latter is now one of the top weeklies. He then decided to return to Marie-Claire, whose name is still a potent factor. After two numbers, though now a monthly and different in format, it looks like another publishing success. Style is strongly influenced by U.S. femme mags.

Make Ready For Big Week
Part of the extensive work that
goes into promotion of the observance of Brotherhood Week (Feb.
20-27) is reflected in a magazine kit
sent out this week by Claire Glass
of Parent Institute, who is chairman for magazines. Kit contains
numerous articles by-lined by outstanding names in the literary,
show business, political, etc., fields.
There's also a collection of filler
quotes and cartoons.
All for planting in behalf of the
National Conference of Christians
and Jews' Brotherhood campaign,
in which show business takes part.

in which show business takes part.

A. S. Kany's Wife Killed
Arthur S. Kany, Dayton Journal Herald amusement editor for more than 25 years, is recovering from an automobile accident in which his wife was killed.

Kany suffered severe shock and a possible back injury at a Dayton intersection Saturday, Nov. 20, when another car ran a red light and struck the Kany car broadside. The driver is charged with second degree manslaughter.

Mrs. Kany, the "constant companion" mentioned in many of her husband's columns, was killed almost instantly. The couple had been married 43 years. She was 70. Kany, after 30 years as a Journal Herald reporter, is the dean of working newspaper reporters in Dayton.

Barrault-Renaud Books

working newspaper reporters in Dayton.

Barrault-Renaud Books
Practice of the Jean Louis Barrault-Madeleine Renaud Co. of publishing a 130-page souvenir book with each new presentation, or on various facets of their activities as a leading private repertory. company, has become a theatrical publishing staple in Paris. These are paperbound books sold along with programs at each performance for 50c, and go into the background of the play, the authors and interpreters.

Feature was started last season with presentation of Paul Claudel's "Christoph Colomb" and will appear at least four times per year. Section is run by Andre Frank and is published by the Editions Rene Juillard. "Colomb" had articles by Claudel and Barrault on the play and on background of various aspects of the life of Columbus. Second volume is on Jean Giraudoux's "Pour Lucrece." One is on Anton Chekhov and "The Cherry Orchard," another is on the voyages of the troupe, and another on the little theatre movement. All are well compiled and written and worth further taking up by other rep companies or regular theatres.

On Revealing News Sources

by Claudel and Barrault on the play and on background of various aspects of the life of Columbus, steed and be been dependent and another is on the voyages of the croupe, and another is on the voyages of the troupe, and another on the little theater movement. All are well compiled and written and worth rurber taking up to other rep companies or regular whole of the compiled and written and the rep companies or regular whole of the columbus of the compiled and written and the columbus of the compiled and written

accumulated at the U. of Iowa. (Iowa was at the heart of the Chautauqua movement).

The author touches upon the manner in which local literary societies and town forums became part of nationwide Lyceum wheels. He discusses several early lecturers and entertainers, devoting considerable space to the greatest tent attraction of them all—William Jennings Bryan.

Horner's style is easy-going almost chatty. He may not supply the definitive history of Chautauqua, but his book has value as the personal narrative of one who participated in the social and cultural phenomenon that reached its peak in 1922, only to vanish half a dozen years later because of relaxed platform standards, a plethora of attractions; and due to the onslaught of radio and talking films. films Down.

Joey Adams' Dual Feature
Comic Joey Adams is fighting time to deliver two book manuscripts to Frederick Fell, marking his fourth and fifth books, by Jan.
1. Both are slated for successive publication but the deadline is the year's end. One is "Cindy and I'referring to his wife. Cindy Heller; book is said to have a "The Egg and I'r parallel. The other book is "Strictly for Laughs," a humor anthology but differing from his last "Joey Adams' Joke Book."
First two were "Gags to Riches," autobiographical, and "The Curtain Never Falls."

1st Int'l N. Y. Press Ball
New York's first International
Press Ball, slated for the WaldorfAstoria, for Dec. 23, under Foreign
Press Assn. auspices, will be a
\$50-per-plate benefit, with funds
going to the United Nations Children's Fund, the N. Y. HeraldArtibune Fress Alr Fund, the N. Y.
Journal-American's Christmas Veterans' Fund and the Free Milk
Fund for Babies.
Entertainment will consist of an
international variety show headed
by Victor Borge and dancing to
four bands. Banquet will consist
of culinary specialties and wines
from five continents.

Okinawa Daily Bows

Okinawa Daily Bows
Initial issue of the Okinawa
Morning Star rolled from presses
last week (23). New daily is the
only English-language paper published on the Island. Publisher is
Ed Kennedy, former Philadelphia
and Tokyo newspaperman.
Editor and managing director is
Bob Vermillion, for 18 years a
staffer with UP who was last assistant chief of UP's Toyko Bureau. Bob Prosser, former AP
man in Tokyo, is news ed.

CHATTER

CHATTER
Dial Press prexy George Joel's
daughter, Susan Barbara, married
Barrie Beere, N. Y. stockbroker.
Murray Garrett and Gene Howard are new Hollywood representatives for the London Week-End
Mail

SCULLY'S SCRAPBOOK

By Frank Scully ......

Palm Springs.

If I were an up and coming young writer, I believe I would drop putting words together that enjoy a splendid isolation by themselves, and fashion a new kind of bomb instead. It would be a Boomerang Bomb and it would be put in the hands of old and disgruntled writers to throw at editors, and blow them both up. That way the road would be cleared for young writers, and since I have all my own hair and teeth, no pot, and am brown as a berry, I believe I could pass as an up-and-coming young writer.

Scarcely a week passes but what some publication crowds out young writers by regurgitating the contributions of old backs in an anniversary number. Some, like the Readers Digest, attain the permanency of book-binding, sewn with a cross-stitch called "The Best."

book-binding, sewn with a cross-stitch called "The Best."

These are published presumably because nostalgia is a sign of blooming health instead of a disease of old editors and older writers. Some of the stuff is dreadfully dated, museum pieces really. Some of course retain their vitality as living literature.

But in the main, reprints jam the conveyer belt and keep young writers from moving up as, say, cadets move up from West Point to the General Staff in the Pentagon. Now and then, of course, a young writer breaks through, climbs over sleeping seniors on the jammed conveyer belt and gets on top before editors have realized what happened. But this is about as rare, or rarer, than a day in June.

When The Old Republic Was New

The latest of these anthologies is the 40th anniversay number of

When The Old Republic Was New

The latest of these anthologies is the 40th anniversay number of the New Republic. Anything in this world for 40 years might in all fairness to the English language be called the Old Republic, but ther it is—the New Republic.

The droppings and name-droppings ran all the way from Sherwood Anderson to William Butler Yeats. Meywood Broun, Elmer Davis, John Dewey, Theodore Dreiser, William Faulkner, F. Scott Fitzgerald, Ernest Hemingway, James Joyce, D. H. Lawrence, Walter Lippinan, H. L. Mencken, Edna St. Vincent Millay, George Orwell, John Reed, James Harvey Robinson, Bertrand Russell, Carl Sandburg, George Santayana, Bernard Shaw, Lincoln Steffens, James Thurber, H. G. Wells, William Allen White, Edmund Wilson and Virginia Woolf wer among those enjoying big type on the cover.

Faulkner was in there only for a sonnet and his was not as good as Dorothy Parker's George S. Kaufman and Eleanor Wylie made th book as compleat letter-writers, both of them taking belts at Edmund Wilson, Miss Wylie wished the then New Republic would make it clear to the magazine's readers that "E.W." was not Eleanor Wyli she always signed her full name.

Kaufman had a better beef, Wilson wrote a long indictment of Hollywood and its writers but singled out only Kaufman and Materslinck, which should have mollified George with a feeling of gill-by-association, but didn't.

sociation, but didn't.

George S. Kaufman Answers a Critic

"In my entire life," Kauf protested, "I have spent something like three months working for the movies, I didn't write 'A Day At The Races,' with which Mr. Wilson so gleefully credits me, and it is untrue that I went back for more' after 'Once In a Lifetime' because up to that time I had never seen the place and neither had Moss Hart, And I see no reason why I should blandly remain silent because Mr. Wilson is too lazy or too, indifferent to look up his facts."

That was on Aug. 7, 1937. In the light of history it would have been possibly better for George if he never went back. He should of stood in bed. His own, that is.

Others whose works stood out on Broadway but were not featured in the New Rep's Anni were Clarence Day, Francis Hackett (one of the original New Rep writers), Stephen Vincent Benet and John Galsworthy. Ring Lardner never seems to have written a piece for it worthy of reprinting, but he is remembered in a two-page obli by F. Scott Fitzgerald which had a macabre fascination for me, because it was written in 1933 and I was writing a similar oblt of Fitzgerald i 1941.

Never having seen Scott's obit of Ring until this reprint, I felt relieved that no one to date had charged me not to use vain repetitions, for there was a similarity of treatment and a melancholy too

tions, for there was a similarity of treatment and a melancholy too deep for tears.

Both of them got over wanting to drink themselves to death. Scott took his depressing destiny like a man and surrendered to the authorities in Hollywood, where he was assigned to doctoring scripts on what turned out to be a life sentence. He was dead by the time he was 44. By then he was practically drowned in obscurity anyway.

Parallels Can Be So Deadly

Parallels Can Be So Deadly

He knew Lardner vastly better than I did, though my acquaintance ran back as far as 1916. They were drinking companions in the early '20s and Fitzgerald thought Ring at that time had a quiet vitality that would outlast his contemporaries. Many a night they talked over a case of Canadian, ale until dawn, when Ring would rise and yawn, "Well, I guess the children have left for school by this time, so I might as well go home."

He wrote letters that ran 1,000 to 2,000 words, theatrical gossip, literary shop talk, seemingly saving little of the best for his work. But the last 10 years of his life were not unlike Fitzgerald's. He reviewed radio from bed, started a crusade in The New Yorker against pornographic songs and made small forays against big evils. Fitzgerald regretted that Ring had not written down a larger portion of what was in his mind and heart. The same, of course, could be said of any great humorist and was often said of Mark Twain. Ring's son and namesake tried to fill that gap and it landed him in jail. It would not have done so for Ring because the climate was freer between wars, as a reading of a piece by Walter Lippmann called "The Legendary John Reed" will easily prove. Reed was a radical whose roots seemed watered by each passing cloud rather than the good earth. He, too, burned himself out very young and is now buried behind the Kremlin wall, but Lippmann retreated to much more solid ground.

ning the Kremin wall, but Lippmann retreated to much more solid ground.

Heywood Broun's piece, "How I Became a Red," had an analgesique effect not matched by anything else in these twice-told tales. Tri Speaker and the Boston Red Sox did it. They played the kind of ball he wanted to see on the political level. Today that stuff couldn't be written even in fun.

The only piece that would not subject its author to a subpoena today is H. L. Mencken's "Meditation in E Minor." Written in 1920, it is Ike's middle-of-the-road political economy, written of course with Menck's exaggeration, humor and style that might still prove enigmati to Abilene, Kans.

Michael Straight, the current editor, has a piece in the issue too, but readers would do better to read his "Trial By Television," (Beacon Press, Boston; \$3.50). It showed better than anything else what has happened to liberty of expression between 1914 and 1954.

ups, will be published by the Museum of Modern Art, N. Y., Dec.: 10. It's written by Victor D'Amico, director of the Museum's Dept. of Education, with two teachers, Moreen Maser and Frances Wilson, Simon & Schuster is distributing.

**Broadway** 

Producer Howard Erskine engaged to marry actress Lucy Prentis next February.

Arthur Askey, British comedian, returned to Bir ain Saturday (27) on the Queen Elizabeth after a brief U. S. stay.

Concert manager-booker David Libidins back in circulation after bursting a blood vessel in his throat a week ago.

Ida (Mrs. Eddie) Cantor east to visit her daughters. Comedian still taking it easy at their Palm Springs retreat in between his vidpix series for Ziv syndication.

Marlon Brando, NBC-TV writer-producer Henry Salomon Jr., and the vaude turn of Dick & Dot Remy back from Europe on the S.S. United States last week.

George Martin, Continental story editor for 20th-Fox, with headquarters in Paris, on his first trip to the studie in three years. Will main on the Coast until January. Artur Rubinstein in from Paris last Friday (26) on the He de France. Planist begins his 18th concert tour under management of S. Hurok with the Los Angeles Philharmonic, Dec. 9.

Joe E. Lewis, having done his "Christmas flopping early," checks out of Harkness Pavilion tomorrow (Thurs.) and hies himself directly to Miami Beach to sun-and-glin rummy with pal Danny Arnstein. Nate Blumberg, Universal Pictures board chairman, doing so well at Doctor's Hospital, following his heart attack, that it now appears unlikely that his wife, Vera, will have to come on from the Coast.

Harold Bowden, general manager of J. C. Williamson Theatres of Australia, back in N.Y. after a visit to London, and leaves for home in about 10 days. He's recuping from an attack of food poisoning while 1 England.

The George M. Cohan heirs have consulted O'Brien, Driscoll & Raftery, attorneys for the estate, in connection with a Marianne Cohan, currently in the miteries, publicizing herself as a granddaughter of the showman-playwright.

the showman-playwright-song-writer.

Metropolitan chapter of Third Marine Division Assn. was organized at "21" with Alvin M. Josephy Jr. as prexy, Milburn McCarty sec-treas, and exec committee consisting of Paul C. Smith, Robert I. Kriendler, Ralph Horgan, Raymond Henri, Robert M. Simpson, Edward A. Galaskis, who'll rep the group at division's national convention in Washington, D. C., next June.

#### Frankturt

By Hazel Guild

(24 Rheinstrasse; 76751)
Real-Film started shooting on "The Devil's General," at Ham-

"The Devil's General," at Hamburg,
Ulsula Thiess expected to spend
part of December at her hometown
of Hamburg,
Pallas Films set "Obsession,"
Michele Morgan-Raf Vallone starrer, in Germany next month.
Columbia plans to release Maurice Chevalier color pic, "Seven
Daughters," in Germany early next
vear."

Kurt Neumann in Gottingen directing "Three From Variety," which he co-scripted from the Felix Hollander book, "The Oath of Stefan Huller."

"Robert Siodmak, arrives in Germany in January to direct "The Rats," which he co-scripted with Jochen Huth. CCC Films is producing; Gerhart Hauptmann will star.

ar. Herbert Wilcox and wife Herbert Wilcox and wire Anna Neagle are in Germany looking for locations for "Kings Rhapsody," which Wilcox will direct. Shooting begins in February, with Patrice Wymore, Errol Flynn and Miss Neagle playing leads.

#### Scotland

By Gordon Irving

ret stint at Palace Hotel, Karachi, and Spencer's Hotel, Calcutta. Brisk booking for "Guys and Dolls," Christmas production at King's, Glasgow, with most seats sold except for matinees and bal-cony locations.

#### **Paris**

By Gene Moskowitz

(28 Rue Huchette; Odeon 49-44) Marge Llergo replacing Cather-ine Sauvage at Le Carroll's nitery Empire Theatre wants the new ugar Ray Robinson package show

Mado Robin in from the U.S. to start rehearsal for "The Magic Flute" opera.

Flute" opera.

Pat Rainey, songstress of Ringside nitery here, to London for top stint at Stork Club.

Sacha Guitry winds his big spec, "Napoleon," this week after a five-month shooting sked.

Nick Pery, Collumbia Continental manager, nominated veepee by Joseph McConville.

Robert Cohn taking over here as head of Columbia Pix foreign production and distribution activity. Alexandre Calder, U. S. artists, tagged by Dave Stein of MCA to do sets for forthcoming musical here.

tagged by Dave Stein of MCA to do sets for forthcoming musical here.

Annabella due to make her screen comeback in Anatole Litwak's next C'Scope pic to be made here, "Deen Blue Sea" (20th).

Claude Autant Lara's pic version of Stendhal's "Le Rouge Et Le Noir" (Red And The Black) may become top bo. pic this year.

Maurice Chevalier now regrets that he didn't put on his present one-man show himself with bo. hitting a steady \$3,000 nightly.

Borrah Minevitch says he booked his Harmonica Rascals into the new Lido show so he could see them again for awhile. Mixing biz with pleasure.

Otto Preminger due here to make sure there are no infringements on the Bizet music score of his "Carmen Jones" (20th), and facilitate early distrib overseas.

Charles Boyer winding "Nana" here and will do an adaptation of Andre Acussin's legiter, "Les Eggs), on Broadway late this season.

Thierry Maulnier's adaptation of

Eggs), on Broadway late this season. Thierry Maulnier's adaptation of Andre Malaraux's novel, "La Condtion Humaine" (The Human Condition), emerges, as a legiter with 29 scenes which will be done with projected backdrops. Preems Dec. 10.

Fernand Ledoux can now act on Paris stage again with a special dispensation from his home company, the Comedie-Francaise. He could be a company that the Comedie-Francaise. He could be a company that the Comedie-Francaise will do "Volpone" with the Jean Louis Barrault-Madeleine Renaud Co. this season.

#### Portland, Ore.

Mills Bros. at Amato's Supper Club for two weeks. The Dublin Players inked for Benson Auditorium Dec. 7. Duke Roslyn has taken over the band dept. at the Earl Mossman agency. agency. Oregonian drama editor Herb

Oregonian drama editor Herb Larsen still off duty, recovering at home from a recurring illness. Helen Hayes and her "What Every Woman Knows" set new opening night record for legit plays here when she grabbed \$7-100 at the Civic Auditorium.

Oscar Nyberg, Evergreen's manager of the New Fox, has 150 school kids visit his theatre each week with their teachers and lectures on the house operation. Solid public relations.

#### India

India government amending Cinematograph Act as to bring all rules in various states on uniform level.

Pakistan government to allow 10 more Indian pictures to be imported from those held by customs authorities.

By Gordon Irving

(Glasgow: Kelvin 1590)

Bea Lillie drawing brisk biz to King's Theatre, Glasgow.

"White Christmas" (Par) set to open at Odeon, Glasgow, Jan. 3.
Gordon Harker to Glasgow in new comedy "The Jolly Fiddler."
Denny Willis, comedian, made tw bow in St. Andrews Day program Nov. 30.

"Robinson Crusoe" pantomime opens at Gaiety, Ayr, Dec. 20, with Billy Stutt as comedian.

Jack Anthony to co-star in pantomime with Dave Willis at His Majesty's Theatre, Aberdeen.

"It's All Yours," former Scot radio program, being revived for one ight's airing late in December, Lord Inverclyde laid foundation stone of new Lycic Theatre, Glasgow, destroyed by fire in May, 1953, Babette & Raoul, Scot adagio pair, sailing for three-month caba-

#### London

Georgia Brown heading cabaret at the Albany Club.

Bethe Douglas opening a cabaret season at the May Fair Hotel Dec.

Peter Dimmock named head of BBC-TV outside broadcasts depart-

Princess Margaret paid her sec-nd visit to the Casino last week see "Cinerama."

to see "Cinerama."

London tent of the Variety Club
holding its election dinner at the
Savoy tonight (Wed.).
Anthony Darnborough reportedly ending his association as a Rank
producer at the end of 1954.

Sam Butchart exited his post as
general secretary of the Society
of Cinema Managers as an econmy measure

of Cinema Managers as an economy measure.

Queen Mother Elizabeth opens the new Royal Academy of Drimatic Art Theatre tomorro (Thurs.).

Belinda Lee turned down a long termer from the J. Arthur Rank Organization; signed with Mike Frankovich for five years.

Charles Boyer, Stubby Kaye and lyric writer H. J. G. Newman among show biz folks who saided to N. Y. the Queen Mary Friday (26).

Musicomedy star Evelyn Laye

day (26).

Musicomedy star Evelyn Laye opened a new Keith Prowse showcase in Bond Street last week. Ceremony coincided with the company's 170th anni.

#### Madrid

By Ramsay Ames

(Castellana Hilton, 37-22-00)
Joaquin Calvo-Sotelo's "La Muralla" (The Wall) just reached its
100th performance at Teatro de

ralla" (The Wall) just reached its 100th performance at Teatro de Lara.

"Los Peces Rojos" (The Red Fish), shelved since summer, is on the production list again. It will be directed by Nieves Conde.

Miguel Delgado will direct "Arriba el Telon" (Curtain Going Up) which stars Mexico's Mario Moreno, better known as "Cantinflas".

Dr. Renato Gualino, prez of Italy's Lux-Film, here for a few days for final negotiations on Spanish-Italian coproductions, "Carousel Espanol" and "Roldan Paladin".

Jose Luis Saenz de Heredia, Spanish co-producer of "That Lady," busy preparing the Spanish version of that pleture, and at the same time readying his next production, "Tres Historias de Radio".

Producer Mike Frankovitch here

Radio".

Producer Mike Frankovitch here
to prepare his "Tormenta", starting date of which has been pushed
back to December because Frankovitch's picture in London, which
will co-star Jean Simmons and
Stewart Granger, is still in the
setting-up stage.

will co-star Jean Simmons and Stewart Granger, is still in the setting-up stage.

Juan de Orduna, who directed "Locura de Amor", (the story of Queen Juana la Loca) five years ago, and who was named Spain's first director by Triunfo this year, will direct and produce an adaptation of Bartolme Soler's, novel, "Marcos Villari". Title role goes to Jorge Mistral.

Robert Ruark tossed a cocktail party last week to celebrate the completion of his new book. Among the guests—U.P. Ralph Forte and Mr. and Mrs. (World Commerce) Ricardo Sicre, who are on their way to Cuba. The Ruarks have since gone to N.Y. where they plan to stay until February. Photographer Juan Gyenes, whose book. "Ballet Espanol" (a collection of his photographs of all of Spain's most famous dancers), a bestseller here, has another due in January, titled "Don Juan y el Teatro en Espana". It's the largest illustrated edition about Spanish theatre ever to be published. It contains Gynes' illustrations of the 30 biggest theatrical successes played in Spain during the last seven years, including Salvador Dall's famous decorations for "Don Juan Tenoric"

#### Pittsburgh

By Hal V. Cohen

music critic, and his wife flew to San Francisco for 10 days.
George Armold back from Europe, and has taken a new ice revue into the Twin Coaches.
Phil Doyle, biz agent for stage-hands union, back on the job at Warner after undergoing an operation.

Johnny Harris says next season

Warner after undergoing an operation.

Johnny Harris says next season will definitely be the last for his wife, Donna Atwood, in "Ice Capades,"
Still-running "My Three Angels' has broken all records at Playhouse, topping previous high of "Peg O' My Heart."
First canniversary of "This Is Cinerama" at the Warner Dec. 8 is taking on the aspects of a civic celebration. Luncheon, scroll, speeches and Kathy Darlyn, Cyrcess Gardens aquabelle, all part f Arthur Manson's whoopla.

#### Omaba

By Glenn Trump Susan Wayne, Coast tv actress, visited her family here,

Rink Wright again named to produce annual Shrine Circus here.

Joe Lukesh orch pacted for Os-car's Palladium at Sargent for Thanksgiving and Christmas nights. Harry Fowler started publicity for "Hollywood Ice Revue," booked for his Ak-Sar-Ben Coliseum Dec. 7-14

for his Ak-Sar-Ben Coliseum Dec. 7-14.

Next meeting of Nebraska Automatic Phonograph Operators' Assn. will be Dec. 11-12 at Madison Hotel in Norfolk.

"Detective Story" has opened a two-week run at Omaha Community Playhouse. Jack Reilly, recently of "Mr. Roberts" traveling-company, is featured.

Unit composed of Owen Hester, dancer. John Ellis, magic; Jeanne James, acros; Ray Riggs, harmonica; and Pat Tregellas, accordion, playing one-night theatre dates for farm equipment concerns in state.

#### Zurich

By George Mezoefi

Reissue of Charles Chaplin's "Modern Times" (UA) smash at Corso Theatre.

Theatre am Central preparing Zurich preem of Andre Roussin's comedy "The Little Hut" for De-cember.

Schauspielhaus announced revival of Shakespeare's "Henry IV," drama's first performance since 1941.

since 1941.

U. S. jazz package featuring Sara Vaughan, Coleman Hawkins and Illinois Jacquet guest-toured several Swiss cities.

Because of flops by several 3-D pix in recent months, "Dial M for Murder" (WB) is being released at Apollo in flat version.

Praesens Film currently shooting indoors at Rosenhof Studios for its sequel to "Heidi," first Swiss full-length tinter.

#### Dallas

By Bill Barker Frances Langford and The Fel-s in Hotel Adolphus' Century las in Room.

Gloria DeHaven and Joe Reichman orch topping Baker Hotel's Murial Room show.

Murial Room show.

Dallas Symphony launched its 55th year, with conductor Walter Hendl in for fifth straight season.

Sophie Tucker handed plaque by R. J. O'Donnell on behalf of Variety Club Tent 17 for her donariety Club Tent 18 for her donariety Club Tent 18 for her donariety Club Tent 18 for her donariety Club Tent 19 for her tent 19 for her donariety Club Tent 19 for her tent 19 fo

#### Minneapolis By Les Rees

Edyth Bush Little Theatre presenting "Holiday."

"Bell, Book and Candle" on tap at Theatre-in-Round.

Maureen Cannon into Hotel Radisson Flame Room for second time.

By Hal V. Cohen

A! Morgan signed to top the New Year's week bill at the Copation Esquires return to Bali Keafollowing their "Chance of a Lifetime" clicks.

Marti Stevens and Chandra Kaly Dancers topping new show at the Ankara.

John H. Harris Jr., quit LaSalle U. to volunteer for draft but won't go until Feb. 1.

Mimi Benzell and Joey Adams will head Bonds for Israel show at Mosque Dec. 12.

Nat Nazarro, Jr., head of AGVA here, changed his mind about leaving the organization.

Harry Davies in town beating the drums for "Deborah Ken" in "Tea and Sympathy."

Donald Steinfirst, Post-Gazette

Joseph Kaufman left for Lon-

Joseph Kaufman left for London.
Norman Moray in town for confabs with Jack L. Warner.
Cecil B. DeMille and Charlton Heston returned from Egypt.
Charles J. Feldman in town for Universal sales conferences.
Edward L. Alperson and Norman Siegel planed to Mexico City.
Paramount hosted T. Asao and M. Ohno, Japanese film executives.
Harry Cohn back at Columbi homeoffice after huddles in N. Y. Tess and Bill Bendix feted her parents on their 50th wedding anniversary.

Jerry Davis and Marilyn Max-well to Acapulco for two-week

Jerry Davis and Marilyn Maxwell to Acapulco for two-week honeymoon.

Bandleader - songsmith R a y Noble back from an extended stay in native England.

Paramount hosted John Davis, managing director for J. Arthur Rank Organization.

Audie Murphy to New Orleans to welcome the Third Infantry Division back from Korea.

Tony Curtis won the George Washington Carver Memorial Institute's annual Award of Merit.

Grace and George Brown have taken a capital-gain profit on their Hotel La Serena, Palm Springs, after four years' operation. The former Paramount studio ad-pub. head, who also was president of the desert resort's hotel association, is looking around for a comparable inn, but with greater number of cottages. La Serena's 11 units were inadequate in season for the Browns' following.

#### Chicago

Lincago

Bill De Witt now bartoning at the Opera Club,
Carmen McRae currently thrushing at the Streamliner.
Laurie Allyn and Ace Harri currently at Cloister Inn.
Evelyn West appearing at Folies
Bergere in Calumet City.
Ethel Ayler. Opera Club soprano, leaving Chi for role in Paris company of "Porgy and Bess."
Alan Mowbray being honored this week by the 52-Assn. for hi service to hospitalized war vets.
Jac Worth prepping new cabaret tour to Palmer House, Honoldu Harry's, and Blue Angel on Dec. 16

16. Fitteth anni of Ochestra Hall being celebrated with special concert Dec. 11 by Fritz Reiner and Chicago Symphony.

#### Miami Beach

By Lary Solloway

Isle De Capri is latest hotel to join those presenting shows. Opens Dec. 1 with Charlie Farrell and

isie De Capri is latest notel to join those presenting shows. Opens Dec. 1 with Charlie Farrell and supporting acts.

Alan Dean set for one week at the Nautilus before heading for the Caribe-Hilton in Puerto Rico and a five-week date.

Vic Damone added to Christmas show which will reopen the Beach-comber. It's headed by Martha Raye and includes Jack Carter and the Novelties.

Sea Isle Hotel sold to group of investors for \$4,000,000, dispelling reports that Walter (Lord-Tarleton) Jacobs was dickering for the mid-beach hostelry. New management will present shows twice weekly, Sid Harris agency booking.

#### Houston

Houston

By Bill Roberts

Shaw's "Pygmalion" in its third week at the Playhouse.

Thomas Mitchell flew in to p.a. with the debut of his "Mayor of the Town" over KTRH-TV.

Gary Cooper bagged a deer near Uvalde, celebrated the event in the Shamrock's Cork Club with Noah Dietrich and Pat di Cicco.

Leo Carrillo helped raise \$100,000 for mentally retarded children via a Thanksgiving Day telethon over KGUL-TV, Galveston.

Jimmy Demaret, Jackie Burke, and Cary Middlekauf shooting several stanzas of Demaret's new filmed teevee show at Westwood Country Club.

Franchot Tone, Betsy von Furstenberg and Bilf McGuire packed for New York after closing "King of Hearts" Thursday (25) at the Music Hall, The show had a threeday run here.

English novelist J. B. Priestly

Music Hall. The show had a three-day run here.
English novelist J. B. Priestly put one foot in his mouth when he was locally quoted, "Texas men are bores," but neatly extracted same the next edition when he mai tained he was misquoted.

James Melton emceed the Music Hall debut of KTRK-TV, Channel 13, when Peter Donald's plane was fogbound in New York. Marguerite Plazza, Kyle MacDonnell, Mary Raye & Naldi Senor Wences and the Houston Symphony under the baton of Ferenc Friesay headlined the show.

Hollywood

#### **OBITUARIES**

WILHELM FURTWAENGLER
Wilhelm Furtwaengler, 68, considered one of the world's top conductors, died Nov. 30 in Baden-Baden, Germany. He was scheduled to begin a U. S. tour next March with the Berlin Philharmonic under sponsorship of Columbia Artists Management.

A controversial figure, Furtwaengler had been attacked as being a Nazi for accepting the post of general music director of the Berlin State Opera under Hitler's personal appointment. He was defended on this count by friends who claimed he protected Jewish musicians in his orch and insisted on the right to play music by Jewish composers.

Among those who came to Furt-

ish composers.

Among those who came to Furthwaengler's defense was Jewish violinist Yehudi Menuhin, who also performed with him since the end of the war. A four power denal of the war was a four power denal of the was a four power denal of the war was a four power denal of the was a four power denal of the war was a four power denal of the was a four power denal of the war was a four power denal of the was a four power denal of the war was a four power denal of the w

was knighted early this year by Queen Elizabeth II.
His stage career began almost accidently in 1891, when he volunteered to be a "stooge" for a hypnotist and while in a "trance" sang comic songs. He won so many laughs that he soon outgrew the act and became a comedy star, drawing up to \$3,750 a week for many years.

drawing up to \$3,750 a week for many years.

His act, performed in baggy black clerical dress, shallow derby hat, and a little cane, featured comedy sketches and songs, many of them becoming music hall classics. A few of his most famous numbers were "If You Were the Only Girl in the World" and "Another Little Drink Won't. Do Us Any Harm."

During the way Sir George gave

#### JOSEPH BURSTYN

First President

INDEPENDENT MOTION PICTURE DISTRI

maestro of charges of actively collaborating with the Hitler regime.

Born near Berlin, Furtwaengler was a child prodigy and at the age of eight went to Munich to study music. His conducting career began at the age of 20 when he age of 20 when he began at the age of 20 when he age of 20 when he

monic.
Furtwaengler appeared in the U.S. several times and in 1925-26 led the New York Philharmonic.
Besides conducting, he also was a composer and turned out four symphonies, a piano concerto and two sonatas for violin and piano. He was rated as the greatest interpreter of Beethoven's symphonies.

ROY RENE
Harry van der Sluice, 63, noted
Australian comedian, known professionally as Roy Rene, died of a
heart attack Nov. 22 in Sydney.
Also known to theatregoers and
radio listeners as "Mo," he was regarded one of the most celebrated comics.that the Aussie stage
has produced in the last half century.

#### JOSEPH BURSTYN

November 30, 1954

and in recent years divided his time between the Philharmonic orchestras of Berlin and Vienna and the annual Salzburg Festival.

SORRES EDMAND IONES

the annual Salzburg Festival.

ROBERT EDMOND JONES
ROBERT Edmond Jones, 67, legit
designer, died Nov. 26, in Milton,
N. H., at the home of his sisters,
the Misses Elizabeth and Alice
Varney Jones. Ill for the past year
after undergoing an operation, he
was rated as one of the leading
stage designers. Following his
graduation from Harvard in 1910,
he remained at the institution for
two years in the Fine Arts Dept.
In 1913, after working as costume designer for Comstock &
Gest in New York, Jones headed
for Europe where he spent a year

a son and a daughter.

BORIS HAMBOURG

Boris Hambourg, 69, noted cellist and composer, died of a heart attack Nov. 25 in Toronto. Founder of the Hambourg Conservatory of Music there and the Hambourg Trio with his two brothers, Mark, pianist, and Jan, violinist, Boris Hambourg was currently completing preparations for a North American tour to start in January.

Born in Moscow, Hambourg made his London debut in 1904. His Hambourg Trio saw annual tours of Britain and the Continent,

Land the running as cost time designer for Comstock & made his London debut in 1904, dest in New York, Jones headed dis Humburg Trio don't never the spent a year lours of Britain and the Continent, which header the Humburg Trio don't never the spent a year lours of Britain and the Continent, which was a special showing at the Lyndon Theatre.

In fond Romembrance

Exhibitors' KLM Delivery & Service Co. Inc., he was also partner in the circuit operating indoor and drive-in theatres in the Metiopolitan area. Born in Poland, he arrived in Kansas City at 14, and began the film delivery service in 1915, forming a partnership with E. E. Jameson, now president of the company, in 1926, Leading Jewish layman, he was a director of the Motion Picture Assn. of Kansas City.

Surviving are a daughter, his mother and a sister.

IDA R. KOVERMAN

Ida Ranous Koverman, 79, director of public relations for Metro, died of a heart attack Nov. 24 in Hollywood. She entered the film industry as executive secretary to Louis B. Mayer in 1928 after successful careers business and publics.

cessful careers business and politics.

Mrs. Koverman was exec secretary for the Calvin Coolidge presidential campaign in 1924 and for the Hoover campaign in 1928. It was during this period that she met mayer. When he left Metro she was appointed to the public relations post.

tions post.
Aside from her other duties at.
Metro, Mrs. Koverman often functioned as a talent scout and acted
as counsellor to many of the young

JOHN T. DUROSS
John T. DuROSS, 68, died in New
York, Nov. 14 following an operation after being hospitalized a
short time. A veteran vaudeville
performer for 30 years, he played
at the N.Y. Palace more than six

DuRoss, with his brother, Andrew, and his wife, Helen Gorham DuRoss, formed the team of Three Aces of Variety. Later the act was known as Francis, Ross and DuRoss. It toured the RKO house, the Fox chai, Loew's and the Corpheum circuits, throughout the country. DuRoss stayed in vaude until it began to fade away, and then retired.

then retired.

W. L. DAVIS

W. L. DAVIS

W. L. Davis, 56. president of radio station CHAB. Moose Jaw, Sask., died in Prince Albert, Sask., Nov. 20 after a lengthy illness. He had been associated with CHAB since 1947, entering a partnership with J. E. Slaight, now of Toronto. He later took over Slaight's interest. A longtime publisher of the Prince Albert Daily Herald, he sold out about four years ago to Roy H. Thomson and had been publishing the Flin Flon, Man., Miner.

Surviving re his wife, a son, four brothers and two sisters. One brother is T. C. Davis, Canadian ambassador to Japan, and another is C. S. Davis, a Queen's bench court judge in Regina.

GILBERT CROCKER

GILBERT CROCKER
Gilbert Crocker, 54, operator of
the theatre at Lyndon, Kans., died
Nov. 18 at his home there, one day
after the film industry and citizens
of the community held a benefit in
his honor, Mr. and Mrs. Crocker
once adopted four children of the
same family, three of them still in
school in Lyndon.
The benefit was promoted by
Robert Ringler, RKO salesman out

The benefit was promoted by Robert Ringler, RKO salesman out of the Kansas City exchange, and through him many theatremen in Kansas had bought contributory tickets for the affair. The event was a special showing at the Lyndon Theatre.

to Australia in 1937 with a troupe known as the Ameri-Canadians. As a vocalist Carpenter had ap-peared on radio as well as with several bands. At one time he was musical arranger for the Col-gate-Palmolive show in Aussie.

ARTHUR C. CLOETINGH
Arthur C. Cloetingh, 64, director
of dramaties at Pennsylvania State
U, for 35 years, died Nov. 26 in State
College, Pa. He was appointed to
the university's faculty in 1919 and
was one of the founders the
Penn State players.
Last year he w med a director of the American National
Theatre and Academy.
Surviving are his wife and twochildren.

JOHN M. ALDERDICE
John M. Alderdice, realtor in
South Hills section of Pittsburgh
and operator of the first motion
picture theatre in that neighborhood, died Nov. 16 in that city.
Born in Ireland, he spent most of
his adult years in Pittsburgh. In
1910 he moved to the South Hills
and six years later opened a film
house.

house.

He leaves his wife, two sons, brother and two grandsons.

DONALD L. W. HOOD
Donald L. W. Hood, 48, owner of
the Lux Theatre in Hudson Bay,
Sask, and a director of the Saskatchew Motion Picture Exhibitors' Assn., was killed Nov. 20
when his private plane crashed
near Regina. Also killed in the
crash was Lloyd Carr, a theatre
projectionist, and pilot of the
plane.

Hood is survived by his wife and three children.

FRANK N. FIGGINS
Frank N. Figgins, 57, engineering supervisor at NBC for 21 years, died, of a heart attack Nov. 20 in Los Angeles. Prior to joining NBC he had been with KFAC and VEVID. KFVD

His wife and two children sur-

JANE KERR

Jane Kerr, 83, character actress on screen and tv, died Nov. 19 in Compton, Cal. She appeared in "Garden of Allah" and "Les Miserables" two decades ago and more recently on television.

A granddaughter survives

Wife of Arthur S. Kany, vet film-drama editor of the Dayton Journal-Herald, was killed in an auto accident Nov. 20 in that city. Kany was hospitalized with serious injuries. A son, Howard Kany, is with the CBS News Bureau in New York.

Glenn Martin Gross, 39, concert singer and voice teacher at the Brooklyn Conservatory of Music, known professionally as Glenn Martin died Nov. 26 in. Norwalk, Conn. Surviving are his wife, a son, his mother and two brothers.

Charles Wirth, 67, writer on out-door anusements for Billboard, show biz tradepaper, died Nov. 27 of a heart ailment in Cincinnati. Oldest employee in point of service, he joined the paper in 1903.

Elbridge Nichols, 59, production staffer on radio's Hallmark Hall of Fame, died Nov. 22 in Holly-wood following a heart attack His wife, two daughters and a son sur-

24 years at the old Lyceum, now the Embassy Theatre, that city.

Joseph Trenholm Treen; 39, operator of the Trelyn Theatre, Kinsistino, Sask., died in a hunting accident Nov. 8. Survived by his wife, a daught and a son.

Raymond E. Kerlin, 61, personnel interviewer for RCA Victor, died Nov. 21 in Philadelphia. He is survived by his son, two sisters and a brother.

Albert Edward Coxen, 70, screen actor, died Nov. 21 in Hollywood. He was in legit before moving to Hollywood more than 30 years ago. His wife and sister survive.

Mrs. Helen K. Eidridge, widow of the late "Uncle Dave" Eldridge, theatre manager for the Shuberts for more than 40 years, died Nov. 24 in Utica; N.Y.

#### **MARRIAGES**

MARRIAGES
Gloria McMillan to Gilbert W.
Allen; Los Angeles, Nov. 23. Bride
is an actress.
Judith Mayer Goetz to Richard
A. Shepherd, New York, Nov. 25.
Bride's a daughter of William
Goetz, indie film producer, and
granddaughter of Louis B. Mayer;
he's an agent with MCA.
Jean F. Butterworth to George
E. Grady, Denver, Nov. 24. Bride
is daughter of Rod Butterworth,
music publisher;
Ellinor Hadden to Louis MieheRenard, Copenhagen, Nov. 22.
Bride is stage dancer from Edi
burgh; he's w.k. Danish film actor.
Elayrie Terker to Dick Rubin,
New York, Nov. 25. He's an MCA

New York, Nov. 25. He's an MCA veepee.
Lucille Fouillet to M. Peter Keane, New York, Nov. 25. Bride is a designer with Christian Dior and Cardin; he's technical director of Screen Gems. Columbi Pictures' telefili subsidiary.
Pier Angeit to Vic Damone, Hollywood, Nov. 24. Bride's a singer.
Eleanor Parker to Paul Clemens, Hollywood, Nov. 25. Bride's a fine star; he's a portrait painter.
Sarah Ann Slusser to Jerry Smith, Dayton, O. Nov. 25. He's with Loew's in Dayton and was former asst. mgr. of Ritz in Pittsburgh.

former asst. Inc., Claire Boyle to Robert W. Cox, Pittsburgh, Nov. 27. Bride's with Par exchange in Pitt.
Shirley Cameron to David Palastanga, Halifax, Eng., Nov. 11. Both

#### BIRTHS

Mr. and Mrs. Don Coleman, son, New York, Nov. 24. Mother is Me-lissa Hayden, lead ballerina with Ballet Theatre; father is a stage manager.

Mr. and Mrs. Arthur S. Abeles Jr., daughter, London, Nox. 23. Father is managing director for Warner Eros. in the United King-

Warner Eros, in the dom.

Mr. and Mrs. Louis B. Hess, son, Chicago, Nov. 2. Father, is Chimanager for Clasa Mohme films.

Mr. and Mrs. Robert Quinlan, daughter, Los Angeles, Nov. 19. Father executive producer at ENYT

KNXT.

Mr. and Mrs. George Fisher, daughter, Santa Monica, Cal., Nov. 27. Father is a radio commentator.

Mr. and Mrs. Burt Styler, son, Hollywood, Nov. 25. Mother is actress Adele Dane, father is a twirter.

# MEMO

TO: HILDEGARDE

FROM: ANNA SOSENKO

Dear Hildegarde:

You had already opened in the Empire Room, Palmer House, Chicao, when I received these letters. I was so proud . I wanted everybody to read them. They are wonderful!

And congratulations to you for having sustained the quality of your artistry—and boxoffice! Congratulations, too, to Jack Whiting whose change from musical comedy to supper clubs has been so smooth, effective and exciting!

And Now See Pages 43 and Watch to see
What the
HILDEGARDE
Asterisk
Will refer to
Next Week!



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#### Quebec's All-Powerful Censors Put Their Stamp on Actresses' Bosoms

Montreal, Dec. 7.

The Quebec Board of Censors, which snips everything from films to lobby display material, is unintentionally displaying a sense of humor. Much to the public's amusement, the stamp of approval on 24-sheets and billboard signs is always inked on the bosom of the better-endowed femme featured in the display. Marilyn Monroe et al. means a field day for the stampers.

Scissor-happy for many years, the QBC has been taking great chunks out of films without any thought of continuity. The board's decision is final, although organizations can make suggestions and petition on the advlsability of showing certain plx. Both exhibitors and the public accept the board's decision in a matter-of-fact manner, and rarely are there organized protests. Censoring, however, has had little or no effect on general b.o. grosses since the Quebecites are faithful film fans.

The QBC is a 25-man board headed by Alex Gagnon. A special sub-committee of nine, all French Canadian, passes on every film whether 35m or 16m. Another sub-group handles the display material. The board also does its own policing. Several members are constantly making spot checks in theatres to see if the official tag (Continued on page 63)

#### U.S. TV Respects Family Aud, Sez Jesuit Priest; Raps BBC 'Coarseness'

Raps BBC 'Coarseness'

Omaha, Dec. 7.

"American television has, in general respected its family audience," Rev. R. C. Williams, S.J., director of communication arts and coordinator of tv at Creighton U. here, last week told a local meeting of Te Deum. He said he gained that impression while attending a 12-nation program study course in London.

However, Father Williams was critical of liberties taken by the BBC in its operation. The prest cited the telecast of a drama which he witnessed in England. The fact that it was a classic, he said, did not justify leaving in "coarse and obscene language."

The U. S. sponsor often may only be trying to avoid offending his customers, Father Williams commented. "But our commercial system nonetheless usually safeguards the family from direct assaults on fundamental decencies."

He quoted Pope Pius XII as stating: "Television can be a considerable influence for good in the instering of a wholesome family life." The Pope, he added, believes tv can be valuable in entertaining the family "far from the dangers of unhealthy companions and places."

#### Revives Best Seller

Can a film make a best-seller?

seller?

In the case of "The Egyptian," it was certainly proven that a b.o. success can return a novel to the best-seller lists, Darryl F. Zanuck, 20th-Fox production topper, held last

"It was put back there by the movie-goers," he declared. "Of course, you never know. They may be going back to the book to see what I left out of it."

#### G'wich Village **Jumps With Java Espresso Spots**

New York's Greenwich Village is switching from daquiris to demitasse. Long noted for its switches of all kinds, the latest changeover seems to be a last-ditch fight to maintain the picturesqueness and respectability of that famed hangout for the artistically inclined.

'Aside from one throughfare (W.

respectability of that famed hangout for the artistically inclined.

'Aside from one thoroughfare (W.
3d Street), where the stripperies
have become an important industry, a latterday development in the
area is the upbeat of the coffeehouses. These spots, selling demitasses of cafe espresso at 15c upseem to have taken over as the
rendezvous for those who still have
hopes that the Village will rise to
its former preeminence as a centre
of the arts. The oldsters and the
serious kids bemoan the fact that
the Whitney Museum has moved
uptown. New York University has
torn down buildings along Washington Square that were a pleturesque and colorful part of this segment of the city. The students, who
(Continued on page 50)

#### JOAN WEBER DISCLICK LEADS TO CAFE DATES

Joan Weber, who hit the bigtime via the "Studio One" (CBS-TV) plug of her Columbia waxing, "Let Me Go, Lover," is being groomed for the "live" circuit via nitery dates in five key cities. Already lined up for her are Boston, Pittsburgh, Washington, Cleveland and Phlladelphia. She'll hit the nitery circuit in mid-lanuary.

lined up for her are Boston, Pittsburgh, Washington, Cleveland and Philadelphia. She'll hit the nitery circuit in mid-January.

Thrush also is set for the Ed Sullivan show (CBS-TV) Dec. 26 and the Perry Como show (CBS-TV) Dec. 29. An 18-year-old unknown—she had first baby last week—the smash disk has catapuited her into quasi-"name" value.

# NIX EXHIB PITCH FOR MORE FILMS

For an industry that has grown alternately fat and thin on crises, crossroads and economic revolutions, Hollywood is now showing a fascination for the status quo. The major producers have come as close as they think possible to a success formula, l.e., a payoff vla fewer negatives with more accent on positive production values. They like negatives with more accent on posi-tive production values. They like it fine this way and appear de-termined to resist steadily mount-ing exhibitor pressure for more films.

termined to resist steady hountering exhibitor pressure for more films.

The new approach to film biz economics, which was evolved by the studios with the advent of the wide screen and particularly of CinemaScope, is being maintained in the face of exhib outcries against a product shortage and, in the Instance of at least one company, despite the protestations of its distribution exects in the east.

Producer reply to critics who point to the studios' responsibility for keeping the theatres open and running is two-fold: Nothing but quality films stand a real chance at the bo. these days. There is no real shortage and, anyway, the key situations are enjoying much longer runs than before.

Position of the filmmakers was stated succinctly in N. Y. last week by 20th-Fox production topper, Darryl F. Zanuck. "I don't believe," he said, "that we serve either the exhibitors or the public by making pictures by number."

20th, he maintained, would try to turn out in 1955 his goal of 20 CinemaScopers. If this couldn't (Continued on page 63)

#### **Even Railroads** Pick B'way Hits

New Haven, Dec. 7.

Now even the railroads are becoming Broadway show dopesters. The New Haven, at least, in laying out a show train schedule through next summer, is going in for long-range prognosticating of the staying power of New York amusements. The company has been running show trains for several years, but has previously confined its excursion announcements to one or two shows, a couple of months in advance. However, a lineup just offered to itinerant entertainment seekers runs through next summer.

Schedule of amusements and dates for the railroad's show train patrons includes Radio City Muslc Hall's Christmas show, Dec 17 (sold out); "Calne Mutiny Court

patrons includes Radio City Music Hall's Christmas show. Dec 17 (sold out); "Caine Mutiny Court Martial," Jan. 21; Victor Borge's one-man "Comedy in Music," Feb. 25; "Boy Friend," March 25; Radio City Music Hall's Easter show, April 15; "KIsmet," May 20; "Silk Stockings," June 24, and the Aquashow, July 29.

## Charge Mob Influence in Nevada's \$100,000,000 Gambling Resort Biz

Pathe for History

Warner Pathe News is combining its film library, thought to be the most complete in the world, for a series of shorts which it hopes will develop into a history of the United States from 1895 to the present as seen via the motion picture medium.

First of these shorts, "I Remember When," consisted of a 10-minute reel covering the American scene from 1895 to 1915.

#### **Longterm Vegas Deals for Names Creating Famine**

Growing practice of Las Vegas spots of tieling up performers for several years: a time is threatening the talent supply of many spots in the country. With many acts assured of a term in Las Vegas, a week in Reno, several in New York, and perhaps Miami Beach and the Coast, many names in the top financial brackets are getting to the point where they will not work other cities.

In longterm contract sweepstakes, the Las Vegas Desert Inn grabbed off a double. Hostelry, which previously set Johnnie Ray to a three-year deal, has now signed Frankle Laine for four weeks annually for three years, and Patti Page for four weeks for two years.

Laine is getting \$17,500 per frame. General Artists Corp., which booked, also set a two-year pact at the El Rancho Vegas for Morty Gunty, who never played Vegas before.

Basic reason for the curtailment (Continued on page 51)

#### TOO MUCH PUBLICITY SO PEELER LOSES JOB

SU PLELEK LUSTS JUB
Los Angeles, Dec. 7.
In probably the first such case
in show biz history, stripper
Loretta Miller got her name all
over the front pages and wound up
losing her job. She and the New
Follies Theatre, local burley house,
had a disagreement over her appearance on a television news
show and she departed.

Miss Miller is the peeler over
whom ex-GI Roger Wing Whittier
committed suicide in a weird gun
duel with cops on the stage of the
Follies. In a final message, Whittier said he hoped the publicity
from his flamboyant suicide would
aid Miss Miller's career.

Reno, Dec. 7.

Charges that gangster elements are fighting for control of Nevada's \$100,000,000 gambling and entertainment business have been made by a Chicago crime expert, Virgil Peterson. The director of the Chicago Crime Commission made his charges in Berkeley, Cal. He said that the Capone mob of Chicago had taken over several clubs in Las Vegas.

Local businessmen and the directors of the Reno and Sparks Chambers of Commerce said an immediate investigation was in order. The Nevada Tax Commission, which licenses and polices the state's legalized gambling, pointed out that it has long been aware of the efforts of the underworld syndicates to control Nevada gambling.

At a meeting of the Tax Com-

dicates to control Nevada gambling.

At a meeting of the Tax Commission which heard the Peterson charges, the group had already asked the Thunderbird Hotel, one of the Las Vegas strip's most luxurious, to show cause why its license should not be revoked or suspended. The hotel's operators had been accused by the Las Vegas Sun, shortly before the general election, of permitting underworld figures Jake and Meyer Lansky to be secret partners.

The Tax Commission was al-

(Continued on page 51)

#### Drama Critics 'Hostile' To Hollywood Locale: Play Picks Detroit

Hay ricks Detroit
Hollywood, Dec. 7.
Stephen Longstreet's novel. "The Beach House." is undergoing a tremendous house-moving job—all the way from Hollywood to Detroit—in the course of its transformation into a legit play. Reason for the change of locale, according to playwright Ralph Rose, is the "habitual hostility" of N. Y. crities to-bard plays with Hollywood backgrounds.

Along with the change of scenery, the chief character in the play will be an indie auto manufacturer competing with big motor companies instead of an indie film producer bucking the majors.

#### Yates Bros. Monopolize **Ex-Gls-Turned-Femmes**

Hollywood, Dec. 7.

Irving Yates is now repping Tamara Rees, who was "christined" in an operation performed in Holland some time ago. Former paratrooper-turned-femme is neing submitted by Yates for theatre and nitery dates.

Oddly enough, Christine Jorgensen is represented by Irving's brother, Charles V. Yates.

#### Collins, Trinder Take Main Roles At London Water Rats Annual Ball

By HARRY REGENSBERG

London, Dec. 7.

The Water Rats, manly show biz people who specialize in running charity functions a .ew times a year, have one annual function which is the most important. This is its annual ball, generally held at one of the top hotels in the West End. This year it was held at the Dorchester Nov. 28.

Several months before the function there is generally a line of patrons anxious to be present despite \$7.50 price per ticket, big money these days in London. Committee's job is to sort out applications and decide on "who is who." Despite the scrutiny, there were well over 700 present.

There were the usual speeches and a rather censored comedy because most of the Ratlings (the femme section of the Water Rats) were present.

The "Rats Toast" was proposed by Norman Collins, former exec of the BBC who resigned sometime (Continued on page 16)

#### See, Hear (In English) System at Paris Legit May Boost Business

May Boost Business

Paris, Nov. 30.

The 250-seat Comedie Wagram has introduced English translation via an earphones' system which may well revise Paris playgoing for U. S.-British visitors whose French is shaky or non-existent. With the bi-lingual novelty a customer (paying an extra 50c) is given a seat fitted with transmitting device which enables him to get in English the French dialog of the play. It was first installed at the same house on an experimental basis two seasons ago in conjunction with comedy hit, "Zoe"

"Zoe"
Experiment proved tourist draw
and Wagram now has 30 seats
equipped for the novelty. Another
Paris theatre, Comedie des
Champs-Elysees, since has installed
a similar English-translation sys(Continued on page 12)

Using 'Male' Mags

Putting the accent on "male opeal," Universal is blanket-g the men's mag field in an ing the men's mag field in an ad campaign for "Six Bridges to Cross."

to Cross."

Total of 11 publications with a predominantly male readership are being used by U to sell the pie which is based on the \$2,500,000 Boston robbery. Film is also being plugged in ads being placed in general readership mags.

#### As to 'War and Peace.' Selznick Doesn't Doubt Todd Has Read Book

Apparently more amused than riled at the disclosure of Mike Todd's plans to Todd-AO "War and Peace" in Yugoslavia, David O. Selznick-who had announced the Tolstoy project some considerable time ago—penned the follow-ing statement last week:

"I'm amused by the discovery in unexpected quarters of Tolstoy, since my initial announcement concerning 'War and Peace.' knowing might be led to believe that a deluge of productions of this classic is imminent. I personally have no fear of this happen-

"I, too, have been contacted by the Yugoslavian government; howthe Yugoslavian government; how-ever, I doubt that Tito's troops are uniformed and equipped in the manner of the armies of Bonaparte and Alexander in 1812 (which, however, would be valuable in-formation, if true); and to supply 50,000 of them would take an awful bite out of anybody's budget. I'd be afraid to make pictures on that scale

"Mike Todd is quite a showman, and I don't question his quaint boast that he's read the book"



HORACE HEIDT Starting Jan. 8th Offices—J. Walter Thompson, Chicago

## W. German Board's 'Waterfront' Nix Riles Pic Trade

Frankfurt, Dec. 7.

"On the Waterfront" (Columbia), which came to West Germany as a winner of awards (Venice Film Fest, Italian Journalists, etc.) was rejected by the German Film Classification Board, who termed it "a typical Hollywood cliche." Resulting uproar has brought protests from the newspapers, magazines, radio and television throughout W-Germany.

Board's decision meant that the film is ineligible for the 3% reduction of amusement tax in the nine German states allowed for films the board considers "worthy." The national press here has been quick to show that the treatment given "Waterfront" is an example of the board's injustices and oft-times capricious decisions, and that they're a composite of men who don't know the film business. Since the Board's rejection, "Waterfront" has received several

who don't know the film business.
Since the Board's rejection,
"Waterfront" has received several
of the top German awards. The
Catholic Film Commission of Germany sent a letter to its European many sent a letter to its European headquarters in Brussels stating that the film is "outstanding," and the German Catholic Film League picked it, along with another Columbia film, "Father Brown," as the two best pictures for November. The Protestant Church Church (Sermany, nicked it as the ber. The Protestant Church Guild of Germany picked it as the top pic for December, giving it preference over the usual Decem-ber pic, choice of a film theme for Christmas.

"Der Spiegel," the Time-like

Christmas.

"Der Spiegel," the Time-insmagazine of West Germany, wrote
a two-page pan at the Board's unfair findings, and the local newspapers and film trade papers have
been playing the story high, press(Continued on page 61)

#### **Moore-Gaxton Retie for Cafes**

Hollywood, Dec. 7.
Billy Gaxton and Victor Moore, oldtime Broadway comedy team, are getting together again. This time, they're planning an invasion of top niteries as a probable prelude to a return to Broadway in a new show.

prelude to a return to Broadway in a new show.

Pair starred in such Broadway hits as "Leave It To Me," "Let 'Em Eat Cake," "Of Thee I Sing," "Anything Goes" and "Louisiana Purchase." They haven't worked together since the short-lived "Nelly Bly" in 1947.

Team has signed a personal management deal with Lee Kerry, who initiated the reunion. MCA will handle bookings. Nitery act now being built will be a package which covers highlights of their careers in shows written by such names as George S. Kaufman, Morrie Ryskind, Howard Lindsay and Russell Crouse and composed by George Gershwin, Cole Porter and Irving Berlin. Deals now are being negotiated for Las Vegas, Miami and London dates,

Sweeping Attack on All Amusements

Catholic Paper Quotes 'Teach Me Tonight' Song Lyrics As Depth of Current Corruption

#### **Ed Sullivan to Coast**

Ed Sullivan left N. Y. for the Coast this week with his agenda including a visit on the set of Stanley Kramer's "Not As a Stranger."

Sullivan plans a filmed account of his studio onceover for inclusion on his "Toast of the Town" tv show Dec. 19.

#### Johnston Feted But His Tokyo Theme Not Liked; Speech Goes Unreported By RICHARD LARSH

Tokyo, Dec. 3.

Eric A. Johnston, MPEA president, will leave Tokyo this Sunday (5) for the U. S. on the last leg of his swing around Asia and Australia. His week stay in Japan has been highlighted by an audience with Emperor Hirohito and appearances at many luncheons, dinners and receptions. Most outstanding was a lumphon sprosper dinners and receptions. Most out-standing was a luncheon sponsored jointly by the U. S. Chamber of Commerce in Japan and the American-Japan Society at which the honored guests included U. S. Am-bassador John M. Allison, FEC and UN Commander General John E. UN Commander General John E. Hull and members of the Japanese cabinet.

At the luncheon Johnston delivered a speech which did not sit well with the Japanese vernacular press in that he called the Japanese belief that trade with Red China would solve their economic problems "as mythical as the rainbow's pot of gold." Two of the nation's top newspapers completely ignored the speech before their top financial and governmental leaders and the third simply reported that Johnston delivered an address the topic of which was "Challenge of the Future." English language press, including two run by the Japanese language papers which ignored the speech, reported the story faithfully, how-At the luncheon Johnston dereported the story faithfully, how-

At a press conference held during the week, Johnston said he hoped that the Japanese govern-ment would relax its hold on some ment would relax its hold on some of the yen accumulated by the U. S. film distributors in Japan. He said he had no concrete suggestions as to how the yen would be used if unfrozen but that it should be utilized to aid Japan's economy. One suggestion was offered that the money could be used to build ships in Japan which could be resold for dollars to other nations.

mations.

Meanwhile, specific plans for the use of the frozen yen have been advanced to the Japanese Finance Ministry by the Foreign Film Importers Association. The FFIA suggests that the money be divided into two sums, the first to include the \$5,833,000 to be accumulated during fiscal year 1954 plus approximately \$3,000,000 to be accumulated during and after the 1955 fiscal year by importers whose take of receipts is less than 50%. The second group of deposits would include the yen accumulated in, 1953 fiscal year, about \$2,800,000 plus an equal sum to be made by importers for whom the share to the foreign party is more than 50%.

This second fund, the FFIA pro-

This second fund, the FFIA pro-poses, would be strictly frozen for ten years except in the case of studio construction for co-productions between Japanese and for-eign companies and other business an internationally cooperative The first sum, according to the

The first sum, according to the FFIA proposal could, with approval of the Japanese government, be used for expenses of the depositors in Japan; location expenses here; donation, loan and investment in the Japanese film industry; purchase of ships and other items designated by the Japanese government and not including those which would obstruct the development of Japan's economy; purchase and operation of hotels to encourage the tourist industry in Japan, and temporary investment in Japanese public bonds and other securities.

Chicago, Dec. 7.
A general boycott of all show biz until it cleans out its "evil shows" is being urged by the New World, Catholic newspaper which reaches 170,000 families in Chicago and Joliet. This is a newspaper to be reckoned with; all summer long it had blasted the local film industry and press into submitting to its clean-up campaign. Now it's ramifying to the whole show—legitimate stage, plx, cabarets, radio, tv, and what it calls "an irresponsible, soulless, avaricious daily press."

press."

A lengthy frontpage editorial charges all means of communication with aiding and abetting the spread of evil, either for economic reasons or from "sheer craven spread of evil, either for economic reasons or from "sheer craven perversity." It accuses the entertainment industry of prostituting all art and culture and calls the daily press "their willing slaves." Legit and vaude are dealt a slap for their proccupation with profanity, adultery, and violence; pictures for these same reasons and for rape, marital infidelity, suicide and divorce as well; television for many of the same reasons.

The New World attack this time, however, aims mostly at the music industry, which it denounces with a vengeance because of its proximity to teenagers. "Here is what you are letting evil men sell your imaginative, emotional and impressionable teenagers," the editorial reads, and it quotes passages like these from tunes riding high on the record lists: "Kiss me, kiss me baby, that's what I like, Hold me, hug me, pet me baby, that's what I like."
"Starting with the ABC of it, The New World attack this time,

like."
"Starting with the ABC of it, right down to the XYZ of it. Help me solve the mystery of it. Teach me tonight . . . One thing isn't very clear, my love, should the teacher stand so near, my love, foraduation's almost here, my love, teach me tonight."
Songs such as these, the New World declares, are profiting from the temptations of youth and are poisoning the teenage mind.

To combat the alleged degeneracy in the amusement industry, the

To combat the alleged degeneracy in the amusement industry, the New World proposes a cold shoulder by the vast Catholic population in this area until the producers yield up "morally fine entertainment." Television and radio producers will be responsive to pleas for cleaner shows, the newspaper points out, and it urges its readership to put on the pressure. With such strategy, the NW forsees the stoppage of all spicy advertising in newspapers and on marquees, and the exaltation of the "feminine body to the position of honor Christianity endowed it with."

#### D.J.'S ANTI-McCARTHY PLACARD STIRS STORM

Boston, Dec. 7.

Sherm Feller, WVDA disk jockey here who is normally expected to chatter about platters, has stirred up a storm by criticizing Sen. Joe McCarthy on his airshow. Feller got involved in the McCarthy dispute when a "Cittzens for McCarthy" sign was hung nearby his studio. The jockey countered by hanging a "Cittzens Against McCarthy" placard on the door.

Drew Pearson, nationally syndicated columnist, spotlighted the Feller action in a recent piece on McCarthy supporters. Feller, incidentally, is also a songwriter and a graduate of Suffolk Univ. Law School.

#### Sammy Davis Jr. Resumes Work at Ciro's in H'wood

Sammy Davis Jr. will resume work at Ciro's, Hollywood, Dec. 11.

work at Ciro's, Hollywood, Dec. 11. Entertainer, mainstay of the Will Mastin Trio, will pick up the schedule from that point on. Davis lost an eye recently as a result of an auto accident. Last week, he filed a \$150,000 damage suit against the driver of the car which collided with his while he was on his way from Las Vegas to Hollywood to keep a recording date.



# 35 INDIE CIRCUI'S SIGN DCA

## Admish Tax Cut Kicked in 60% Of Industry's 1954 'Prosperity'. Sindlinger Informs Exhibitors

Oklahoma City, Dec. 7.
The 10% cut in the Federal film ticket tax, not the "fewer but better pictures policy," made more money for the industry in 1954, a business analyst told Theatre Owners of Oklahoma convention here. Albert E. Sindlinger, president of his own consultancy at Ridley Park, Pa., said the good fortunes of the flickers pointed out by producers are not based upon attendance—they are based on dollars. He said production is receiving \$72,000,000 more this year and theatres' take is up \$126,000,000—a total of \$198,000,000. But the cut of the federal ticket tax from 20 to 10% meant "Uncle Sam gave up \$114,000,000—better than 60%." Sindlinger quoted Samuel Gold-

of the reduced of the total control of the total co

#### Knock Out 1913 Ohio Censorship

Columbus, Dec. 7.

Columbus, Dec. 7.
Ohio's 41-year-old film censorship law was knocked deader than a doornall by a 5-2 vote of the State Supreme Court last Wednesday (1). But film censorship itself is not a dead issue, since it is apparent strong moves will be made in the next Legislature to write a court-proof film scissoring statute. The Supreme Court declared the 1913 law "unreasonable and unlawful." It would have been declared unconstitutional if there had been one more vote against it, six votes being required for the Ohio Supreme Court to declare any law unconstitutional. The effect is, however, the same and even C. William O'Neill, Ohio's attorney general, advised it would be useless to appeal the Ohio decision to the U.S. Supreme Court.

#### Sidney Franklin Resumes Old Status As Director

Hollywood, Dec. 7.

After 10 years as one of Hollywood's top producers, Sidney Franklin is returning to his old job as director, with Metro's high-budget remake of "Ben Hur" as his next assignment.

next assignment.
Recently Franklin has been on a long leave of absence for rest and recreation but returns this week for conferences with Sam Zimbalist who will produce the picture. "Ben Hur," like the silent version, will be filmed largely in Rome.

#### Schenck, Moskowitz West

Hollywood, Dec. 7.
Loew's prexy Nicholas M.
Schenck and v.p. and treasurer
Charles C. Moskowitz are due here
over the weekend from New York.
This is a periodic trip for the pair
for screenings of new product and
for talks with production chief
Dore Schary on upcoming productions.

#### Fan Mag's Share

Hollywood, Dec. 7. Prosperity in the motion picture industry means prosperity in the fan mag business, pub-lisher George Delacorte, Jr., told the Studio Publicity Directors Committee at a luncheon

here.
"When people are interested in movies," he said, "they buymovie magazines. Our movie magazine sales are up approximately 15% over this time last year."

#### **Boxoffice Stars** Hard to Sign In Europe, Too

Hollywood, Dec. 7.
The current bottleneck of star availabilities isn't confined to Hollywood but is international in

The current bottleneck of star availabilities isn't confined to Hollywood but is international in scope, according to director Robert Wise, who last week returned from a year's stay in Italy where he filmed Warners' "Helen of Troy."

While production companies here are delaying starting schedules, shelving pictures and confining their release schedules because of the shortage of "name" players, Wise reports that the same condition prevails in Europe and the problem there is almost as acute. American producers who use the platitude, "Let's hire a French or Italian or English star," director says, have a surprise coming to them when they sound out the possibilities of acquiring important Continental players.

Current rages in Europe are for the most part booked up for many

Current rages in Europe are for the most part booked up for many months to come. Among these are such names as Gina Lollobrigida Rossana Podesta, Dany Robin, Fernandel, Oskar Werner, and the British stars Ralph Richardson, Laurence Olivier, John Mills, Derek Bogarde, Margaret Lock-

wood.
"One American producer who attempted to sign the English actor, Jack Hawkins, for a picture, (Continued on page 17)

#### Frank McCarthy Displays Photostat of Dickering Letter From Hemingway

The row continues over the question of whether Ernest Hemingway has committed himself to way has committed himself to write and appear in a film to be produced by William Lowe and Frank McCarthy. As quoted in Variety last week, Alfred Rice, attorney for Hemingway, stated there's no such commitment. He added that a letter written to Lowe by Hemingway concerning a pic project had been "disaffirmed" by both Lowe and Hemingway.

McCarthy, who's a producer on

both Lowe and Hemingway.

McCarthy, who's a producer on the 20th-Fox lot, now takes his turn at bat. He offers a photostatic copy of the letter as purporting to show that Hemingway entered the agreement. It's addressed to Lowe, signed by Hemingway and refers to McCarthy in two instances. Lowe's signature also is affixed to the document signifying his agreement with the text.

for talks with production chief bore Schary on upcoming productions.

Schenck and Moskowitz were preceded by pub-ad v.p. Howard Dietz and publicity manager Dan Terrell who arrived early this week to map promotion plans for the new productions.

Lext. The Hemingway letter states in participate in the production of a participate in the production of a participate in the production of a provion picture, which you and I have discussed here (meaning Cuba) during the past few days, provided that you can secure and (Continued on page 22)

The operators of 35 independent circuits have bought up Distributor Corp. of America's entire \$1,000,000 stock issue, Fred J. Schwartz, president, disclosed in N. Y. this week. He provided a full list, showing the investors to be many of the key theatremen of the country. Excluded are those aligned with the five major chains who are under court restraint from investing in production.

The exhib participants own a total of 1,005 theatres seating over 1,000,000. Schwartz underlined.

The offering subscribed was 10,000 shares of cumulative preferred stock at a par value of \$100 per share. Minimum investment was \$5,000."

The preferred stock issue was accompanied by:

share. Minimum investment was \$5,000."

The preferred stock issue was accompanied by a common stock allocation as well, the common also amounting to 10,000 shares. Of these, 6,000 were given to the preferred stock buyers in a five to thre ratio, that is, 30 shares of common for every 50 shares of preferred.

The balance of 4,000 common shares were divided among Century Theatres, which is headed by Schwartz, and Charles Boasberg and Irving Wormser. Latter two are DCA's top sales execs and received the stock participation as an employment incentive. Century's stock block was in acknow-(Continued on page 20)

(Continued on page 20)

Code Administrator

Geoffrey M. Shurlock (V.P. Mot'on Picture Ass'n of America)

The Values of the 'Breen' Principle

one of the many editorial features in the upcoming

49th Anniversary Number

VARIETY OUT SOON

# TAKE OVER WHOLE American Film Comeback Induces **Envy in Foreign Industries, Hence** A New Outpour of Sour Taxes

#### La Gish Returns

Hollywood, Dec. 7.

It was "long time no see" when Lillian Gish checked in when Lillian Gish checked in at Metro to get ready for her role in "Cobweb." In fact, it was 26 years since her last ap-pearance on the Culver City lot where she once reigned as a

top star.

Her last picture there was "The Wind."

#### Zanuck Reveals Possible C'Scope Camera Change

Work on a new form of Cinema-Scope, described as an "extremely great improvement," is being car-ried on at the 20th-Fox studio, 20th

great improvement." is being carried on at the 20th-Fox studio, 20th production topper Darryl F. Zanuck disclosed in N. Y. last week. He stressed that, whatever the new technique, which involves changes at the carrera, it would not affect the current method of projection C'Scope and would retain the 35m frame of the print going to the theatres. Zanuck said the new development, still in the experimental stages, would be unveiled in 1955 and would prove "a great asset to ClnemaScope."

The 20th studio head said he knew of no plans to make a picture on 70m widegauge film. Prior to the advent of C'Scope, 20th had revived experiments with an old system of widegauge filming, but that this had been dropped when C'Scope came along.

In N. Y. this week, 20th engineers indicated that the idea of presenting a picture on wide film was by no means dead; that experiments with it were continuing in (Continued on page 61)

Pride and common sense are waging a see-saw battle in the minds of industry execs these days as they beam over the improved grosses of the past couple of months. While, on one hand, they'd like to shout Hollywood's "comeback" from the rooftops, on the other they're conscious of the reaction, both foreign and domestic.

Abroad, the economic success of the industry is a matter of much

Abroad, the economic success of the industry is a matter of much envy, particularly since very few of the foreign industries manage to make their own markets cover the cost of local productions. Their execs, therefore, tend to pick up and exagerate an oft-sounded note: That the American industry is doing well because it drains such a large quantity of dollars from its overseas markets.

They therefore take careful note of statements such as the one by Eric Johnston two months ago on the Coast, that the industry's ratio of foreign to domestic income rises (Continued on page 20)

(Continued on page 20)

#### **Allied Alibis Its** Pow-In-Kisser

Minneapolis, Dec. 7.

Hitting out, apparently, at certain local and other important exhibitors who have been deploring its "belligerency" and taking steps to effect the formation of a rival Theatre Owners of America unit, North Central Allied in its current bulletin throws down the gauntlet to its critics and declares emphatically it'll continue to be "a fighting outfit."

While barbs are almed mainly, at exhibs who disagree with its warring on distributors, including the (Continued on page 63)

(Continued on page 63)

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DAILY VARIETY
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Pre-Xmas Bops Trade; 'Christmas' No. 1 for 6th Time; 'Desiree' 2d, 'Paris' 3d, 'Carmen' 4th

**National Boxoffice Survey** 

"Desiree" (20th) continues in second place, the same as in the previous two weeks. Third spot is going to "Last Time I Saw Paris" (M-G), again making it the second (M-G), again making it the second time it has finished there.

"Carmen Jones" (20th) con-tinues to climb, moving to fourth position as compared with sixth a week ago. "Cincrama" (Indie)

week ago. "Cincrama" (Indie) again is fifth.

"Phfff" (Col) is pushing up into sixth place. It was eighth last session. "Star Is Born" (WB) also is climbing to take seventh money.

"Barefoot axe seventh money.

"Barefoot Contessa" (UA) is winding in eighth position while "Drum Beat" (WB) rounds out the Big Nine list currently. "Track of Cat" (WB), although very spotty and mostly disappointing, and "Sa-

is proving big in Chi.

"'On Waterfront" (Col), only in three keys covered by Variety this session, is fine in N.Y., good in Balto and okay in Washington. "Mr. Hulot's Holiday" (GBD) is rated brisk in Chi.

"Rear Window" (Par), okay in Balto and good in Seattle, shapes fine in Washington. "Dragnet" (WB) looms solid in Montreal.

"She-wolf" (Rep., good in Seattle, shapes nicely in L.A. "Sitting Bull" (UA) looks okay in N.Y. and Washington. "High and Dry" (U., good in K.C., Is oke in N.Y. and Frisco.

"Karanioja" (Indie) shapes socko

rrisco.
"Karamoja" (Indie) shapes socko
in Minneapolis. "4 Guns to Border" (U) is okay in Frisco. "Crest
of Wave" (M-G) looks slight in
Philly.

Philly.
"Ugetsu" (Indie), good in Washngton, is fine in Frisco. "Beau
Brummell" (M-G) looms mild in
Omaha and Portland.

(Complete Boxoffice Reports on Pages 8-9)

#### Showmen's Imaginations Rocking; What Goes (Down Drain) If Big Features Don't Do Sock Business?

As film budgets continue to spiral into the stratosphere, observers are beginning to show more than passing concern over the realism of the industry's new 'high, wide and handsome' look. There's no denying that even the big features earn costs back—if

Ineres no denying that even the big features earn costs back—if they're successful at home and abroad. But the risks involved in possible failure to ado anything short of sock business are growing along with the upswing in budgets.

The answer, as these tradesters The answer, as these tradesters see it, is a combination of road-show and harder selling if these high-budgeters are to be put over the top. It also implies a greater concentration on the key money-

the top. It also implies a greater concentration on the key moneymaking houses.

Darryl F. Zanuck, 20th-Fox production head, told Variety in N. Y. last week that production costs on the new 20th features had risen 60% over the pre-Cinema-Scope era. "There's No Business Like Show Business," as an example, cost in excess of \$3,000,000,000, didning to this the print cost, which runs to about \$600,000, distribution fee, \$1,000,000 in adput expenditures, etc., the picture will have to take in \$8,500,000 before it begins to show a profit.

But "Show Business" is comparatively small potatoes. "A Star Is Born" has a nut of some \$8,000,000 to overcome. "The Ten Commandments," the upcoming Cecil B. DeMile epic, will cost around \$8,000,000. The projected "War and Peace," which Mike Todd plans to make, has a budget estimate of \$7,500,000; the "Birth of a Nation" remake, with \$750,000 reportedly spent on book and title alone, is sure to run into many millions, etc.

Some industry execs feel there's a definite limit in the present mar-ket on how much a picture can earn, and they hold that the per-entage of hits and misses, while somewhat changed due to the new somewhat changed due to the new systems, still favors the misses. They warn that someone may eventually get badly hurt in over-estimating what the global b.o. traffic can bear.

#### Short Story Writer Sues, Charges 'Little Fugitive' Lift From Magazines

Lift From Magazines

"Little Fugitive." an offbeat film about a child lost at Coney Island, was lifted from two of his magazine stories, writer Seymour Gomberg charged Monday (10) in a \$300.000 infringement suit filed in N. Y. Federal Court. Named defendants in the action are Joseph Burstyn Ine., distributor of the picture; Little Fugitive Ine., producers Morris Engel and Ray Ashley as well as co-director Ruth Orkin. Ashley is credited with writing the screenplay.

Gomberg, who also wants an accounting plus damages of not less than \$250 for each alleged infringement, asserts that "Fugitive" was pirated from his 1947 Collier's mag yarn, "The Shrimp," and another piece of his, "The Rest Cure," which ran in Cosmopolitan the same year. Defendants, according to the complaint, converted the stories for their own use aad plagiarized a "substantial portion" from them. Picture, incidentally, was first shown in the U. S. in 1953.

#### PAGNOL'S 'WINDMILL' READIED FOR U.S.

Marcel Pagnol's "Letters from My Windmill," edited with a spe-cial view towards release in the U.S., has been acquired by Tohan Pictures, headed up by Herbert Steinmann.

Steinmann.

The film, based on the Alphonse Daudet novel, has been cut to 130 minutes for its American release from the original 180 minutes. Preston Sturges is currently in Paris supervising the making of the foreign version which is due in N. Y. next week. English titles for the pic were prepared jointly by Pagnol and Sturges.

Vacal Maina Minute Jillina Minute Academy of Motion Picture Arts and Sciences mailed out entry bjects for consideration as Oscar and indicates. Deadline is Jan. 3.

Major and indie producers were urged to deliver their films promptly for preliminary screening.

#### **Quibble Over Kinescopes** Balks Columbia Buy Of Hemingway 'Trees' Novel

Columbia has a deal on to buy the screen rights to Ernest Hem-ingway's "Across the River and Into the Trees." Basis of the ac-quisition is a guarantee of \$100,000 against a percentage of the

However, a part of the contract is developing into a controversy, reportedly over the specific meanreportedly over the specific meaning of "motion picture rights." Colis said to be insisting that kinescopes of any live television show based on the property are "motion pictures" and as such should come under Col's control.

Hemingway's reps take the opposite stand, contending that tv in any form is separate and apart from pic production.

Outcome of the differences on this one point is not expected to upset the deal for Col's purchase of the story.

#### KING BROS. DECLARES 5c DIVVY, ITS FIRST

Hollywood, Dec. 7.
For the first time in its history
King Bros. Productions, Inc., has
declared a dividend. It amounts
to five cents a share, payable Jan.
10, 1955, to stockholders of record
Dec. 22, 1954

10, 1955, to stockholders of record Dec. 22, 1954. Frank King, head of the com-pany, stated that its financial posi-tion is solid, with cash and re-ceivables amounting to \$285.857, compared with \$42,984 a year ago. He also disclosed that gross film compared with \$42,984 a year ago. He also disclosed that gross film rentals for the fiscal year ending Aug. 31 amounted to \$1,920,917 as against \$548,253 for the previous fiscal year.

#### **HUGHES CASE DRAGS ON**

Judge Won't Dismiss—Reich Wins His Point

Los Angeles, Dec. 7.
The U. S. Circuit Court of Appeals for the ninth district has de-

The U. S. Circuit Court of Appeals for the ninth district has denied a motion to dismiss the minority stockholder suit filed by Eli and Marion Castleman and Louis Feuerman against Howard Hughes and RKO. Ruling indicates more litigation in the long battle of stockholders.

Attorneys for the Castlemans and Feuerman had asked the appellate division to dismiss an appeal taken by Beverly Hills attorney Bernard Reich from dismissal of the suit by Federal Judge Harrison on Sept. 27. It was contended that Reich had been discharged by the defendants and had no authority to file such an appearance. Court agreed with Reich's claim that he represents all the stockholders and that his primary responsibility was to expose alleged fraud and collusion.

#### Lawyer Leppert Readies His Spanish Feature

His Spanish Feature
New Orleans, Dec. 7.
George Leppert, lawyer-prexy of
newly-formed indie film outfit
here, Draw Poker Films, Inc., left
Saturday (4) for Pasadena, to
negotiate contracts with vet character actors Oliver Prickett and
Morris Ankrum, who will be featured in firm's initial production
to be filmed in Spain this spring.
Leppert will also confer with
Ed Ainsworth, his scripter, in
Hollywood. He leaves for Madrid
Jan. 1 to complete plans with
technicians in Spain,

#### Oscar Stalks Shorts

NY Herald Tribune Syndicated
Columnist

Hy Gardner

in his excellent bestseller, "Champagne Before Breakfast" has a humorous chapter on

What's an Actor?

a bright byline piece in the forthcoming 49th Anniversary Number

> VARIETY **DUE SOON**

## 4 U.S. Distribs **Jointly Erecting Brazil Exchange**

As part of a plan to reduce for-eign distribution costs, four U. S distributors have joined in a project to build a joint film exchange building in Brazil.

That's the second such venture to be undertaken by the companies.
The first is in Indonesia, where the distribs are obligated under their agreement with the Indone-sian government to erect exchange facilities. Country is very short on

sian government to crect exchange facilities. Country is very short on housing facilities.

The Brazil project involves Universal, Columbia, Warner Bros, and 20th-Fox. It's expected to cost in excess of \$200,000. However, the companies seem to feel that it's a sound investment of their blocked cruzeiros. Operational savings also are expected to result from this merger of facilities. Each outfit merger of facilities. Each outfit will continue to work as a strictly separate entity. Some other distribs were invited to join, but refused.

Proposal to combine shipping Proposal to combine shipping facilities, particularly in the small-er territories, has come up from time to time over the past few years, particularly in answer to the threat of rising distribution costs. Metro and 20th-Fox have gone some ways towards solving the problem by handling one another's product in certain territories. Howproduct in certain territories. How ever, on the whole, the companies have shied away from mergers.

#### 20-Year Tax Moratorium Durango (Mex) Comeon For a Picture Studio

Hollywood, Dec. 7.

As an incentive to American film makers, Gov. Enrique Torres Sanches has offered a 20-year tax moratorium to any producer who will build a motion picture studio in Durango, Mexico.

Offer was made through Joel Rosas director of tourist treffic in

Rosas, director of tourist traffic in Durango. A studio there would not only attract tourists but would provide jobs for workmen.

#### Trans-Lux 15c Divvy

Ecard of directors of Trans-Lux orp. declared a 15c per share ividend on the company's stock

last week.

Coin is payable Dec. 20 to all stockholders of record Dec. 13.

#### N. Y. to Europe

George Black Geraldine Brooks John Byram Jeannie Carson Betty Comden John Davis Bernard Delfont John Ford Edward P. Morgan Elliott Nugent Brian Roxbury Muriel Smith Vaughn Williams

#### Europe to N.Y.

Sonia Arova
Wilson Barrett
Guido Cantelli
Robert Clark
Stubby Kaye
Moura Lympany
H. J. G. Newman
Alexander Paal
Otto Preminger
George Simenon George Simenon David Whitfield

#### Disney a Name-Dropper And the Names Are Those By GENE ARNEEL

Five shows in the Disneyland to series on ABC have made it clear in the picture business that Walt Disney is a name dropper, the names being the titles of his theatrical films. The producer plugs away for exhibition of his pix via pictorial analyses on how they're actually lensed plus straight commercials.

At this producer producer producer producer producer producer plus and producer plus away for exhibition of his pix via pictorial analyses on how they're actually lensed plus straight commercials.

mercials.

At this point the series j well established as a unique merger of tv and pictures for the mutual advantage of both. The ratings reflect the wide penetration which the programs have achieved. Pic tradesters opine it would be a toughie to measure the boxoffice impact inherent in the spotlighting of the new product for theatres. That there is a hefty payoff, though, seems for sure, they add.

Outside of one or two straight plugs, Disney's attention to his theatrical wares is not obvious "sell." The behind-the-scenes material on how the cameramen operate, for example, make for

erate, for example, make for straight entertainment. Yet, of course, it can't fail to stir interest in the finished product in its entirety.

threty.

As for the unadulterated puff stuff, here's an example of a plug set for airing on tonight's (Wed.) edition: "Walt Disney's production of Jules Verne's fabulous adventure story '20,000 Leagues Under the Sea'—in CinemaScope—will open Christmas week in 60 leading cities." The cast names are thereities." The cast names are there-ipon listed and the title and open-ng week repeated. cities.

#### HAROLD ROME MAY **CLEF LITVAK FILM**

Deal is in the works for Marold ome, composer-lyricist of the roadway hit, "Fanny," to perform Rome, composer-lyrieist of the Broadway hit, "Fanny," to perform the same duties for the first of the three pictures which Anatole Lit-vak will deliver to United Artists. This will be Rome's first excursion into films.

nto films.

Rome has been associated with

Procedurar tuners as "Wish Rome has been associated with such Broadway tuners as "Wish You Were Here," "Call Me Mister," "Pins and Needles," and others. Under the arrangement for the film, Rome would work much in the manner as he does for a Broadway show. He'll be closely associated with the scripter, as yet unselected, and provide the tunes to fit the story line instead of writing a series of unrelated songs. Picture will be filmed abroad, either in Paris or Rome.

#### COLDER ALL WAYS

Disney's Deal in France Hints Odlum Chill On

Proof positive that the deal for Floyd Odlum to take over RKO from Howard Hughes is now stone cold was seen last week with the assignment of two Disney pix to George Lourau, leading French producer-distrib.

Lourau, who is currently in N. Y., acquired the films, \$20,000 Leagues Below the Sea" and "The Vanishing Prairie," for distribution in France and Belgium. Releases are being handled in the U. S. by Disney's Bueno Vista Distributing Corp.

U. S. by Disney's Bueno Vista Distributing Corp.
Reasoning is that, were there still a chance for Odlum to get RKO, Disney wouldn't have made the Lourau deal. Odlum is a major shareholder in the Disney org. Therefore, it's figured, if Odlum did get RKO, the chances are good that the Disney outfit would return to the RKO fold which then would handle the pix worldwide. handle the pix worldwide.

#### N. Y. to L. A.

Charles Boyer Howard Dietz Roy O. Disney Judith Evelyn Eddie Fisher Charlton Heston Cyril James Jack Mills Paula Morgan Carol Ohmart Johnnie Ray Pete Robeck Leon Roth Ed Sullivan Dan Terrell E. C. Walker

# Who'd Get What Of His Theatre Releases Tax Benefits From **Odlum-RKO Buy?**

Suggestion has been made within the film business that RKO Pletures Corp., whose control is being angled for by Floyd Odlum, may not have vast tax-saving advantages after all; RKO Radio, which is the production-distribution company owned 100% by Howard Hughes, actually has all these benefits.

Odlum who's head of Atlas

Howard Hugnes, actually has an these benefits.

Odlum, who's head of Atlas Corp., an investment trust, has stated he's out to take over RKO Pictures, in part because of a capital loss carry forward of \$20,000,000. In other words, the hefty deficit sustained in recent years could be used to offset whatever profits are earned in the near future, for tax purposes. To accomplish this, Odlum must obtain control and place the corporation into some kind of business endeavor, since all of it now is a corporate entity with cash. about \$15,000,000, as its only asset.

Atlas owns 1,200,000 shares of

Atlas owns 1,200,000 shares of RKO Pictures, Hughes holds about 1,262,000 shares, and the balance of under 500,000 shares is held by the public. Hughes so far has refused to okay Odlum's takcover and at the same time has refrained from cashing in his stock, as has been his privilege, at \$6 per share. At an Atlas stockholders' meeting in N.Y. last week, Odlum said he believed Hughes would agree to Odlum's management control by Dec. 1.

Some N. Y. pic execs who have known RKO from the inside through the years say the fiscalisthrough the years say the fiscalistics are plenty tricky. No doubt about that. And they pose the heretofore unheard of theory that Hughes is holding the trump cards. curred the \$20,000.000 in losses ary. It was RKO Radio that incompany; RKO Radio the subsidiary of the subsidiary of

company; RKO Radio the subsidi-RKO Pictures was the holding and reported them up to RKO Pictures. Now, both are separate entities. So which of the two has the privilege of balancing future profits against the big losses of the past to take advantage of the loss carry forward section of the tax laws?

It has been assumed right along that the holding company fell heir to such benefit. And because of this, Odlum has paid over \$6 per share in acquiring his stock block although the stock, if it were to be redeemed, would return him \$6 flat.

Say the film men who allocates.

So flat.

Say the film men who allegedly are in the know; RKO Radio is the company that had the losses and, since it's still in business, is the one with the tax saving privileges. There's a rub. The company must rack up some profits before there can be any tax saving. And the Hughes operation is continuing in the red.

#### L. A. to N. Y.

Jess Barker Paul Birch Daniel J. Bloomgarden Roy M. Brewer Roy M. Brewer
Hoagy Carmichael
Gary Cooper
Percy Faith
Jose Ferrer
Robert Francis
Reginald Gardiner
Bernard Girard
Barbara Lawrence
Francis Lederer
Al Lichtman
Art Linkletter Art Linkletter Joshua Logan William Lundigan William Lundigan
Tony Martin
Kenneth MacKenna
Carmen Miranda
William J. Moclair
Sam Nathanson
Paul Newman
George Nichols
Cathy O'Donnell
Jean Peters
Roger Pryor
Louis de Rochemont
Eva Marie Saint
Joe Shribman
Louis Smith
Rod Steiger
Mary Ellen Terry
Lew Wasserman
Franz Waxman
Robert Wells
May Wynn
Ben Yost Tony Martin

# **UA GROOMS YOUNG PRODUCERS**

# Levy-Schimel Finalizing 'Wide Areas | SEES BIG FUTURE | What's With Hal Makelim Plan? Of Agreement' on Arbitration Plan FOR TYRO TALENT

The exhibitor-distributor subcommittee on arbitration is ready
to study a draft "on the wide
areas of agreement." Following a
meeting in New York on Monday
(6), the committee authorized
Herman M. Levy, Theatre Owners
of America general counsel, and
Adolph Schimel, Universal's general counsel, to reduce to "final
writing" the subjects on which
agreement had been reached. Pair
were also instructed to submit a
conciliation plan.

Both the arbitration draft and
the corciliation plan will be submitted to the full exhib-distrib
sub-committee on Jan. 17 for approval. The original purpose of
Monday's meeting was to iron out
differences on the subject of
damages. However, the official
handout, via the Motion Picture
Assn. of America, made no mention of any decision on this matter.
The wording of "wide areas of
agreement" leads to the supposition that there's still not complete
harmony on all arbitrable topics.
"Both sides expressed satisfaction
with the great progress made" at
the meeting, according to the
MPAA.

Attending the conflab were S.

MPAA.
Attending the confab were S.
H. (Si) Fabian, Mitchell Wolfson,
Max Cohen, Leo Brecher, and
Levy from exhibition; and Abe
Montague. Charles Reagan, William Gehring, Robert Perkins,
Austin C. Keough, and Schimel
from distribution.

#### Milestone's 'The Widow' Out of Funds in Italy: Finished, Half-Edited

Finished, Half-Edited

Faced with a lack of funds, the Italo-American coproduction "The Widow." completed and half-cut, has been temporarily abandoned, Gene Milford, film editor, reported in N.Y. Monday (6) on his return from Rome.

Pic stars Patricia Roc, Akim Tamiroff, Anna Maria Ferraro and Maxanho Serrata. It was directed by Lewis Milestone. Producer was John Nasht, with Venturini the Italian partner who went bankrupt.

Milford said the production team had a commitment for two with RKO, one of which—"Cartouche"—had been delivered. The second, titled "The Sinners," has been delayed by lack of funds. It was due for location lensing in Egypt.

Trouble with Italo production is the haphazard way in which films are being shot, with no one worrying about dialog synchronization, Milford, who cut "On the Waterfront," opined. He said Italian directors were sloppy in running their show, with actors throwing out careless lines which later have to be rectified via dubbing. "It's never very satisfactory," he added.

At the same time, Milford noted great enthusiasm among Italian film folk. "The atmosphere somewhat resembles Hollywood in the early and middle thirties," he found.

#### LOUIS WOLFSON'S STAKE IN 'LONG JOHN SILVER'

Louis Wolfson, Florida theatreowner and transit financier who's
been engaging in the Montgomery
Ward stock battle, has a stake in
'Long John Silver,' which Joseph
Kaufman produced for Distributors Corp. of America. Kaufman,
20th-Fox and DCA are other fiscal
participants.
Film's "first" money, amounting
to \$250.000, was put up by 20th.
Company has Eastern Hemisphere
rights and will recoup from the
distribution coin abroad. Wolfson
and DCA contributed \$235,000
each and Kaufman ante'd \$50,000.
It stacks up as unusual pic financing in that no banking sources
were tapped for any part of the
production fund. The \$770,000
from Wolfson, 20th, DCA and
Kaufman represents try regative
cost,

#### Frank Braden Circusing Martin-Lewis' Next Pic

Martin-Lewis' Next Pic
Frank Braden, press rep for
Ringling Bros. Barnum & Bailey,
has joined Paramount temporarily
on a "loanout." He's going to
work on the campaign for "Three
Ring Circus." Hal Wallis production with Dean Martin and Jerry
Lewis. Other circus flacks will be
hired for field promotion, according to Par.
Braden did special promotion
work on "Greatest Show on Earth"
for Par a couple of years ago.

## Latex Included. **Stanley Warner** Nets \$1,770,100

Stanley Warner Corp. racked up a net profit of \$1,770,100 for the fiscal year ended Aug. 28, 1954. Total was determined after the deduction of \$3,476,400 for depreciation and amortization, \$1,725,000 for Federal income taxes, and \$100,000 for contingencies. The profit is equivalent to 80c per share on the 2,218,520 shares of common stock outstanding. Included in the overall profit is again of \$74,000 from sales of fixed assets.

Since this is the company's first full fiscal year of operation since it took over the theatre assets of Warner Bros. on March 1, 1953, no comparison is made with the profit of the previous year when the company was operated by WB. However, the annual report to stockholders notes that the company's first accounting period, the 26-week stanza ended Aug. 29, 1953, showed a consolidated loss of \$970,000 of which \$649,800 was due to the sale of theatres and other properties.

In the report, SW prexy S. II.

due to the sale of thealres and other properties.

In the report, SW prexy S. II.

(Si Fablan pointed up the company's "sound financial position," notling current assets (as of Aug. 28, '54) of \$25,835,300 and current liabilities of \$11,846,400. The cash amounted to \$12,206,100 which Fablan stressed "was in excess of all current liabilities." All properties, Fablan said, were free of (Continued on page 20)

United Artists is taking an intereasingly active role in the development of producers to the extent that newcomers without actual pro-

that newcomers without actual production experience are being handed full financial backing plus a distribution deal. Policy calls for the abecedarians to turn out product "at a price," that is, at unclaborate cost levels. Aimed for are commensurately modest profits while the tyros are being groomed for the bigtime. In part, it's UA's way of building important producer alignments for the future. Company wants to maintain a

nts UAs way of building important producer alignments for the future. Company wants to maintain a pace of 20 to 24 "A" pix annually from such established operators as Stanley Kramer, Hecht-Lancaster, Robert Rossen, Joseph Manklewicz, Anatole Litvak, etc. This is the major-program. The producertalent development is an aside to it. It was under this company policy that Samuel Goldwyn Jr. was signed by UA last week. During a Coast visit, UA v.p. Max E. Youngstein was advised of young Goldwyn's desire to segue into indie production, after a number of months in the telepix field. Youngstein was convinced that Goldwyn had a few story properties of apparently worthwhile potential and (Continued on page 16)

#### **Hyman Breathes** Hard for RKO

Eliot Hyman, tv film distributor Eliot Hyman, tv film distributor and partner in Moulin Productions, continues in pursuit of RKO Radio but now there's been a double-pronged switch. Howard Hughes appears to be showing interest in selling out and the First National Bank of Boston is in the picture.

National Bank of Boston is in the picture.

What was described as a meeting of major importance on the matter took place in N. Y. this week with the participants, along with Hyman, including Serge Semenecko, as First of Boston's rep, and Greg Bautzer, Coast attorney who sat in in Hughes' behalf.

If there's to be a firm deal, basis of it would be a payoff of \$24,000,000 to Hughes, presumably on a long-term basis.

Hyman's alm is to nab the RKO library for tv licensing and the company's new product for theatrical release.

# 3d Sales Boss Now Moves In

#### Moclair's Booking Lineup For Roxy, New York City

For Roxy, New York City
New lineup of 20th-Fox CinemaScope films has been booked 10the Roxy Theatre, N.Y., William J.
Moclair, managing director of the
house, reported upon return to
Gotham from the National Theatres conference in L.A.
"There's No Business Like Show
Business' is the holiday pic, to be
followed by "The Racers," "Untamed," "A Man Called Peter,"
"Daddy Long Legs" and "The
Seven Year Itch."

## **Europe's Print Shortage Being** Beat by 20th

Installation of magnetic striping and recording equipment in dubbing studios abroad along with the addition of a striping machine at the DeLuxe Laboratories, N. Y., are seen as important steps in breaking 20th-Fox print bottleneck abroad.

One of the main difficulties to date has been the limited availability of striping and sound-transfer machinery, with 20th's Coast studio carrying the brunt of the work since all the foreign print work had to be done there.

Striping and recording equipment is now in French and German studios and will be installed soon in Italy, too. This will enable 20th to send "silent" prints to these countries. Dubbed-in sound will be added there.

In N. Y. last week, Darryl F. Zanuck, 20th v. p. in charge of production, reported a "severe" print shortage in Britain. He said 20th and Eastman Kodak were working hard to arrive at a solution. One of the possibilities, he said, was the manufacture of a perfect dupe negative which could then be sent to the British Technicolor plant for processing.

It's understood that, even though work on this project is well advanced, it may well take another year before a quality dupe negative can be achleved. Meanwille, Zanuck is also toying with the idea (Continued on page 6)

Many changes in the plans and personnel of the Hal R. Makellm organization has theatremen wondering whether the producer will ever get off the ground with his so-called exhibitor guarantee plan. The plan, officially backed by Allied States Assn., was first promulgated last April 6. It provided for exhibitors to sign in advance for a total of 12 pictures which Makelim said he would deliver at the rate of one a month. There were to be 2,500 charter members who would receive the Makelim pix at flat rentals and then would share in the profits from additional bookings.

pix at hat rentals and then would share in the profits from additional bookings.

Although a Makelim associate eccently stated that the producer had all the money necessary to make the first three pictures, it is known that Makelim approached Allied leaders Trueman Rembusch and Horace Adams to invest in his company. Speculation is that Makelim is employing the signed contracts to obtain bank financing for the pictures, but that the banks are not going for the idea as expected. Feeling is they're not interested in playdates, but what first money is available.

Allied has thoroughly investigated Makelim and has found his reputation and integrity of high calibre. "He had a failure," said at Allied leader, "but he paid all his debts." Makelim's failure to start production is not causing undue concern among Alliedites. Many members of the exhib org gidd not favor the plan and only gave it "lip service" to go along with the organization's leaders. As one dissident put it: "Even if it flops, it will have served a useful (Continued on page 20)

#### Lester Martin Scores: Enigmatic on His Goal Within Col Management

Lester Martin, minority Columbia stockholder, scored another round in his court bout with the corporation but still is not tipping on whether he'd like to take a direct hand in Col's affairs. In N.Y. this week, Martin, queried as to whether he's aiming for a seat on the board of directors, parried that such a spot hasn't been offered to him.

such a spot hasn't been offered to him.

Late last week, the Court of Appeals in Albany upheld N. Y. State Supreme Court and Appellate Division rulings giving Martin the right to inspect Col's books. The dissident's action was based on the allegation that Col management wasn't doing right by the stock-holders.

Martin said he now controls 60,-000 shares, a slzable block since Col's total outstanding shares as of (Continued on page 16)

#### TURNER SHELTON VICE ANDY SMITH WITH USA

Washington, Dec. 7.
Andrew W. Smith Jr. has bowed out as chief of the Motion Picture Service of the U. S. Information Agency, having completed his one-year term in office. Formerly sales v.p. of 20th-Fox, the exec intends to segue back to private enterprise, perhaps the picture business again.

tends to segue back to private enterprise, perhaps the picture business again.

New head of the film division is Turner B. Shelton, heretofore assistant to Smith. Jack S. Connolly continues as chief of domestic production, including newsreels and special events.

Shelton at one time was aide to the late Carter Barron, Loew's Theatres division manager and Metro's liaison with official Washington. He has been an associate director of the Treasury Dept., produced shorts in California, and was a production advisor to the State Dept.

Named assistant to Shelton is Anthony Guraco, formerly chief administration officer of the Office of War Informaton.

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#### There's No Business Like Show Rusiness (MUSICAL-COLOR-C'SCOPE)

Irving Berlin's ode to show biz done up in fancy C'Scope trimmings. A guaranteed b.o.

20th Fox release of Darryl F. Zanuck's (Sol C. Siegel) CinemaScope production of Irving Berlin's musical. Stars Ethel Merman. Donaid O'Connor, Marlyn Monroe. Dan Dailey, Johnnie Ray, Mitzl Gasnor. Phoebe and Henry Ephron. from original by Lamar Trottly, songs, Irving Berlin: camera (DeLuxe). Leon Shamroy; dances, Robert Alton; music. Marler R. Dancon, Marlyn Marler R. Dancon, C. C. Carlon, C. Carlon, C. C. Carlon, C. C. Carlon, C. C. Carlon, C. Carlon, C. Carlon, C. Carlon, C. C. Carlon, C. ance Donahue

g time, 11.
Ethel Merma
Donaid O'Conn
Marilyn Monro
Dan Don
Dan Don Marilys.

Dan 1-Johnnie Ray
Mitzl Gaynor
Richard Fastham
Hugh O Brian
Frank McHunh
Rhys Williamy
Lee Patricl
Eve Mille
Station Donahue Harris Duggan —11at Check Girl Sawyer Manager —Stage Doorman Boy Friend Eve Robin R: Lyle George M Alvy Chick Ch Ilenry Director Jimmy (Billy)

This is a one-two smash for Irv-lng Berlin, both in the same 1954-55 season; first, Paramount's "White Christmas" and now 20th's "There's No Business Like Show Business." Both are star-loaded and both are socko b.o. filmusicals

and both are socko b.o. filmusicals
The late Lamar Trotti's original,
from which the Ephrons fashioned
this screenplay, is palpably a script
primed to point up the "heart" of
showfolk. It gets across with authority and not a little skill despite
the long arm of coincidence which
comes at the finale, and by that
time is warmly accepted in light
of the wealth of eye-filling and
compelling splash, dash and flashlness of virtually every bit and
number.
The captious of course, will ob-

number.

The captious of course, will observe that if this was a sample of vaudeville in its heyday then how come it became extinct? It's as super-stupendous in its lavishness and prodigious expenditure of production values as that "little nitery floorshow" in the Miami (Florida) sequences. The very nature of the Hollywood brand of filmusicals, however, has so conditioned the public to expect the ultimate in super values that this is an intrashow biz detail which only the most carping might advance.

The story line is solid albeit of

duction values as that "little nitery floorshow" in the Mamm (Floridate sequences. The very nature of the hollywood brand of filmusicals, however, has so conditioned the public to expect the ultimate in super values that this is an intrashow biz detail which only the most carping might advance.

The story line is solid albeit of familiar pattern. But could well be born of real-life show biz families flee for some with the street of spring for that extra bow, with a running gag, as the vaude annunciator cards change to the 3 Donahues, the 4 and finally the 5 Do

Monroe, she roblesse-obliges by splitting up The Donahues and giving O'Connor and Mitzi Gaynor important possibilities in the Broadway musical, sans their parents. Incidentally, Eastham impresses as a good picture bet, and it will probably surprise in future that he's possessed of a Pinza-type voice.

Robert Alton rates a big bend prints only, Zanuck acknowledged along with producer Sol. C. Siegel that 20th was also getting imbibiand director Walter Lang on those lavish musical routines. From Ber-from Technicolor.

lin's viewpoint, they're all a song-plugger's delight, "Alexander's Ragtime Band" gets done up in super-spectrums and in UN man-ner, with a variety of nationalistic reprises, from Tyrolean to Scotch to French to concert strand vision to French to concert grand piano treatment. It's successively staged, with all the trimmings, first by Miss Merman and Dailey; then the ompah-oompah treatment with glockenspiel and Swiss bellringers; O'Connor's clever hoot-mon version; Miss Gaynor's clicko Gallic treatment; and Johnnie Ray at the ivories

sion; Miss Gaynor's clicko Gallic treatment; and Johnnie Ray at the ivories.

Even up to this point the pseudo-vaude staging is so slick that the first audience reaction may be wha'hoppened?—why isn't vaude still around? (Maybe this is Hollywood's way of bringing it back!)

The title song, in actuality, gets prominence only in the Hipp finale, and even there some more of 'Alexander' is reintroduced for a real ripsnortin' windup.

In between, Miss Monroe does "After You Get What You Want You Don't Want It," another Berlin oldie, for her "audition" number (for Eastham), and her solo nitery flash is "Heat Wave." With the thoroughly professional and versatile Miss Gaynor and O'Connorthey stage "Lazy." Miss Monroe's sa. treatment of her vocal chores must be seen to be appreciated. It's not going to chase 'em away from the b.o. On the other hand, as a song salesgirl, per se, she'll never have to worry Miss Merman. She's more competitive to Mae West in her delineating.

Ethel Merman is boffo. She's a belter of a school of song stylists not to be found on every stage or before every mike. She looks youthful in the World War I idiom, and she progresses gracefully until the World War II period.

youthful in the world war I thom, and she progresses gracefully until the World War II period. Dailey, as her vis-a-vis, is an effective actor and interprets the vaudeville hoof-er and father with polish and con-

er and father with polish and conviction.

O'Connor, Miss Gaynor and Ray, as the talented offspring of a raised-in-the-tradition vaudeville family, impress all the way. It's not all born-in-the-trunk stuff either. The Donahues board their brood in a parochial school, but the understanding headmaster recognizes the call of the resin-board in their campus behaviorism and thus the segue back to the Donahues' trouping, en masse, is plausible.

Just as realistic is the fresh young son of a hard-working vaude team being young beyond his years

team being young beyond his years in his ways with the femmes "in the profesh," and O'Connor plays it just right.

just right. 'Remember?" is a good bridge

of producing a second negative on each CinemaScoper. He indicated that this would be extremely ex-

pensive.

Addition of the striping machinery at DeLuxe in N. Y., which is doing the better part of 20th's color work, is seen easing the print situation considerably. While DeLuxe is turning out Eastman color prints only. Zapuck, schrowledged.

#### The Atomic Kid

Weak Mickey Rooney comedy for the duals.

Republic release of Mickey Room (Maurice Duke) production. S. Lar Roomey; features Robert Strauss, Elair Davis. Directed by Lesile II. Martinso Screenplay. Benedict Freedman and Job Fenton Murray from story by Blake E sic, Van Alexander. At Palace Theatr N. Y.. week of Dec. 3, '54. Running tim 86 MinS. Y., week of Dec. 3, 53.

MINS.

Mickey Ro

Robert Str

Flaine I

Blix Waterberry Stan Cooper Audrey Nelson Dr. Rodell Dr. Pangborn Mic...Robert
...Elaine Dav...Bill Goodwin
...Whit Bissell
...Joey Forman
...Hal March
Peter Leed
Roop Ray Peter Fay Stanley erai Lawler Fay deat Hopper Stanley Reynolds Robert E. (Aspect Ratio: 1.85-1)

With a title such as "The Atomic Kid," there should be plenty of topical interest in this Mickey Rooney production in which Rooney also stars. But although apparently designed as a comedy, the film sets off no chain reaction of humor and its market for the most part will be confined to the lower half of the duals.

The Benedict Freedman-John Fenton Murray screenplay, as fashioned from a story by Blake Edwards, is on the comic book level for the yarn's situations and general atmosphere are far fetched and forced. There's an occasional alush as Rooney, a survivor of an atom bomb blast, cavorts through the footage. However, the levity appears to be primed for the Saturday matinee trade and most adult patrons will be bored.

With fellow prospector Robert Strauss, Rooney is searching for uranium in a remote part of Nevada. Trapped in a test area where the Army is deto-ating an A-bomb, Strauss escapes and Rooney miraculously lives although in the very center of the blast. This sets up some scenes in a hospital where he falls for nurse Elaine Davis. For good measure the scripters toss in some foreign spies who are dealt with by Rooney, Strauss & Co.

In this melange of slapstick Rooney romps happily. He's at his best when nonchalantly munching a peanut butter sandwich, seconds before the A-bomb goes off. Robert Strauss, a fugitive from "Stalag."

Also involved in this' Republic release are Elaine Davis (Mrs. Rooney in private life), who's pert and pulchitudinous as the nurse; Bill Goodwin, an Army doctor; While director Lesie H. Martinson handled some of the sequences to advantage, the banal script was too much of a hazard for him to cope with.

Production values reflect a mod erroduction values renect a modest budget. Camerawork of John L. Russell Jr. nicely captures the action and physical settings. Art direction of Frank Hotaling is good as is the score of Van Alexander. Maurice Duke functioned as associate producer.

#### Destry (SONGS—COLOR)

Good remake of twice-filmed western, this time with Audie Murphy; should click in out-door market.

western, this time with Audie
Murphy; should click in outdoor market.

Hollywood, Dec. 2.

Universal release of Stanley Rubin production. Stars Audie Murphy, Mari Blanchard Costars Lyle Bettger. Thomas Michell Burden Audie Murphy Mari Blanchard Costars Lyle Bettger. Thomas Michell Mughes, Previewed Dec. 1. '54. Running 'Ime, 55 MiNS.

Kent: muric aupervision. Joseph Gershenson: songs. Frederick lierbert. Arnold Hughes, Previewed Dec. 1. '54. Running 'Ime, 55 MiNS.

Mari Blanchard Decker Lyle Bettger Rags Barnaby Thomas Mitchell Mayor Sellers Decker Lyle Bettger Rags Barnaby Thomas Mitchel

those that star in it will not be compared unfavorably. While the 1939 version was geared to both the outdoor and regular feature attraction markets, this 1954 entry is mostly slanted to the western feature field and has been so well fashioned that it should have strong appeal to the action fan. George Marshall, repeating the directorial chore he handled on the 1939 version, runs the deftly plotted script off without a lag. There's humor, hard drama, suspense, romance and sex, the latter more for the grownup than the juvenile oater fan, to be found in the script by Edmund H. North and D. D. Beauchamp, taken from Felix Jackson's adaptation of the Brand novel.

Starring with Murphy as the saloon singer-bad girl is Mari Blanchard, the same character done to a turn in 1939 by Marlene Dietrich, Miss Blanchard doesn't have to take a back seat in the s.a. department and gives the role a zingy characterization that is most effective. Also, she reveals a lively way with a song that stirs the imagination, particularly in those scanty dancehall costumes she wears while selling "Empty Arms," a real bluesy torcher cleffed by Frederick Herbert and Arnold Hughes, and their "iff You Can Can-Can" and "Bang! Bang!"

Murphy does emplionally well as the quiet hero, son of a famous father, who is called in to all Thomass Mitchell, town drunk appointed sheriff in a sardonic joke, restore law and order to the western town ruled with ruthless hand by Lyle Bettger and Edgar Buchanan. Murphy's peaceful ways draw the scorn of the toughies but hee carries on without a gun until Bettger kills Mitchell. The hero

he carries on without a gun until Bettger kills Mitchell. The hero then straps on his shooting iron and makes the bad men good dead

and makes the bad men good dead ones.

The ease with which Murphy goes about his part is a big asset to the show. So is the menace projected by Bettger; the haplessness of Mitchell in his lawman spot; the slyness of Buchanan as the mayor, and the comedy by Wallace Ford and Mary Wickes. As in the 1939 "Destry." this one features a saloon brawl between femes, this time carried out with murderous intent by the Misses Blanchard and Wickes. In for sweet young love is Lori Nelson, the girl who gets Murphy after Miss Blanchard is killed. Other good assists come from Alan Hale Jr. Walter Baldwin, Lee Aaker and Trevor Bardette.

The action, settings and costumes are brightly displayed in Technicolor by George Robinson's lensing.

lensing.

#### Four Ways Out

Italo film dubbed in English is okay entry for midweek playing or for double feature slotting. Has Gina Lollobrigi-da in the cast.

Carroll Pictures release of Eduardo Lapolino production. Stars Gina Lollo-torigida and Renato Baldini. Features Cosetta Greco, Paul Muller, Enzlo Maggio. Fausto Tozzi, Tamara Lees and Emma Baron. Directed by Pietro Germi. Pre-jewed ja N.Y., Nov. 1, '54. Running time.

// MI			
			. Gina Lollobrigida
Paolo			Renato Baldini
Lina			Corsetta Greco
Guido			Paul Muller Enzio Maggio
Albert	0		Enzio Maggio
Luigl			Fausto Tozzl
Tamai	a		Tamara Lees
Alber	o's Mo	ther	Emma Baron

(Italian; Dubbed in English)

as the camera chases the different individuals through the streets of

individuals through the streets of the city, To the credit of the dubbing job is the fact that the American voices appear to fit the characters portrayed. Both the Italian thesps

and the American voices perform capably. Pietro Germi's direction is firstrate as is the camera work. Holl.

Ulysses

(ITALIAN; COLOR)

Rome, Nov. 30.

Lux Film release of Lux-Ponti-DeLaurentiis Production. Stars Kirk Douglas. Silvana Mangano: features Anthony duinn. Rossana Podesta, Jacques Dumes-Polician and Commercial Starten and Com

Eurylocus Daniel Inverner Teiemachus Deine Inverner Teiemachus Daniel Inverner Teiemachus Daniel Inverner Daniel D

camera. Douglas gives the part an impressive reading, aided by dialog cut some notches above par for the genre.

cut some notches above par for the genre.

Others include costar Silvana Mangano, a looker, as both Circe and Penelope, but unfortunately limited by both parts to expressing monotonous unhappiness until the finale. Anthony Quinn handles his bits well; Franco Interlenghi is good as Telemachus; and Sylvie as Euryclea, Daniel Ivernel as Euryclocus, Jacques Dumesnil as Alcinous, and others back ably. Rossana Podesta lends freshness and young good looks as Nausicaa. For a spectacle, the pic runs too many closeups, with longish stretches of dialog between the two principals, or soliloquized.

Rosson has handled his color camera expertly, and same goes for Shufitan's process work, especially in Polyphemus sequence. Sets are lavish and solid, and include a full-scale ship for Ulysses. Direction by Mario Camerini is expert, though sometimes unable completely to overcome the script's episodic structure. Art and costume design by Flavio Mogherini is tasteful. Alessandro Clcognin's musical score highlights the action appropriately.

#### Shield for Murder' Out In Binford's Memphis

Memphis, Dec. 7,

Memphis, Dcc. 7.

In the wake of his recent scuffle with the Internal Revenue Dept. over his income tax on a sale of a property, Lloyd T. Binford, Memphis' censor chief, has "jumped back" to the side of the law by putting the Binford heave-ho to United Artists' "Shield for Murder" because "it appears to be a burlesque on the City Police Department."

ment."

In a letter to Tony Tedesco and Kay Randle of the local UA office here, Binford said "this picture is a shady picture on the police department with apparently one half of the actors dumbbells and the

of the actors dumbbells and the other half crooks; with most of the women questionable characters."
Feature was immediately gobbled up by the Sunset Drive-In at West Memphis, Ark., and opened there Friday (3).

# KU KLUX REMAKE WORRIES BIZ

Immediate repercussion to news that a Coast syndicate will emake "The Birth of A Nation" has been consternation and dismay on the part of Negro leaders and considerable head-shake ing among whites (See separate story) who recall the brutal subject-matter of Thomas Dixon's two works, "The Clansman" and "The Leopard's Spots," upon which D. W. Griffith made his 1915 controversial classic.

Producer Phil L. Ryan, from Hollywood, has already made the only answer possible at this moment, when the shooting script is not yet written: "Critics should hold their fire until they know they have cause to criticize"—or words to that effect. Without explicit disclaimer of using the Ku Klux Klan night rider stuff, or the "rape" scenes, which were obsessive with D. W. Griffith, the implication of Ryan's comment is that the 1955 "Birth of a Nation" will be a historic panorama a la "Gone With the Wind."

On sober second thought it seems fairly evident that no picture can possibly dare, at this late date, to glorify the thoroughly discredited Ku Klux Klan which was—let it not be forgotten—also against Catholics and Jews. Too wide a segment of the population would be offended. Sheer economic self-interest dictates that the new shooting script must bear little or no resemblance to Griffith's. Nor can it be overlooked that America's 15,000,001 Negroes today are a respected and courted five-billion-dollar market. And big filmgoers. On top of all the economic factors, there is, of course, the factor of morality and social responsibility.

Thus the reaction of the Negro community, while understandable, is perhaps, as Ryan suggests, premature. Common sense will not allow open hatrioteering such as was possible in 1915. Griffith's picture was not only a great money-maker but also a great mischief-maker and it is as plain as anything can be plain that the story treatment of 40 years ago simply could not get a production code seal today, nor get by the censorships of the key states—surely never New York.

However, clamor against the idea will continue until the Thal-Ryan syndicate thinks through its story-line and makes it clear to the socially-minded elements of the country that no glorification of night riders and no antagonism to Negroes is the inten-tion. When that aspect is taken care of then it can perhaps be argued that "The Birth of a Nation" is an established presold title and that, the invidious angles set aside, its choice for a remake is not without showmanship.

#### ••••• New York Sound Track

Saranac Lake, N.Y., has won the world premiere of Warner Bros.' "The Silver Chalice" for the highest per capita Christmas Seal sales in the first three days of the National Tuberculosis Assn.'s campaign ... Frank Sinatra's Capitol recording of "Young at Heart" will be used over the main title of the Warner film of the same name in which Sinatra stars with Doris Day ... Norton and Condon retained to handle all publicity and advertising on United Artists' "The Purple Plain" ... DCA distributing "Hunters of the Deep," Allan Dowling-Tom Gries feature-length documentary of underwater life. Picture opens at Trans-Lux 60th St. Dec. 16 with "Rembrandt," art short produced by Morrie Rolzman, and also being released by DCA ... Movielab Film Laboratories embarking on a \$1,000,000 expansion program on its 25th anni in 1955.

Bill E. Danziger, Former Director of Exploitation for Paramount and

Bill E. Danziger, former Director of Exploitation for Paramount and long time member of Howard Dietz's ad staff at Metro, N.Y., now on idea assignment for Kal, Ehrlich & Merrick, Washington Agency.

idea assignment for Kal, Ehrlich & Merrick, Washington Agency.

Bruce Newbery bought a hefty stock interest in Carl Dudley Productions, with which he's now associated. . David Golding, ad-pub director of Samuel Goldwyn Productions, played a key role in bringing United Artists and Sam Goldwyn Jr. together . . . Norton & Condon agency landed the publicity job for J. Arthur Rank's "Purple Plain," Gregory Peck starrer . . . Gary Cooper in from the Coast Sunday '65 for a quickie . . . Paramount's homeoffice this week looks not unlike Wall Street on a Sunday afternoon. Deserted, that is. . . . A. W. Schwalberg, president of Par Distributing Corp., is presiding over sales and Jerry Pickman, ad-pub v.p., is chairing a session of field exploitation men and promotion reps from a few overseas spots . A press agent at United Artists unashamedly relates that Gilda Gray has been signed as "sex appeal consultant" on the Mickey Splilane pic, "Kiss Me Deadly," She's to "impart her priceless knowledge" to four new actresses in the film, said the tooter.

Bruce Newbery, newly appointed exec v.p. of Dudley Pictures, left

Bruce Newbery, newly appointed exec v.p. of Dudley Pictures, left for London last week to set up the outfit's first film. Working out of London, it'll be partly lensed on location in North Africa. Pic rolls in March. . IFE caught short on color stills for its "Maggio Verde" expedition films. May have to shoot some off the screen . . Italy's first two CinemaScope shorts produced by Astra Cinematografica. They're part of a series of 14 which 20th-Fox will handle worldwide . . . Arthur Rank's John Davis, who had a "busy" signal up during his stay in N.Y. last week, writing "sorry" notes to the press.

in N.Y. last week, writing "sorry" notes to the press.

Stanley Warner exiting the Warner Bros, bldg, on West 44th St. on Dec. 20 and moves to the completely refurbished Warner (formerly Strand) Theatre bldg, at 1587 Broadway. Shift completely removes the theatre chain from its former production-distribution affiliate. S. II. Fabian may also shift his Fabian Enterprises offices from the Paramount bidg, to the new SW headquarters to avoid bieyeling between firms . . Charles Lederer and Luther Davis, authors of the Broadway stage musical, "Kismet," have reported to the Metro studios to start work on the screenplay with producer Arthur Freed.

#### 'Romeo' in Charity Start

"Romeo and Juliet," J. Arthur Rank entry distributed by United Artists, opens at N.Y.'s Sutton Theatre Dec. 21 via a benefit preem for the March of Dimes.

Tickets are priced at \$10, \$25 and \$50 each.

#### Blaustein Exits 20th

Hollywood, Dec. 7.

Julian Blaustein and 20th Century-Fox have terminated his producer's contract by mutual consent. He began on lot in April, 1949.

Just completed "Racers," Blau-stein also produced "Desiree" now in general release.

# A HOT POTATO

Projected remake of David W. Griffith's 1915 feature, "The Birth of a Nation" by a Hollywood syn-dicate headed by financier Ted Projected remake of David W. Griffith's 1915 feature. "The Birth of a Nation" by a Hollywood syndicate headed by financier Ted Thal has been greeted in New York film circles with plenty of surprise and considerable consternation. Proposed deal ties the original Thomas Dixon novel, "The Clansman," and the title and rights to "Birth," now owned by Harry E. Aitken, into one package. What causes New York film men to shake their heads is fear of the social and political consequences to the motion picture industry inherent in a revival of an old controversial classic in which hatred and prejudice against Negroes was as open as was admiration and approval of the Ku Klux Klan.

Script Problem?

New York curiosity centers on

Script Problem?

New York curiosity centers on Dudley Nichols' ideas. He is the man who is mentioned to make the 1955 shooting script. How does he propose to handle the obsessive theme of Negro-raping-white-girl which Dixon and Griffith repeatedly stressed?

ly stressed?

The Coast syndicate's showmanin-charge is Phil L. Ryan. He has
revealed that \$750,000 was put up
to acquire the rights from 'Aiken,
president of the old Epoch Corp.,
and inclusive of the book which
is owned by the Dixon estate. D.
W. Griffith actually drew upon
another Dixon yarn. "The Leopard's Spots" as well as his (Grifith's) own ideas as a Kentuckian.
The proposed remake is projected
for either Todd-AO or CinemaScope.

Big Money-Maker "Birth," which drew bot

"Birth," which drew both cheers and brickbats on its first release in 1915, and has been playing almost continuously ever since, with Aitken personally doing the peddling. It's probably a top-carner in industry annais with a gross of around \$40,000,000. Its showing have frequently been picketed by minority groups.

Point made by opponents of any remake fear that, it "Birth" shapes as anything approximating the open prejudice against Negroes ex-

#### Ryan's Comment

Ryan's Comment
Hollywood, Dec. 7.
Recent denunciation by the
National Association for the
Advancement of Colored People of the proposed remake of
"The Birth of a Nation" was
called "premature" by Phil L.
Ryan, a member of the syndicate holding screen rights to
the story.

dicate holding screen rights to the story.
Declaring that the film un-doubtedly would be made. Ryan added, "we have no quarrel with colored people or any organization for their advance-ment, or with their right to protest. However, until they know the subject material to be presented, how can they question without knowing the grounds?"

hibited in the original, it would be ideal grist for the anti-Yankee propaganda mill abroad. They empropaganda mili abroad. They em-phasize that, in color and on the wide screen, the white supremacy "message" would come across even more forcefully than in the orig-

more forcefully than in the original.

Slandered Whole Race
First official reaction to the remake came from the National Assn. for the Advancement of Colored People in N. Y. In a wire to Thal, Roy Wilkins, NAACP administrator, stated that his org was "as uncompromisingly opposed to this film today as it was when, the picture was first released in 1915."

He said the announcement of a new version was "of deep concern" to the group and others "who know of the great damage the original version did in slandering the entire Negro American population through its naked incitement to racial hatted and violence.

"The revival of the unashamed (Continued on page 61)

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# BEDSHEETS ARE POISON 'BIRTH OF NATION' Film Exploiteers' 'Greediness'. Spiked Testimonials—Alberti

Vet Film Showman

Arthur L. Mayer has some sage observations on

Our Rosy Daze

(Exhib-Distrib Relations Call for a Little More Common-Sense)

an entertaining byline piece in the upcoming

49th Anniversary Number

VARIETY OUT SOON

### British Need **Own Houses In U.S.:** Bernstein

By FRED HIFT

J. Arthur Rank's idea of acquiring U. S. theatres is sound and may be the only way in which British films will ever get firmly established in this market, says Sidney L. Bernstein of Britain's Granada Theatres.

Bernstein, who arrived in N. Y. Sunday (5), indicated he planned to meet with Alfred Hitchcock with whom he and his brother, Cecil, are associated in Transatlantic Pictures Corp. He wouldn't say whether the outfit, inactive since "I Confess," would be reactivated.

Trouble with British films in the U. S., Bernstein believes, is that there's no continuity to their exhibition. "You can't expect the public to go for a British film that's sandwiched between the release of four or five typically American pictures," he said. "What is needed are a hundred or so modern, well-appointed showcases that will keep the British product before the public and allow it lengthy runs. Obviously, such theatres could also play other foreign or American films that fit in with the general tone of entertainment.

It's unrealistic to expect the (Continued on page 16)

#### N. Y. Guests Preview Jap Voice Track for Tokyo Version of Cinerama

Version of Cinerama

With a narration in Japanese to replace the voice of Lowell Thomas, the version of "This Is Cinerama" that will be shown shortly in Japan was unveiled to an invited, audience of Japanese diplomats, commercial officials, and resident reps of the Nippon press. Showing took place Fridayi (3) at the Warner Theatre, N.Y.

"Robin International, which holds the foreign exhibition rights to the medium, will present Cinerama at the Imperial Theatre, Tokyo, Jan. 1, and at the Os Theatre, Osaka Jan. 22. The Osaka house was specially built for Cinerama after the original theatre in which the medium was to be installed was completely destroyed by fire.

Shuku Imafuku, of the Daiai Films of Japan, was brought to the U.S. to do the commentary, In several scenes in which Lowell Thomas is seen on the screen, Imafuku's voice has been dubbed in.

The exploitation men of the film industry have done more to destroy public confidence in endorsement advertising than any other similar trade group, Jules Alberti, prexy of Endorsements Inc., firm specializing in testimonial advertising, charged last week. "Thanks to their own greediness for grabbing as much space in any form they can." Alberti said, "the film exploitation men now have come to the conclusion that the public has become skeptical of the very works uttered by their very own stars in testimonials."

Alberti made his remarks before a class in business news reporting at New York University. The basis of his comments was a recent article in VARIETY headlined "Endorsements by Stars Lose Charm" and which said, in effect, that tie-up advertising was on the decline for a number of reasons. "not the least being the feeling that endorsements have been overdone and the public is growing skeptical that the stars actually use the products advertised."

Alberti declared that the situation was caused by the film pubad men, by "their indiscriminate use of anybody and everybody, regarlless of the need, so long as it adds additional free space to sell a picture." He said he could cite "numerous instances of testimonial abuses" by this group.

He said that since his firm was established in 1945 "wherein the ratio of film stars against all other celebrities combined was 80-20, the last few years has completely reversed the ratio so that the interest in film celebrities is now less than 20% of our total business." To further point up "the fallacy of the film men's ideas," he noted that his company's business, "the (Continued on page 16)

#### **Universal Sets** 32 (**Up From** 28)

Hoilywood, Dec. 7.

Continuing its accent on a steady flow of top product, Universal in 1955 has skedded 32 pix for release compared to 28 in 1954. Charles J. Feldman, U v.p. and general sales manager, said here yesterday (6). Total of 75% of the 1955 output will be in color.

Feldman made his announcement to the opening session of U's week-long sales powwow which is being attended by production, distribution and ad-pub execs of the company.

"Our responsibility to our exhibitor customers is to continue to deliver a flow of quality product having the same reliability of entertainment values which have pieased American movie-goers in ever increasing numbers to the benefit of our company and our exhibitor friends," Feldman declared.

Others addressing the session were Milton R. Rackmil, U prexy:

lared.
Others addressing the session were Milton R. Rackmil, U prexy; Alfred E. Daff. exec v.p.; Edward Milhl, v.p. in charge of production, and David A. Lipton, v.p. With 28 pix in release, 1954 is expected to be U's record year in both the domestic and foreign markets.
Muhl said yesterday (Tues.) that 13 novels would be included in the '55 program. Upix will use the new camera processes as they fit to the various films and their backgrounds

## Pre-Xmas Clips L.A.; 'She-Wolf' OK \$6,000, 'Xmas' Robust \$19,500 in 6th; 'Desiree' Nice 14G, 'Paris' 16G, 3d

Pre-Christmas slack is setting in early here this year among first-runs, with total take this week down sharply from the previous frame. It also is under the same week a year ago. Lack of new pix and the large number of extended runs also is hurting.

and the large number of extended uns also is hurting.

Of the two new bills this round, She-Woif" is shaping okay at \$6,00 or near at United Artists but Earrings of Madame De" is only air at small El Rey.

Holdovers are mostly light airhough "White Christmas" still is a the chips with \$19,500 in two heatres for sixth round as is fiftherek of Barefoot Contessa," with neat \$7,000 at the small Fine rits. Third week of "Desiree" is ated fine \$14,000 in third session t Chinese but \$16,000 for third of Last Time I Saw Paris" is medin. "Star Is Born" iooms pleasing 10,000 in 10th Pantages week.

Estimates for This Week
United Artists (UATC) (2,100; 0,\$1,10)—"She-Wolf" (Rep). Okay 5,000 or near. Last week, sub-run. El Rey (FWC) (861; 70-\$1,10)—Earrings Madame De" (Indie). air \$3,000. Last week, "High and ry" (U) (4th wk-8 days), \$2,300.

Orpheum, Hollywood (Metropolan-FWC) (2,213; 756; 70-\$1,10)—Sabrina" (Par) (2d wk). Moderate 10,000. Last week, \$17,000.

Palace, Iris, Ritz, Loyola (Metropolan-FWC) (2,213; 756; 70-\$1,10)—Sabrina" (Par) (2d wk). Moderate 10,000. Last week, \$17,000.

Palace, Iris, Ritz, Loyola (Metropolan-FWC) (2,12; 13; 14; 1,363; 248; 80-\$1,25)—"Woman's World" (10th) and "Deadly Game" (Lip) d wk). Okay \$18,000. Last week,

th) and "Deadly Game" (Lip wk). Okay \$18,000. Last week

(22,000.
 Hillstreet, Egyptian, Uptown RKO-UATC-FWC)
 (2,752; 1,536; 1,715; 66-\$1.10) — "Black Knight"
 (Col) and "Cannibai Attack"
 (Col) 2d wk). Slow \$14,000. Last week, \$22,000.

000.
arner Downtown, Wilter, New (SW-FWC) (1,757; 2,344; 965; 1.25)—"Track of Cat" (WB) "Shanghai Story" (Rep) (24) Fair \$16,000. Last week,

Fair \$16,000. Last week, 0.

Ir Star (UATC) (900; \$1-\$1.25) ouble in Glen" (Rep.) (2d wk). \$2,000. Last week, \$3,000. mese (FWC) (1,905; \$1-\$1.75) esiree" (20th) (3d wk). Fine te, Hollywood Paramount C-F&M) (2,404; 1,430; \$1-\$1.76) (3d wk). Medium \$16,000. week, \$20,500. this week, \$20

wk). Neat \$7,000. Last week, \$7.600. Warner Beverly, Downtown Paramount (SW-ABPT) (1,612; 3,200; 90-\$1,50) — "White Christmas" (Par) (6th wk). Good \$19,000. Last week, \$27,700. Pantages (RKO) (2,812; \$1-\$2.25) — "Star is Born" (WB) (10th wk). Pleasing \$10,000. Last week, \$13,500.

500. Warner Hollywood (SW) (1,364; \$1.20-\$2.85) — "Cinerama" (Indie) (84th wk). Into current week (5) after oke \$19.600 last week. Canon (ABC) (533; \$1.10)— "Bread, Love, Dreams" (TFE) (5th wk). Steady \$2,800. Last week, \$3.000

'Carmen' Crisp \$17,000,

#### Prov.; 'Rode West' 81G, 'Desiree' Big 9G in 2d

sek with "Carmen Jones" pack-g them in. On the steady side e holdovers of "Last Time I Sav uris" at the State and "Desiree" Majestic. Strand is okay with They Rode West."

| Estimaes for This Week | Albee (RKO) (2.200; 65-85)— | (2.201h) and 'Ontlaw Territory' (Indie), Socko \$17.000. Last week, "Track of Cat' (WB) and "Weak and Wicked" (Indie), \$10.000. | (2.200; 70-90)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200; 50-75)— | (2.200

#### **Broadway Grosses**

Estimated Total Gross
This Week \$379,200
(Based on 22 theatres.)
Last Year \$512,300
(Based on 23 theatres.)

#### 'Paris' Plump 17G, St. L.; 'Star' 14G, 2d

fine in second Shady Oak round.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (45th
wk). Good \$13,000 after \$13,600
last week.
Fox (F&M) (5,000; 75) — "Desiree" (20th) and "Princess of Nile"
(20th). Opened today (Tues.). Last
week, "Track of Cat" (WB), mild
\$12,500.

Rogue Cop" (UA) (mo.), Goods, 65,500. Last week, "Waterfront" (Col), \$10,500.
Pageant (St. L. Amus.) (1,000; 82)
—"Little Kidnappers" (UA) (2d wk), Fine \$2,500 after \$3,000 ini-

teeoff session.

y Oak (St. L. Amus.) (800)
anishing Prairie" (Disney

#### 'Track' Shuggish 11½, Buff.; 'Cattle' Mild 8G

Buffalo, Dec. 7.

It's a duil week at most houses here currently, with too many h.o.s and few.new, strong pix to help. "Track of Cat" is rated fairly good at Paramount. Second week of "Last Time I Saw Paris" is only lair at the Buffalo, as is "4 Guns To Border" at Lafayette.

Estimates for This Work

To Border" at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—

"Last Time Saw Paris" (M-G) (2d
wk—9 days). Fair \$15,000 or over.

Last week, \$19,000.

Paramount (Par) (3,000; 50-80)—

"Track of Cat" (WB). Fairly good
\$11,500. Last week, "Athena" (M-G)
and "Sleeping Tiger" (Indie), \$13,000.

000.

Center (Par) (2,000; 50-80)—
"Drum Beat" (WB) (2d wk). Fine 88,000. Last week, \$17,000.

Lafayetie (Basii) (3,000; 50-80)—
4 Guns To Border" (U) and "Rico-thet Romance" (U). Fair \$8,000. Last week, "Phffft" (Col) and "Cannibal Attack" (Col), okay \$15,000 in 10 days.

Century (Buhawk) (3,000; 50-80)—
"Cattle Queen of Montana" (UK)

-- "Cattle Queen of Montana" (RKO) and "Africa Adventure" (RKO). Mild \$8,000 or close. Last week, "Desiree" (20th) (2d wk), \$7,500 at 60c-85c scale.

#### 'Guns' Okay 11G, Frisco; 'Paris' 13G

San Francisco, Dec. 7.
Wet weather and generally bad weather most of week is sloughing biz here currently. The fact that there are some 10 holdovers or extended-runs also is proving a handicap. "4 Guns To Border" is getting the most coin of the few newcomers, being only at Golden Gate. "Moment of Truth" is rated good at arty Clay. "Last Time I Saw Paris" at Warfield and "Phifftt" at Paramount are both oke in second starasa. "Barefoot Contessa" looms good in fourth United Artists session.

Estimates for This Week

Estimates for This Week
Golden Gate (RKO) (2,
80-\$1)—"4 Guns to Border"
and "Yellow Mountain" (U),
\$11,000. Last week, "Track \$11,000. Last week, "Track of Cat" (WB) and "Sins of Rome" (RKO), \$15.000. Fox (FWC) (4,651; \$1-\$1.50)—"Desiree" (20th) (3d wk). Off sharply to slow \$12,500. Last week, \$26,500. Warfield

# 'Paris' Lush \$25,000 in Slow D. C.; 'Desiree' Big 21G, 2d, 'Xmas' 9G, 6th

Track' Fine 8G For Seattle 2d; 'Wolf' 4G

Seattie, Dec. 7.

Seattle, Dec. 7.

All first-runs downtown except the smail-seater Blue Mouse are holding over, with boxoffice consequently badly dented. "She-Wolf" is sole newcomer, and good at Blue Mouse. "Track of Cat" looms nice in second at Coliseum, as is "Desiree" at the Fifth Avenue. The Orpheum is good with "Rear Window" in fourth stanza. Music Box "Sabrina" in fifth is rated big.

Estimates for This Week

Estimates for This Week

Blue Mouse (Hamrick) (800; 901.25) — "She-Woif" (Rep) and
Murder Will Out" (Indie). Good

Coliseum (Evergreen) (1.82 \$1-\$1.25) — "Track of Eat" (W) and "Jungle Gents" (AA) (2d w) Nice \$8,000. Last week, \$13,000.

Fifth Avenue (Evergreen) (2, 500; \$1-\$1.25)—"Desiree" (Col) (2d wk). Good \$8,500. Last week,

Washington, Dec. 7.
Film business is definitely off along the mainstem following recent terrific Thanksgiving weekend biz. However, "Last Time I Saw Paris" looks boff among newcomers and holds. "Desiree" is best of numerous holdovers. Almost everything else is way off, with most houses holding on to oldies to get them cheaply through the pre-Christmas lull. "Three Hours To Kill" is mild in two houses.

to get them cheaply through the pre-Christmas luli. "Three Hours To Kill" is mild in two houses. Estimates for This Week Ambassador (SW) (1,400; 60-80) "Three Hours to Kill" (Col). Mild \$4,000. Last week, "Track of Cat" (WB), \$5,800. Capitol (Loew's) (3,434; 70-95)—Last Time Saw Paris" (M-G). Sock \$25,000, and holds. Last week, "Barefoot Contessa" (UA) (3d wk), \$14,000 in 9 days, below hopes. Columbia (Loew's) (1,174; 60-80)—"Sitting Bull" (UA) (2d wk). Oke \$6,000 after \$11,000 opening stanza. Dupont (Lopert) (372; 65-\$1)—"Ugetsu" (Indie) (2d wk). Good \$3,700 and holds again. Last week, \$6,000.

6.000.

Keith's (RKO) (1,939; 75-\$1.25)—
White Christmas" (Par), 16th wk),
tice \$9,000 after \$15,000 last week,
Metropolitan (SW) (1,200; 60-80)
—"Three Hours to Kill" (Col), Fair
6.000. Last week, "Track of Cat"
WB), \$9,500.
Palace (Loew's (2,370; 75-\$1) —
Desiree" (20th) (2d wk), Powerful
21,000. Stays Last week \$30,000

## Cold, Snow, H.O.s Slough Mpls. Biz: 'Phffft' Oke \$8,500, 'Track' Tall 7G

**Key City Grosses** 

Estimated Total Gross
This Week .....\$2,398,200
(Based on 23 cities, and 219
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year .....\$2,637,100
(Based on 24 cities and 226
theatres.)

'Carmen' Hotsy

The annual Christmas slump has hit Hub major theatres early this year. Despite the throngs of shopers and out-of-towners ogling the Christmas displays, biz at firstruns

Christmas displays, Diz at rirstruns is per usual offish. "Carmen Jones" at the Memorial is fairly good, but below hopes. "Drum Beat" at the Paramount and Fen-way shapes okay. Baiance of town is holding over.

Estimates for This Week

Estimates for This Week
Aster (B&Q) (1,500; 70-\$1.10)—
"Last Time Saw Paris" (M-G) (3d
wk). Trim \$12,000 following \$16,000 in second week.
Beacon Hill (Beacon Hill) (800;
50-\$1)—"Hobson's Choice" (UA)
(6th wk). Neat \$4,000 after \$6,000
in fifth.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.85) — "Cinerama" (Indie) (49th wk). Holding big at \$17,000. Previous week was \$17,800.

Copley (Devlin-Dugan) (1,000; 50-\$1.50)—"Spell of Ireland" (Indie) (4th wk). Nice \$3,000 after \$4,600 in third.

Exeter (Indie) (1,300; 60-\$1)— Exeter (Indie) (1,300; 60-\$1)— Trim \$6,000 following \$7,300 in

Fenway (NET) (1,373; 75-\$1)—"Drum Beat" (WB) and "The Raid" (20th). Okay \$5,000. Last week, "White Christmas" (Par) (5th wk), \$4,500.

\$4,500.

"Carmen Jones" (20th) and "Outlaw's Daughter" (20th). Below hopes at fast \$20,000. Holds. Last week, "Cattle Queen Montana" (RKO) and "Monster Ocean Floor" (Lip), \$14,000.

ip), \$14,000.

Metropolitan (NET) (4.367; 50-\$1

"Desiree" (20th) and "Bower;

—"Desiree" (20th) and "Bowery to Bagdad" (Indie) (2d wk). Good \$16,000 following \$29,000 in first.

\$16,000 following \$29,000 in first.
Orpheum (Loew's) (3,000; 65-\$1)
—"Barefoot Contessa" (UA) (2d
wk). Fair \$14,000 after \$20,500 for
opener.
Paramount (NET) (1,700; 75-\$1)
—"Drum Beat" (WB) and "The
Raid" (20th). Good \$12,500. Last
week, "White Christmas" (Par) (5th
wk, \$15,000.
Pilgrim (ATC) (1,800; 65-95)
—"Down 3 Dark Streets" (UA) and
"Kyhber Patroi" (UA) (2d wk).
Oke \$7,000 following \$12,600 in
first.

State (Lasw's) (2,500 for 500)

DRUMS' LUSTY \$10,500,

OMAHA; 'PARIS' 6G, 2D

Usual December slump has set in this week, with Xmas shopping getting priority from filmgoers However, "Last Time Saw Paris"

\$20,000 in Hub

Cold, snow, and holdovers com-bined with pre-holiday adverse in-fluences to slough biz here in the past week. Usual Christmas shop-ping also is a real pain to the box-office. Few exhibs are willing to trot out new, strong product at the present time. "Phifft," one of few

trot out new, strong product at the present time. "Phffft," one of few newcomers, looks to be fairish at the Orpheum. Another "Track of Cat" is only okay at Lyric.

It is the 34th week of virile "Cinerama." "Vanishing Prairie" is in its fifth stanza, while "Karamoja" is playing its third round. "Desiree" and "Last Time I Saw Paris," especially the latter are okay in second sessions.

Estimates for This Week

Estimates for This Week
Century (S-W) (1,140; \$1.75\$2.65)—"Cinerama" (Indie) (34th
wk). Still little deviation from
week to week, Boff \$17,000. Last
week, \$19,000.

\$8,500.

Lyric (Par) (1,000; 85-\$1)—
"Track of Cat" (WB). Mitchum a
draw, but mixed opinions on film's
merits. Stiff scale also is deterrent.
Stout \$7,000. Last week. "Black
Widow" (20th) (2d wk), \$4,800.

Radio City (Par) (4,100; 85-\$1)—
"Desiree" (20th) (2d wk). Hasn't reached advance b.o. expectations Mild \$7,000. Last week, \$14,000.

RKO-Orpheum (RKO) (2,800; 65-85) — "Phffit" (Col). Well-liked comedy, but title apparently is no asset. Fairish \$8,500. Last week, "Cattle Queen of Montana" (RKO),

\$7,000.

RKO-Pan (RKO) (1,600; 50-75)—
"Three Hours to Kill" (Col) and
"Kisenga" (Indie). Light \$4.500.
Last week, "Fire Over Africa"
(Col) and "They Rode West" (Col),

\$4.00.
State (Par) (2,300; 65-85)—"Last Time Saw Paris" (M-G) (2d wk). Getting good play from femme Christmas shoppers. Forte \$8.500. Last week, \$14.000.
World (Mann) (400; 65-\$1.25)—"Vanishing Prairie" (Disney) (5th wk). Coming to end fine run. Good \$3,000. Last week, \$4,000.

#### K. C. Off: 'Glen' Fairish \$11,000; 'Carmen' Oke 7G, 'Desiree' Good 10G, 2d

Kansas City, Dec.
Christmas shopping season
hit with suddenness and virtu
ail biz at first-runs are off f
previous week's sock pace. "W
Christmas" in fourth week at l
amount continues solid. "Desi
is moderately good in two le
tions. But "Drum Beat" at I
souri, "Last Time I Saw Paris
Midland and "Carmen Jones"
Orpheum are sharply off from
week. Best newcomer is "Trool
week."

Orpheum are sharply off from last week. Best newcomer is "Trouble in Glen" at three Fox Midwest first-runs but only fairish.

Estimates for This Week
Fairway (Fox Midwest) (700; 65-85)—"Desiree" (20th) (2d wk).
Chay \$4,000. Last week, \$6,000.
Glen (Dickinson) (750; 85-\$11—"High and Dry" (U) (5th wk). Good \$1,300. Will hold. Last week, \$1,500.

Kimo (Dickinson) (504: 85-\$1)—

Kimo (Dickinson) (504; 85-\$1)—
"Julius Caesar" (M-G) (2d wk).
Return date continues oke at \$1.
800, Stays on. Last week, \$2,000.

Midland (Loew's) (3,500; 60-80)-

800. Stays on. Last week, \$2.000.

Midland (Loew's) (3,500; 60-80)—
"Last Time Saw Paris" (M-G) and
"Diamond Wizard" (UA) (2d &k).
Light \$7,000. Last week, \$12,000.

Missouri (RKO) (2,650; 65-90)—
"Drum Beat" (WB) and "Sins of
Rome" (RKO) (2d wk). Nice \$7,500.
Last week, \$15,000.
Orpheum (Fox Midwest) (1,913;
75-\$1)—"Carmen Jones" (20th) (2d
wk). Dropped to \$7,000. okay. Will
hold. Last week, \$10,500.

Paramount (United Par) (1,900;
75-\$1)—"White Christmas" (Par)
(4th wk). Still big at \$10,000. Last
week, giant \$19,000.

Roxy (Durwood) (879; 70-90)—
"Desiree" (20th) (2d wk). Good
\$6,000. Holds. Last week, \$10,000.

Tower. Uptown, Granada (Fox
Midwest) (2,100; 2,043; 1,217; 6585)—"Trouble in Glen" (Rep), and
"Heil's Outpost" (Rep). Fairisi
\$11,000. Last week, "Richochet
Romance" (U) and "Yellow Mountain" (U), \$13,500.

Vogue (Golden) (550; 75-\$1)—
"Pickwick Papers" (Indie). Medium \$1,700. Stays. Last week.
"Murder on Monday" (Indie) (2d
wk), \$1,300.

in this week, with Xmas shopping getting priority from filmgoers. However, "Last Time Saw Paris" is getting good coin at the State in its second session. Aian Ladd name, always surefire here, is boosting "Drum Beat" to a neat figure at the Orpheum. "Beau Brummell" at Omaha and "Fire Over Africa" at Brandels are mild.

Estimates for This Week
Brandels (RKO) (1,100; 50-75)—
"Fire Over Africa" (Coi) and "Silent Raiders" (Lip), Mild \$3,500.

Last week, "Track of Cat" (WB) and "Kisenga" (Indie), \$4,500 at 65c-85c scale.

Omaha (Tristates) (2,000; 50-75)—
"Beau Brummell" (M-G) Modest \$6,000. Last week, "Hajji Baba" (20th) and "Roggie's Bump" (Rep), \$7,500.

Orpheum (Tristates) (2,890; 70)—"Drum Beat" (WB), Fine \$10,500. Last week, "Desiree" (20th), \$11,000.

State (Goldberg) (875; 60-85)—"Last Time Saw Paris" (M-G) (2d wk). Fine \$6,000 or over. Last week, \$9,500.

## Chi Holding Well; 'Wild Wind' Big \$13,500, 'Track' Smooth 20G, 'Paris' 33G, 'Desiree' 28G, 'Xmas' 36G, 5th

round, before the Christmas Iuli sets in, as three new bills help to stir up trade. Reissue of "Reap Wild Wind" tees off to lusty \$13.500 at the Loop while "Track of Cat" and "Bob Mathias Story" combo looms good \$20,000 at Roosevelt. "Intimate Relations" is trim \$3.700 at Carnegie.

In second frame, "Last Time I Saw Paris" still is big at Woods but "Desiree" at Oriental is only okay. McVickers is having a lush week with "Phifft" while "Drum Beat" snares big chips at the Grand, both in second weeks. "Carmen Jones" is hefty in third at United Artists. "White Christmas" is holding at terrific pace in fifth at the State-Lake. In sixth week at the Surf, "Mr. Hulot's tholday" is tidy. "Cinerama" is stout in 71st frame at Palace.

Estimates for This Week
Carnegie (Telem't) (480; 95)—

Estimates for This Week
Carnegie (Telem't) (480; 95)—
Intimate Relations" (Indie). Tidy
\$3,700, with aduits only designation. Last week, "Flamenco" (Indie) 3d wk), \$3,900.
Chicago (B&K) (3,900; 98-\$1.50)
—"Star Is Born" (WB) (8th wk).
Offish \$22.500. Last week, \$27,500.
Grand (Nomikos) (1,200; 98\$1.25)—"Drum Beat" (WB) (2d wk).
Big \$12,000. Last week, \$23,000.
Loop (Telem't) (606; 90-\$1.25)—
"Reap Wild Wind" (Par) (reissue).
Sock \$13,500 developing. Last
week, "She-Wolf" (Rep) (3d wk),
\$6,500.

McVickers (JL&S) (2,200; 65-\$1.25) — "Phffit" (Col) (2d wk). Strong \$24,000. Last week, \$30,000.

Monroe (Indie) (1,000: 65-87)—
"This Is My Love" (RKO) and
"Africa Adventure" (RKO) (2d wk).
So-so \$4.500. Last week, \$6,700.
Oriental (Indie) (3,400: 98-\$1.25)—
"Desiree" (20th) (2d wk). Okay
\$28,000 after last week's \$42,700.

Palace (Eitel) (1,484; \$1.25-\$3.40)

"Cinerama" (Indie) (71st wk).

Boffo \$33,500. Last week, \$35,000.

Bono 53,500. Last week, \$53,000.

Roosevelt (B&K) (1,400; 65-98)—
"Track of Cat" (WB) and "Bob
Mathias Story" (AA). Nifty \$20,000. Last week, "Suddenly" (UA)
and "Yellow Mountain" (U) (2d
wk; \$21,000.

State-Lake (B&K) (2,700; 98-1.50)—"White Christmas" (Par) th wk). Still smash at \$36,000.

Surf (H&E Balaban) (685; 95)— Mr. Hulot's Holiday" (GBD) (6th k). Bright \$3,700. Last week.

United Artists (B&K) (1,700; 98-\$1,25)—"Carmen Jones" (20th) (3d wk). Fast \$26,000. Last week, \$31,-500.

Woods (Essaness) (1,206; 98-\$1.25)—"Last Time I Saw Paris" (M-G) (2d wk). Tall \$33,000. Last week, \$41.000.
World (Indie) (697; 98)—"Bread, Love, Direms" (IFE) (4th wk). Neat \$3.500. Last week, \$4,000.

#### 'PHFFFT' POTENT 9G. BALTO; 'XMAS' 8G, 5TH

Baltimore, Dec. 7.

the current list virtually with the current list virtually 00% holdover, grosses are on dull side here this week. "White Christ mas" still is out front in its fitty round at Keith's. "Phffft" is healthy in second stanza at the Town. "Last Time I Saw Paris" looms mild in second week at the Century white "Drum Beat" is dull in second at the Stanley. with the current list virtually and the current list virtually support of the content of the current list virtually support of the current list virtual support of the current list virtually support of the current list virt

Estimates for This Week
Century (Loew's UA) (3,000; 25-80)—"Last Time Saw Paris" (M-G) (2d wk), Mild \$7,500 after \$12,500 opener

Cinema (Schwaber) (466; 50-\$1)

"Daughters of Destiny" (Indie).
Siim \$2.800. Last week, "Madame
De" (Indie) (2d wk), \$2.500.
Film Centre (Rappaport) (960;
5-\$1)—"Sabrina" (Par) (9th wk).
Okay \$3.500. Last week, \$4,000.

#### Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-come.

come.

The parenthetic admission prices, however, as indicated, include the U.S. amusement

#### 'Carmen' Bright \$25,000, Denver

Denver, Dec. 7.

"Carmen Jones" is easily capturing top coin here currently,
with a sock take, and may stay
for three weeks at the Denver,
"Last Time I Saw Paris" is doing "Last Time I Saw Paris" is doing fine in second round at Paramount.
"Desiree" is trim in third stanza at Centre, and stays again. "White Christmas" is still fancy in seventh session at Denham, and could stay longer except for backlog of films at house.

Estimates for This Week

Estimates for This Week
Aladdin (Fox) (1,400; 75-\$1)—
"Aida" (IFE) (2d wk). Fine \$3,500.
Last week, \$4,000.
Centre (Fox) (1,247; 60-\$1)—
"Desiree" (20th) (3d wk). Fast
\$12,000. Stays. Last week, \$15,000.
Denham (Cockrill) (1,750; 70\$1,25)—"White Christmas" (Par)
(7th wk). Fancy \$11,000. Last
week, \$15,000.
Denver (Fox) (2,525; 60-\$1)—
"Carmen Jones" (20th). Very big
\$25,000. Holds. Last week,
"Phfift" (Col) and "Law Vs. Billy
Kid" (Col), \$18,000.
Esquire (Fox) (742; 50-85)—"Little Kidnappers" (UA) (2d wk).
Poor \$1,500. Last week, \$3,500.
Orpheum (RKO) (2,600; 50-85)—
"This is My Love" (RKO) and
"Kisenga" (Indie). Fair \$8,000 or
less. Last week, "Cattle Queen
Montana" (RKO) and "Turn Key
Softiy" (Indie), \$10,500.
Paramount (Woifberg) (2,200;
60-\$1)—"Last Time Saw Paris"
(M-G) (2d wk). Nice \$14,000.
Stays on. Last week, \$21,000.

#### 'Track' NG at \$10,000. Pitt; 'Xmas' Great 19G, 'Desiree' 8½G, Both 3d

Pittsburgh, Dec. 7.

Stanley has the only new picture in Golden Triangle this week, but that isn't heiping "Track of the Cat," which is only modest, Big winner continues to be "White Christmas" in third stanza at Penn.

Ring Croshy-Danny Kaye starrer Christmas" in third stanza at Penn. Bing Crosby-Danny Kaye starrer will probably stay again. and a fourth week looms, too, for "Desiree" at Fulton. Second stanza of "Phtffit" at the Harris is fair enough. Pre-hoiday slump setting in on "Cinerama" but first anni hoopla is helping to check the slide.

Estimates for This Week

#### 'Phffft' Rousing \$9,000, Port.; 'Xmas' 10th, 4th

Portland, Ore., Dec. 7.
First-run biz is definitely sluggish this round with bad weather and upped tabs biamed. "White Christmas," however, still is smash and setting a new playing time mark for the last 7 years for the Paramount. First three weeks were tremendous and fourth is still big. "Desiree" is rated good in second inning at Fox. "Phfft" iooms tall for best new entry at Orpheum.

Estimates for This West.

#### Estimates for This Week

Broadway (Parker) (1,890; 75-\$1)

—"Cattle Queen Montana" (RKO)
and "Africa Adventure" (RKO).
Okay \$7,000 or near. Last week,
"Last Time Saw Paris" (M-G) and
"Dawn Socorro" (U), \$15,000.

\*\*Pow Socorro\*\* (U), \$15,000.

\*\*Fox (Evergreen) (1,536; \$1-\$1.25)

\*\*Desiree\*\* (20th) (2d wk). Good \$7,500 or less. Last week, \$16,200.

\*\*Guild (Indie) (400; \$1)\*\*—"Always A Bride\*\* (U). Mild \$2,000. Last week, "Maita Story" (UA) and "Beauties In Night\*\* (UA) (2d wk), \$2.900

"Beauties In Night" (UA) (2d wk), \$2,900.

Liberty (Hamrick) (1,875; 65-90)

—"Beau Brummel" (M-G) and "Black Glove" (Lip). NSH \$7,500.

Last week, "Shieid For Murder" (UA) and "Yeliow Tomahawk" (UA), \$7,200.

Orpheum (Evergreen) (1,600; 75-81)—"Phffft" (Col) and "Black Dakotas" (Col). Tall \$99,000. Last week, "Track of Cat" (WB) and "Miss Robinson Crusoe" (20th) (2d wk), \$6,200.

Paramount (Port-Par) (3,400; Faramount (Fort-Far) (3,400; \$1-\$1.25) — "White Christmas" (Par) (4th wk). Hefty \$10,000. Last week, \$17,900. This was ahead of second frame and bigger than anything else downtown. Second week was

### 'Carmen' Hot 19G, Philly; 'Xmas' 18G

Christmas buying sloughed first-runs with about the only biz com-ing on the weekend. Cold spell also was no help. Most houses are holdwas no help. Most houses are holding current fare and marking time until the year-end holidays. "Crest of Wave" is getting no place at the huge Mastbaum. Dual bill topped by "Fire Over Africa" is dull at Stanton. Key nabes ran strong profiting from the midtown loss.

Biggest coin total is going to "Carmen Jones," solid in third Stanley week. However, greatest showing is being made by "White Christmas," still big in sixth round at the Randolph.

Estimates for This Week

#### Estimates for This Week

Estimates for This Week
Arcadia (S&S) (625; 80-\$1.35)—
"Rear Window" (Par) (15th wk).
Mild \$4,500. Last week, \$5,200.
Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (61st wk). New
low for run at \$8,700. Last week,
\$11,700.
Fox (20th) (2,250; 90-\$1.40)—
"Desiree" (20th) (3d wk. Fair \$16,000. Last week, \$27,000.
Goldman (Goldman) (1,200; 65\$1.30)—"Phffft" (Coi) (2d wk). Nice
\$11,000. Last week, \$19,000.
Mastbaum (SW) (4,370; 75-\$1.30)
—"Crest of Wave" (M-G). Complete washout \$11,500. Last week,
"Track of Cat" (WB), \$12,000.
Midtown (Goldman) (1,000; 74\$1.49)—"Barcfoot Contessa" (UA)
(Continued on page 20)

#### 'Dragnet' Dandy \$18,000, Mont'l; 'Xmas' Wow 36G

Montreal, Dec. 7.
Paramount's "White Christmas" continues standout here this session with a smash second week at Loew's. It is running far ahead of its nearest rival. "Dragnet" shapes solid at the Capitol while "Broken Lance" still is okay in second frame at Palace.

Estimates for This Week
Palace (C.T.) (2,625; 60-\$1)—
Broken Lance" (20th) (2d wk).
kay \$13,000 following \$20,000
pener.

Okay \$15,000
opener.
Capitol (C.T.) (2.422; 45-75)—
"Dragnet" (WB). Solid \$18,000.
Last week. "Betrayed" (M-Q) (2d

"Bragnet" (MB). Solid \$18,000.
Last week. "Betrayed" (M-G) (2d wk), \$15,000.
Princess (C.T.) (2,131; 40-65)—
"Rogue Cop" (M-G) (2d wk). Okay \$8,000 after good first week at \$15,000.
Leew's (C.T.) (2,847; 60-\$1)—
"White Christmas" (Par) (2d wk). Sockeroo \$36,000 following wham \$41,000 first round.
Orpheum (C.T.) (1,048; 40-65)—
"Suez" (20th) and "Halls of Montezuma" (20th) (reissues). Average \$6,000. Last week, "Golden Mistress" (UA) and "Shield for Murder (UA), \$7,000.

## Xmas Shopping, H.O.s Clip B'way; 'Track' Light 31G, 'Paris' Fancy 34G, 'Christmas'-Stage 125G, 8th

uct.
"Track of Cat," a newcomer,
shapes mild \$31,000 at the Paramount. "Atomic Kid" with vaudeville is heading for a good \$24,000
at the Paiace. Elsewhere hold-

at the Paiace. Elsewhere hold-overs or extended-runs prevail.

The Music Hall still is garner-ing the most coin although cur-rently in the eighth and final week with "White Christmas" and stage-show. The Hall looks to hold at big \$125,000 in the closing session ending today. "Deep in My Heart" and the annual Christmas stage-show opens tomorrow (Thurs.).

"Star Is Born" is holding in

"Star Is Born" is holding in amazing fastion at the Victoria, with a smash \$30,600 in eighth week ended last Sunday (5). It stays on. "Last Time I Saw Paris" continues solid with \$34,000 likely in present (3d) stanza at the Capital

in present (3d) stanza at the Capitol.

"Sitting Buil" still is okay with \$15,000 in second round ending today (Wed.) at the Mayfair. Oldie combo of "Battleground" and "Asphalt Jungle" itkewise is satisfactory with a nice \$9,000 probable for initial holdover frame at the Globe.

"Desiree" is dipping to an okay \$44,000 in third Roxy session. It stays a fourth, with "No Business Like Show Business" preeming Dec. 16. "Phifft" did an okay \$13,000 in fourth round at the State. "Carmen Jones" is heading for a good \$19,500 in sixth stanza at the Rivoli. "Sabrina" continued with good \$12,000 in 11th week at the Criterion where "Country Girl" preems Dec. 15.

"On Waterfront" still was nice with \$14,000 in 19th round at the Astor, and stays on unfil Dec. 19 when "20,000 Leagues Under Sea" opens. "Cinerama" held at stout \$35,000 in 78th week at the Warner, and continues on.

Estimates for This Wek

#### Estimates for This Wek

Astor (City Inv.) (1,300; 50-\$1.75 "On Waterfront" (Col) (20th wk "On Waterfront" (Co) (20th wk). Still doing nicely with \$14,000 for 19th session concluded last night (Tues.). The 18th week was \$18,000. "20,000 Leagues Under Sea" (Disney) opens Dec. 19.
Little Carnegie (Indie) (528; \$1.25-\$2.20) — "Aida" (IFE) (4th wk). This round ending today (Wed.) looks like good \$11,000 after \$16,000 for third week. Stays.

wk. This round ending today (Wed.) looks like good \$11,000 after \$16,000 for third week. Stays.

Baronet (Reade) (430; 90-\$1.55).
"Notorious" (Indie) (reissue) (2d wk). Current frame winding tomorrow (Thurs.) shapes to get fast \$4,200 after \$4,000 for first week.

"Game of Love" (Indie) opens Dec. 14.

Capitol (Loew's) (4,820; 85-\$2.20).
"Last Time I Saw Paris" (M-G) (3d wk). Present stanza ending tomorrow (Thurs.) appears likely to get solid \$34,000 after \$45,000 for second week. Stays.

Criterion (Moss) (1,700; 50-\$1.85).
"Sabrina" (Par) (12th wk). The 11th frame ended last night (Tues.) was still in chips with good \$12,000 after \$16,000 for 10th week. "Country Girl" (Par) opens Dec. 15, with regular run starting Dec. 16.

Fine Arts (Davis) (468; 90-\$1.80).
"The Detective" (Col) (6th; wk). The fifth stanza ended Sunday, (5), was good \$8,300 after \$11.800 for fourth week. Stays on indef.

Globe (Brandt) (1,500; 70-\$1.50).
—"Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues) (2d wk). Looks to hold with nice \$9-000 in initial holdover week ending tomorrow (Thurs.) after \$11,000 opening week.

Guild (Guild) (450; \$1-\$1.80).
"Lavender Hill Mob" (U) and "Ish Little Island" (U) reissues) (3d wk). Second round ended Monday (6) held with soid \$3,700 after \$5,000 opening week. "Gate of Hell" (Indie) opens Dec. 13.

Mayfair (Brandt) (1,736; 79-\$1.80).—"Sitting Bull" (UA) (2d wk). This first holdover round ending today (Wed.) likely will reach okay \$15,000 after \$26,500 opening week. Continues.

Normandie (Trans-Lux) (592; 95-\$1.80).—"Heart of Matter" (Indie) (3d wk). Current frame winding

000 or near. In ahead, "Human Jungle" (AA) and vaude, \$26,500.

Paramount (ABC-Par) (3,664; 85-81,75-"Track of Cat" (WB) (2d wk). First stanza ended last night (Tues.) was mild \$31,000 or close. In ahead, "Drum Beat" (WB) with Jackle. Gleason and his tv show onstage (2d wk), whopping \$116,000 to top opening week.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Bread. Love. Dreams" (IFE) (12th wk). The 11th session ended Sunday (5) held with fairly good \$3,000 after \$9,500 in 10th week. Holds on.

Rivoli (UAT) (2,092; 85-\$2)—"Carmen Jones" (20th) (6th wk). Present round ending tomorrow (Thurs.) probably will hold around \$19,500, good. Fifth week was \$26,000, slightly below hopes. Continues on.

\$26,000, siignly sections on.

Radio City Music Hall (Rockefellers) (\$6,200; 95-\$2,75)—"White Christmas" (Par) and stageshow (8th-final wk). Present session ending today looks like nice \$125,000 to wind up longrun after \$158,500 for seventh week. Annual Xmas stageshow and "Deep in My Heart" (M-G) opens tomorrow (Thurs.).

for seventh week. Annual Xmas stageshow and "Deep in My Heart" (M-G) opens tomorrow (Thurs.). "Christmas" wound up eight-week run with \$1,202,500, one of great grossers to play Hall.

Roxy (Natl'. Th.) (5,717; 65-\$2,40) —"Desiree" (20th) (3d wk). Current stanza ending today (Wed.) is heading for just okay \$44,000 after \$68,500 in second week. Stays on until "No Business Like Show Business" (20th) opens Dec. 16 with benefit preem that night for Actors Fund of America. Regular run starts Dec. 17.

State (Loew's) (3,450; 78-\$1.75)—"Phffti" (Col) (5th wk). Fourth round ended last night (Tues.) was okay \$13,000 or close after \$17,500 for third week.

Sutton (R&B) (561; 90-\$1.50)—"High and Dry" (U) (15th wk). The 14th round ended Monday (6) held around okay \$5,000 after \$6,000 in 13th week. "Romeo and Juliet" (UA) opens Dec. 21.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50)—"Lill Khanpers" (UA) (15th-final wk). The 14th frame ended last night (Tues.) was okay \$3,600 after \$4,800 in 13th week. "Hunters of Deep" (DCA) opens Dec. 16.

Trans-Lux 50th St. (T-L) (540; \$1-\$1.50)—"Lill" (M-G) (92d wk). The 91st round ended Monday (6) held with good \$3,900 after \$4,200 in 90th week. Now planned to bring in "Tonight's the Night" (AA) about Dec. 23.

Victoria (City Inv.) (1,060; \$1-\$2.

Victoria (City Inv.) (1,060; \$1-\$2.

"Star 18 Born" (WB) (9th wk). Stiil very big with big \$30,600 in eighth session ended Sunday (5). The seventh week was \$39,500.

Stays on indef. Warner (Oinerama Prod.) (1,600; \$1,20-\$3.30) — "Cinerama" (Indie) (179ti wk). The 78th stanza ended Saturday (5) continued very sturdy with \$35,000. The 77th week, aided by holidays, was \$40,000.

#### Track' NSH \$11,000 in Cincy; 'Xmas' Loud 8½G, 6th, 'Desiree' 10½G, 2d

Cincinnati, Dec. 7.

Cincinnati, Dec. 7.
Yule shopping is clipping trade
at all downtown houses this week.
Only new bill, "Track of Cat,"
shapes moderately at the Palace,
"Desiree" and "Drum Beat" are in
second weeks at so-so rate. "White
Christmas" in sixth stanza at
Keith's warrants continuation until Xmas.

Estimates for This Week

Estimates for This Week
Albee (RKO) (3,100; 75-90)—
"Desiree" (20th) (2d wk). Favorable \$10,500 after \$16,500 preem.
Capitol (Ohio Cinema Corp.)
(1,376; \$1,20-\$2,65) — "Cinerama"
(Indie) (24th wk). Lofty \$21,000
after \$22,500 last week.

Grand (RKO) (1,400; 75-90)—

Grand (RKO) (1,400; 75-90)— "Drum Beat" (WB (m.o.). Fairish \$6,000, Last week, "Sabrina" (Par) (m.o.) (2d wk), \$6,500 at 50c-90c scale.

wk). This first holdover round ending today (Wed.) likely will reach okay \$15,000 after \$26,500 opening week. Continues.

Normandie (Trans-Lux) (592; 95-\$1,80)—"Heart of Matter" (Indie) (3d wk). Current frame winding today (Wed.) looks to hit good \$3.500 after \$4,000 for second.

Palace (RKO) (1,700; 50-\$1.60)—"Track of Cat" (RKO).

"Alomic Kid" (Rep) with vaude-"(WB), \$13,500.

# ANOTHER BIG WARNER TV PROMOTIC DORIS DAY AND FRANK SIN

Beginning December 13th through December 24th, "The Big Payoff," over the CBS-TV network,

DORIS DAY AND FRANK SINATRA

Together for the first inoment from the first inoment for t

RANDY MERRIMAN AND BESS MYERSON, stars of the Colgate-Palmolive TV-Show, "THE BIG PAYOFF" displaying "Young at Heart" poster before CBS-TV cameras.

coast-to-coast for two consecutive weeks at 3:00 p.m. EST, Monday through Friday, is conducting a letter-writing contest for its millions of viewers, entitled "I STAY YOUNG AT HEART BY.....".

The contest ties in directly with the Christmas-New Year release of "YOUNG AT HEART," with important credit mentions each day.

The winner of the contest and husband (or wife) will receive a Bermuda trip as the first prize. The winner also will be brought to New York to appear on "The Big Payoff," with a chance to win a mink coat. In addition to the grand prize, there will be five runner-up prizes.

#### EVERY WEEK-DAY FOR 2 WEEKS OVER 79 TOP T

City	Station	City	Station	City	Station	City	
AMES, IA		CHARLOTTE, N.C CHARLESTON, W.V.			XASKMJ-TV	KNOXVILLE, TENN. LANCASTER, PA	WTSK-TV
AUSTIN, TEXAS	KTBC-TV	CHICAGO, ILL	WBBM-TV	GREEN BAY, WIS	C WBAY-TV	LANSING, MICH	WIIM-TV
BINGHAMTON, N.Y.	WNBF-TV	CLEVELAND, OHIO	WEWS	HUTCHINSON, KA	INSKTVH	LOUISVILLE, KY LYNCHBURG, VA	WHAS-TV
BOSTON, MASS BUFFALO, N.Y	WNAC-TV	DALLAS, TEXAS DAYTON, OHIO	KRLD-TV	JACKSONVILLE,	FLA WMBR-TV	MACON, GA MEMPHIS, TENN	WMAZ-TV
CEDAR RAPIDS, IA. CHAMPAIGN, ILL.		DENVER, COLO DETROIT, MICH	KLZ-TV	KALAMAZOO, M	ICH WKZO-TV	MIAMI, FLA MILWAUKEE, WISC.	

# N IS UNDER WAY! IT'S FOR ATRA IN YOUNG AT HEART"

AND HERE'S THE SPECIAL
PAYOFF FOR THE MANAGERS
OF THE 1st RUN THEATRES
PLAYING "YOUNG AT HEART":

If any of the winners come from your town, you will automatically receive a duplicate prize. This means that it is possible for you also to win a free trip to Bermuda and a mink coat, or any of the runner-up prizes. Since your first-run theatre will be playing "YOUNG AT HEART," it will be to your interest to see that as many letters as possible come from your town.

A special free screen trailer has been sent to your theatre. It briefly explains the tie-up between "The Big Payoff" and this picture.

Full contest details are provided in the trailer.

The promotion department of "The Big Payoff" in New York is alerting all CBS stations which carry the show to cooperate locally with this contest. They are ready and eager to work out all mutually beneficial tie-ups. Cash in!

A NATION-WIDE PRE-RELEASE BUILD-UP TIMED TO PERFECTION FOR THE PERFECT XMAS-NEW YEARS ATTRACTION!



#### STATIONS WITH 40 MILLION PEOPLE WATCHING!

City	Station
MINNEADOLLA	Julion
MACHINEAPOLIS, MIP	NWCCO-TV
MEW TENN.	WCCO-TV
NEW HAVEN, CON	NWNHC-TV
NEW ORLEANS, LA	WNHC-TV
HEW YORK CITY.	N.Y WCBS-TV
OKIOLK, VA	N.TWCBS-TV
OMAHOMA CITY,	OKLAKWTV
PEOPLA, NEB.	OKLAKMTV
PHILADA, ILL.	WEEK-TV
"HILADELPHIA. PA	WCALLTY

City	Station
PHOENIX ARIZ.	KPHO-TV
PINE BLUFF, ARK.	KATV
PITTSBURGH, PA	WDTV
PORTLAND, ORE.	KOIN-TV
PROVIDENCE, R.I.	WJAR-TV
QUINCY.ILLHANN	IIBAL, MO.KHQA-TV
READING, PA	WHUM-TV
ROANOKE, VA	
ROCHESTER, N.Y.	WHEC-TV
ROCKFORD, ILL	WREX-TV

City Station
ROCK ISLAND, ILL WHBF-TV
SALT LAKE CITY, UTAH KSL-TV
SAN ANTONIO, TEXASKEYL
SAN DIEGO, CALIFKFMB-TV
SAN FRANCISCO, CALIFKPIX
SCHENECTADY, N.YWRGB
SCRANTON, PAWGBI-TV
SOUTH BEND, IND
SPOKANE, WASHKXLY-TV
ST. LOUIS, MOKSD-TV

City				Station
ST. PETERSI	BURG.	FLA.		WSUN-TY
SYRACUSE,	N.Y.		'	WHEN-TY
TACOMA, V	VASH.			.KTTK-TV
TOLEDO, O	HIO			WSPD-TV
TEXARKAN	A, ARI	KTEX	AS	KCMC-TV
TULSA OKLA	A			KOTV
UTICA, N. Y WASHINGT	f			WKTV
WASHINGT	ON, D	.C		WTOP-TV
YOUNGSTO	WH. C	DHIO.		WKBN-TV

#### **Tories-Labor Wind Up Debate**; **British Due for Com'l TV Neext Fall**

The Labor opposition has had its say, the Tory government has stood firmly by its policy and there now is no practical obstacle to the introduction of commercial tele in Britain next fall. Only a Socialist victory in a general election could upset the calculations, but Conservative ministers in last week's House of Commons debate intimated they would be happy to fight an election on this issue in view of the fact that more than a million multi-channel receivers will have been sold by next year.

the fact that more than a million been sold by next year.

A Labor motion requesting the government to amend or repeal the recently adopted Television Act was defeated by 300 votes to 268, after David Gammans, the Assistant Postmaster-General had described it as an attempt to fight the battle of the act over again.

Main spokesman for the opposition was Herbert Morrison, deputy leader of the Labor Party, who challenged the inclusion of press lords among the first batch of program contractors, and feit that this might restrict objective criticism. He also argued that formation of the new network was leading to an unholy scramble between the BBC and others for artists and staffs.

After assuring the House that

BBC and others for artists and staffs.

After assuring the House that Lord Rothermere and Lord Kemsiey (two of the press barons) would no more be able to influence their programs to the right than Sidney Bernstein, who was a fully paid-up member of the Labor Party, would be able to influence his programs to the left, the Assistant PMG charged Morrison with assuming the role of Sir Galahad with a mission to save the British people from a fate worse than death.

Harry Crookshank, Lord Prlyy Seal, winding the debate for the government, outlined the plans for the news service of the commercial web. It was likely, he said, that there would be a news company.

• federation of the four program contractors, and the Independent Television Authority would be responsible for the objectivity and impartiality of the service.

#### MEX FILM BIZ SEEKS PLAYDATES IN CUBA

Mexico City, Nov. 30c

is the newest Intensified foreign market target for Mexican pix which the trade's bank. Banco Nacional Cinematografico, has chosen. The bank launched the Cuban drive with an investment of \$550.000 (\$300.000 to establish an exchange in Havana and \$250.000 for elegations on four cinemas). Lat-

change in Mayana and \$250,000 for a long-fease on four cinemas). Latter will be showcases in the Cuban capital for Mexican plx.

Bank hopes to erase friction which some Mexican plx provoked in Cuba. particularly Hayana, through the exchange there and channelling only true Cuban-taste films there.

#### Italo Film Weeks Now **Expand Into Far East**

Expand Into Far East
Rome, Dec. 7.
Unitalia Film, local organization
for the promotion of Italian pix
abroad, is following up its recent
successful film week in London
with a series of film weeks in the
Far East. Promotional weeks, with
cultural tieins and aid from Italian
embassies for prestige nurposes. cultural tieins and aid from Italian embassies for prestige purposes, are scheduled for Djakarta (March 1-7). Sydney, Australia (March 15-21), Manila (March 27-30), with a gala event winding up the tour in Tokyo, April 8-14.

A delegation of stars, directors, and producers will attend the lastnamed, which fits into the Italian industry's new Nippo-Italian coproduction setup.

#### Brit. Singer's Aussie Tour

London, Nov. 30.
David Hughes, young British singer, planes to Australia Dec. 20 to top the vaude at the Tivoli, Sydney, opening Dec. 26. He has signed a five-week contract with David N. Martin. Hughes goes on to America early next year. He is mulling cabaret and tv dates in California and Las Vegas.

To make the Aussie trip he has

# In 'Whittington' Role

Manchester, Nov. 30.

Tom Arnold is presenting Joy Nichols, Australian singer, in the title role of "Diek WhittIngton" at the Palace Theatre, here. Sonnie Hale is playing Dame and Brian Reece Idie Jack. Arnold, a leading British showman, has five major provincial pantomimes operating. Vic Oliver is his "Old King Cole" at the Grand Theatre, Leeds, and Al Read, north-of-England comedian, is Buttons in "Cinderella" at the Empire, Liverpool. pool.

pool.
At the Theatre Royal, Birmingham, Arnold has joined forces with Emile Littler to present "Puss In Boots," with Jewel & Warriss as comedians. He is featuring Norman Evans and Betty Jumel in "Humpty Dumpty" at the Theatre Royal, Nottingham. For first time in years. Tom Arnold has not put a pantomime into Scotland.

#### **East-West Reich Renew Pic Trade**

The Bonn government has given its official sanction to the International Flim Handling Corp. of Bonn to deal in films between East Germany and West Germany. It has asked all West German producers and distributors to work through this organization in makthrough this organization in making arrangements for showings in East Germany. The government has specifically told the West German companies not to work directly with the Red agencies DEFA and Sovexport.

It is presently illegal to deal with the Easterners without a permit from Bonn, which has kept the crossover of pix down to a minimum. But in view of the increased interest of people in East Germany to see the products from the other to see the products from the other side, the government has decided to change its method of operation. IFHC is permitted both to do exchange deals for films and to buy films outright for showing to East Germany since there is a far greater demand there for West pix than there is in West Germany for the Iron Curtained products.

#### NUMBER OF MEX PIX IN PROD. UP SHARPLY

Mexico City, Dec. 7.

Marked volume eomeback in film production in Mexico by Mexicans and foreigners, latter mostly Holiywood pix, looms for 1954, with the film btz now figuring that the year's total will be 110. This is good but below the 126 turned out in 1951. However, most of the 51 crop were boxoffice duds here and abroad.

Trade estimate is based upon the completion of 103 up to Nov. 24, of which Americans made seven. The Mexican productions include 15 "quickies," mostly made in two

#### 3 Mex City Cinemas Fold

Mexico City, Dec. 7.

High costs and increasingly low grosses forced the shuttering of three local subsequent-run cine-mas—the Cines Bravo and Diaz mas—the Cines Bravo and Diaz de Leon, owned by Miguel Bravo Mata, and the Condesa, which Eduardo Chavez Garcia owns. They explained that wages to unionists, members of the National Cinematographic Industry Workers Union (STIC), and low admittance prices that the local city amusements supervision department cellinged late in 1952 made it impossible for them to stay in business.

Shutterings were decided upon

To make the Aussie trip he has had to bow out of the current labor contracts, featuring another "Forces Show" on the BBC.

Nathan D. Golden

(Director of the Motion Picture Division of the U.S. Dept. of Commerce) recaps the film biz abroad in a comprehensive piece

U. S. Overseas Pix Earnings Set New

an editorial feature in the forthcoming

49th Anniversary Number

VARIETY

#### **British Equity Would** Launch Rep Companies To Solve Unemployment

London, Nov. 30.

A plan to regulate entry into the profession, with the main objective of solving unemployment among actors, was debated at a special session of British Actors Equity. It was decided to make a start with repertory (stock) companies. A motion to this effect was adopted by 163 votes to 102.

At the same meeting, Equity launched its campaign for standard contract for television, including live performances and telefilms. An instruction would go out to members to refuse engagements.

to members to refuse engagements starting March 1 unless satisfactory

starting March 1 uniess satisfies, terms had been negotiated in the meantime.

The special Equity session, convened primarily to consider the unemployment situation, was told that statisties showed 1,300 union members were claiming the dole each week. On average, an actor worked 33 weeks each year and one-third of the members earned an average of less than \$14 a week.

an average of less than week.

The union, it was reported, was now negotiating a series of imported wage scales including a London minimum of \$28 a week, a touring minimum of \$14 and \$19.60 in repertory. Increased rates are demanded for twice-nightly productions.

#### MAGICO KALANAG SET FOR '55 EUROPE TOUR

Edinburgh, Nov. 30.

Kalanag (Charles Ewaid), cur-rently at the Empire Theatre here with his musical-magico show, has a European tour lined up for 1955.

a European tour lined up for 1955. After a Christmas season at Shrewsbury, Eng., he has dates at Lyons. Paris and Marseilles, and will then take his production to Vienna. He is set to open a new vaude house, the Torgoot, in Istanbul, Turkey. In 1956 Kalanag plans to visit Australia after a return trek to South Africa.

He carries a 35-strong company of various nationalities, plus 20 tons of equipment in four container-vans. His leading lady is Gioria de Vos, a Swedish actress.

#### See-Hear System Continued from page 2 ==

tem. Idea may spread now to all

straight-play houses.

Desmond Clements-Finnerty is pioneer in this new field and does both adaptation and readings. The device, known as the Sono-phone, is the creation of the So-ciete Industrielle d'Acoustique. Present guinea-pig Sonophone is Ciaude Accursi-Jean Ferry comedy-farce, "La Machine a Coudre" (The Sewing Machine).

(The Sewing Machine).
Play is neatly acted by Maxime-Fabert, Dominique Page and Yves Massard. While dialog is often bright, some rate the broadcast adaptation as better than actual original text. This should be of great use to many U. S. and British producers who come to the city to see plays. Finnerty is now at work on the Comedic-Francaise show.

Another legit experiment was the opening of the P. Tigllo-E. Morel comedy, "Ce Cher Abel" (That Dear Abel), which opened without inviting crities. Plan is to see if the play can gain patronage without any reviews.

# **British Film Biz Mulls New Plan** For Picking Future Royal Films

#### U. S. Vaude Names Set For '55 Scot Teeoffs

Glasgow, Dec. 7.

Glasgow, Dec. 7.
Glasgow will be the teeing-off
point for most of the 1955 crop
of American disk singers and
vaude stars. The Empire Theatre
is regarded as a good showcase to
test patron and crix reaction. The
Four Aces are set to open here
March 28 for one week, later visiting Edinburgh, Birmingham, Newcastie, Liverpool and Leeds.
They will follow Don Cornell.

They will follow Don Cornell, who is due at the Empire, Glasgow, for the week of March 21. Kitty Kallen is pacted for a vaude week here in late April. She will make a four-week tour of key British vauderies.

#### Sports TV Hurts **B.O.**, Say Exhibs

London, Nov. 30.

British exhibitors are becoming increasingly concerned at the ef-fect on the boxoffice of teleeasts of

increasingly concerned at the effect on the boxofice of teleeasts of major sporting events. Twice within a fortnight the bo. took a countrywide dive when live transmissions of international football matches between Russian and English teams were featured on the BBC-TV night programs. In each case, tele cameras covered the second-half of the game only for direct transmissions, but made a complete film record for airing or night later. It was the simultaneous program that took its toll of the boxoffice. Extent to which film theatres suffered varied in different parts of the country. Some exhibs said biz was down by as much as 70%.

Theatre owners are concerned at the increasing tendency to televise

Theatre owners are concerned at the increasing tendency to televise international matches. Tomorrow afternoon (Wed.), BBC-TV will be covering the England-tv Berlin match. As an experiment, the transmission is being picked up by eight theatres. A week later (7) the inter-varsity contest between Oxford and Cambridge will be covered by a live telecast.

#### Paal Returns to U.S. to Set Distrib-Prod. Deals

London, Dec. 7.

Alexander Paal, who recently arrived from Hamburg to set a deal for United Kingdom release of his "Columbus Discovers Krahwinkei," returns to the U.S. tomorrow (Wed.) on the Queen Elizabeth. He produced and directed the film in Germany.

While in New York, Paal will also arrange a U. S. distribution deal for "Columbus." Then he heads for the Coast to ready his next venture, "The Garden of Love." A biopic on painter Rubens, it will star Jose Ferrer, who'll also direct.

#### FRIENDLY WARNINGS

Washington Dailles Chide Men for Recent 'Art'

Washington, Dec. 7. Midtown exhibitors have received warnings from city's two largest dailies—Evening Star and Post-Times-Heraid—to clean up their film ads. Both papers sent reps to explain to the theatre men about reader composition on art in

reps to explain to the theatre men about reader complaints on art in recent display advertising.

Though no films were specifically mentioned, it is understood principal offenders were "Barefoot Contessa" and the Gina Loliobrigida import, "Bread, Love and Dreams." Large opening display copy is generally provided by the distributors.

Warning here was entirely on a friendly basis with no advertising dropped and no changes demanded in copy aiready accepted by the papers. Exhibitors expressed willingness to cooperate and said they would notify main offices.

Last time such warnings were dropped by the papers was about three years ago.

London, Dec. 7.

A special session of the executive committee of the Cinematograph Trade Benevolent Fund has been called for this week to decide what steps should be taken to counter the outery against the selection of "Beau Brummell" for this year's Royal film gala. The confab is expected to be more than a mere inquest; it will map a new wolley to be tried out next year. Reports that the Queen and the Duke of Edinburgh have protested against the choice of "Brummell" have added to the coneern within the industry, and have given a sense of urgency to this week's meeting.

Leading industry executives are convinced that radical changes in the method of selection will be introduced next year and that either a representative of the Lord Chamberlain's office or an official of Buckingham Palace will be invited to join the panel to insure that the chosen film is suitable for a royal occasion.

A proposal on these lines already has been advocated by Sir Alexandre Korda, who also suggested the inclusion of the chairman of the Critics Circle on the selection committee. Tom O'Brien, M.P., calling for the resignation of the selection committee, has suggested that the "delicate function" of picking the royal film should be left to a small body of members of the Queen's Household.

#### 'LOVE' LOOKS LEAN FOR LONDON; AABEL CLICKS

London, Dec. 7.

Margaret Hewes made her bow

Margaret Hewes made her bow in local management (in association with S. T. P. (Theatres) Ltd.), with the presentation of 'Accounting For Love,' adapted from the French by her son. Henry Hewes, at the Saville Theatre Dec. 1.

Production is notable for introducing the star of the Osio National Theatre, Per Aabel, who scored a major personal triumph. The farcical plot, however, is too dated for present-day tastes and has slender hopes of survival.

John Clements Plays Ltd. presented "The Little Glass Clock" by Hugh Mills at the Aldwych last Saturday (3) after a provincial tryout. Witty, sexy 18th Century comedy, starring John Clements and Kay Hammond, may succeed on the stars' popularity.

Directed by John Clements, this artistic production glamorizes a thin story.

#### U. S. Cartoons Get Tax Break in W. Germany

Frankfurt, Nov. 30.

Holiywood cartoons, which formerly were not allowable for reductions in the German amusement tax when shown with a film here, have just been included in for tax reduction, according to a the group eligible to be classified new German ruling. Minister Erhart Maurher, speaking for all West German Ministers of Culture, the group eligible to be classified new German ruling. Minister Erhart Maurher, speaking for all West German Ministers of Cutture, announced that the new minimum length for shorts eligible for "special sanction" (a reduction in the amusement tax from 20% to 25% of theatre ticket price) has been lowered from 250 meters to 150 meters.

meters.
Shorts of a minimum 150 meters, shorts of a minimum 150 meters, instead of the former 250, are seen by a special German board which classifies them according to value for the viewers. Those deemed worthy can be shown with a reduced amusement tax

#### Hoyts Ballying Anni Of C'Scope in Aussie

Of C'Scope in Aussie
Sydney, Nov. 30.
Hoyts loop will stage first birthday of CinemaScope here next
month. "The Robe" initially lifted
the drapes C'Scope at the Sydney
Regent last Dec. 9.
Hoyts, with its partner, 20thFox. will spend freely to bally the
birthday theme, and has lined up
he some strong plx. The 20th-Fox
illpix already selected for Sydney
are "Three Coins in Fountain" at
the Regent, "Long John Silver" at
the Plaza, "Woman's World" at
the Mayfair and "Hajji Baba" piaying the Esquire.

#### No Bids on Bankrupt Studio Tips Serious State of Arg. Pix Finance

Buenos Aires, Nov. 30.

Highly symtomatic of the precarious state of film production finances in Argentina was the lack of a solitary bid when the main properties of the bankrupt Emelco studios were put up at public auction. Base price was roughly \$50.000. Generous terms of payment included only 30% cash, the bance payable on mortgage overfive years. The Industrial Credit (State) Bank, as Emelco's main creditor, was left holding the bag although a large crowd was attended the auction.

A condition of the sale which may have stymled matters for producers was that no one already owing the bank coin could benefit by the credit terms. As all local producers are heavily in debt to it, this was a stumbling block.

Emelco was driven into bankruptcy in 1952. American industrialists have shown occasional interest in the property for use as factory buildings, but the price stymied any deal. Another idea mulled over was conversion of Emelco into tele studios but the location is somewhat inaccessible. Now that public auction has failed, some enterprising group may step in to secure a bargain.

A factor which may have further impeded any bids from the local film industry was that the Credit Bank has suddenly cut all loans to producers, and it's reported there will be a revision of the State's policy of all-out aide to the pix biz. This stems from discussion of a notorious racket developed from this generosity. Simce 1952, the bank has loaned producers 70% of their production budgets, at two-year payment terms at the low (for these times) interest of 5% per year. Certain types of producers or pseudo-producers would then inflate their budgets way above normal, and having obtained the coin from the bank, re-loaned it at a much higher interest. Inflated budgets in some cases went 100% above the value of the film made. In other cases only a feint was made at actual production, and after preliminary stages the picture was abandoned.

At a recent Motlon Picture

ture was abandoned.

At a recent Motion Picture Council Meeting, the Bank nixed 23 out of 24 credit applications. The only grant went to Enrique Faustin, who is to produce "El Ultimo Perro" (The Last Hound), from Guillermo House's best-selling novel.

Ing novel.

The film industry is reputed to owe the bank around \$5,000,000. Probably in future producers will have to rely for finance on funds accruing from the 20 centavo tax recently assigned to them on every film theatre stub sold.

Hire Foreign Directors

If the lack of bids for the Emelco Property was symptomatic of bankrupt finances, continuous announcements of hiring foreign directors and stars seem indicative

rectors and stars seem indicative of failure by native talent to gain

rectors and stars seem indicative of failure by native talent to gain an international market. There is continuous talk of co-production deals, but right now it's difficult to see how these will prove the local industry is making good.

Ilugo del Carril is postponing work on "Pancho Ramirez" until next March. By then he will know how his "La Quintrala," which preemed last week, does at the boxoffice. The Mentasti Bros. of Argentina Sono Film has discarded all idea of making "Carnavalito" with French femme Vivianne Romance, teamed with Portuguese actor Antonio Vilar. The combined salary demands of the European put a halt to plans.

Mexican director Emilio Fernandez is due this week to direct. "La Tierra del Fuego se Apaga" (Land of Fire Burns Out) in which Ana Maria Lynch (Mrs. del Carril) and Raf Vallone are to co-star.

#### German City's Film Biz Up Frankfurt, Nov. 30.

Frankfurt, Nov. 30.

Business in the Frankfurt film houses for the first six months of 1954 shows a definite increase over the same period in 1953 by about 212,000 more people. City's 64 theatres, with 31,371-seat capacity, played to 6,435,000 people the first six months.

Biggest month in the first half of the year was March, which hit a post-war high. Increased boxoffice is in line with the country's recovering economy.

Wilcox Goes Back To Brit. Lion for Distrib

Brit. Lion for Distrib

London, Nov. 30.

Herbert Wilcox has terminated his contract with Republic Pictures and reverts to independent production, with distribution through British Lion. Last picture under the deal was "Lilacs in the Spring" starring Anna Neagle. Errol Flynn and David Farrar which preems Christmas Eve at the London Pavilion. It opens simultaneously in Australia, South Africa and Canada. By returning to the British Lion banner, Wilcox resumes a long association with that company. "Lilacs," which gets British release through Republic, is being distributed in the Western Hemisphere by United Artists, It is a filmication of "The Glorious Days," a musical cavalcade, covering three centuries in which Anna Neagle starred on the West End stage last year. It also marks Flynn's debut in a song and dance role.

year. It also marks Flynn's debut in a song and dance role,

#### 20th-Fox, Hoyts, **GUT Into Tele**

Sydney, Nov. 30.

20th-Fox and rival pix theatre loops, Hoyts and Greater Union (via a major JARO interest) are represented in a company to be formed in Melbourne (with a capital of \$2,250,000) and to seek a commercial tv license. 20th has a controlling interest in Hoyts, which in turn has a stake in Melbourne broadcasting station 3XY. Other participants are the legit firm, J. C. Williamson Ltd.; two Melbourne broadcasting stations and an electroadcasting stations are supplied to the stations and an electroadcasting stations are supplied to the stations and an electroadcasting stations and an electroadcasting station and supplied to the stations and an electroadcasting station and supplied to the stations and an electroadcasting station and supplied to the stations and an electroadcasting station and supplied to the stations and an electroadcasting station and supplied to the stations and an electroadcasting station and supplied to the stations and an electroadcasting station and supplied to the stations and supplied to the stations and an electroadcasting station and supplied to the stations and broadcasting stations and an elec-

broadcasting stations and an electrical manufacturer; and Cinesound Productions, a GU subsid.

Hoyts chief, Ernest Turnbull, states that facilities of Fox Movietone News and Commonwealth Filmeraft Laboratories will be made available to the group.

made available to the group.

The Aussie broadcasting control board early next year will hold public hearings on applications for two commercial tv licenses each in Sydney and Melbourne. A Sydney group recently announced its intention to apply for a license.

The government's plan for beginning tv is to have a national (state-owned station in Sydney, and one in Melbourne. The Australian Broadcasting Commission, which provides a national radio service, has invited a Canadian tv expert to Australia. He is Alphonse Ouimet, general manager of CBC, who is due here next month.

#### 750,000 YANKS MAKE **MEX TREKS THIS YEAR**

Mexico City, Dec. 7.

Mexico City, Dec. 7.

Yankee tourist trade will set a new high of around 750,000 visitors by the end of this year, which will help Mexico greatly with urgently needed dollars. That's the forecast of Congressman Carlos Diaz Pumarino, chairman of the congressional tourist committee. More Americans than ever are coming down here, he said, because of general improvements in accommodations, travel and services, plus intensive publicity and the 8c peso. Cheaper peso makes "doing" Mexico somewhat less expensive than seeing America.

Bumper figure is predicated on the fact that some 600,000 Americans visited from January to October.

#### Scot Fest's Russ Bid

Edinburgh, Nov. 30. Officials of the International Fes Officials of the International Fes-tival here have sent an invitation to the U. of Moscow asking them to be officially represented at the 1955 arts junket. Aim is to stimu-late international interest and friendship. More than 60 world universities are being invited to send delegates. The Edinburgh Festival is sked-ded for August, 1955.

**BBC-TV Expands Into** 

An expansion of the BBC-TV network, which will bring television to Northeast Scotland for the first time, is to be inaugurated next tweek. A new transmitter near Aberdeen swings into activity on Tuesday (14), and 30 mark the occasion two programs are to be beamed from the city.

The programs, which will go out over the entire BBC web, will include a play and children's feature.

#### Predict Italian Film Law Will Be Extended, Likely for Full Year

Rome, Nov. 30.

It now appears highly probable that the protective Italian Film Law, scheduled to expire Dec. 31, will be extended, probably for a full year, thus insuring continuation of production plans and a whole interknit tax rebate system which characterized the Italo film legislation. The official extension proposal has been submitted to the ministries concerned by Presidential Undersecretary Control of the production of the proposal has been submitted to the ministries concerned by Presidential Undersecretary Control of the proposal for the proposal for the proposal for the proposal has been submitted to the ministries concerned by Presidential Undersecretary Control of the proposal for ministries concerned by Presiden-tial Undersecretary Scalfaro.

ministries concerned by Presidential Undersecretary Scalfaro.

If approved, the extension would be valid until such a time as the long-preparing new film law could be submitted and passed. Anxiety had recently been voiced by many local industry people, indicating ANICA boss Eitel Monaco, over failure on the part of the governmental bodies concerned to take up the film law question. If the law is not extended, or a new one passed by Dec. 31, the intricate protective system would be paralyzed, with serious effects on local production. In addition, several international agreements which depend on the stability of the protective legislation would automatically become invalid. The current move has somewhat calmed industry nerves, and Monaco is now confident that an extension will be granted in time.

One of the international agreements whether

One of the international agree-ments directly affected by the Italian Film Law is the Franco-Italian co-production and film Italian co-production and film exchange deal. This was extended last week in Paris by a joint industry committee, pending approval and extension of the present Italian protective clauses. If and when this extension is granted, or the new law passed, France and Italy would immediately meet to revise their current temporary extension agreement into a permanent one.

#### STURGES HELPING ON FRENCH PIC FOR U.S.

FRENCH PIC FOR U.S.

Paris, Nov. 30.
Thomas Brandon, of Brandon Films, wound negotiations with Marcel Pagnol for the U.S. rights to his lastest three-hour film, "Lettres De Mon Moulln" (Letters From My Mill). As a first, the pic will be re-edited and subtitled here for the U.S. Preston Sturges, an old friend of Pagnol, is doing the supervision and the titles.
Brandon believes that the art films and arty theatres are on the wane in the U.S. both because of the way films are handled and because of the increasing European tendency to make "scrubbed films"—that is pix either dubbed or so with the control of the page of the increasing the control of the control o

tendency to make "scrubbed films"
—that is pix either dubbed or so
lmitative of U. S. product as to be
robbed of their inherent national
characteristics. He feels that the
taste and desire for seeing art pix

#### CHURCH RAPS MINISTER

Clergyman Criticized For Praising 'Martin Luther'

Edinburgh, Nov. 30.

A church minister has been criticized here for recommending the film, "Martin Luther."

Rev. Professor Roderick Finlay-

Expands Into Northeast Scotland Gordine Asks Damages of French Govt. Agency; Blames It for Losses

> Crosby's Life in Films On BBC's Tele, Dec. 18

London, Dec. 7.

An hour-long compilation film featuring Bing Crosby, including excerpts from many of his musi-cals from "The Big Broadcast of 1932" to "White Christmas," is to be screened by BBC-TV on Satur-day (18). This will be the third in the BBC series on Hollywood personalities, the others having spotlighted Rita Hayworth and Doris Day.

The film, which is designed to tell Crosby's screen story, will fea-ture many top personalities who have partnered him through the years, including Bob Hope, Doro-thy Lamour, Fred Astaire, Andrews Sisters, Jane Wyman and Jack Tea-garden.

#### 3 Networks in Arg. Realigned

Buenos Aires, Nov. 30.
The last weeks have seen an acute state of agitation in local radiocircles as a result of a reorganization stemming from reallocation of concessions to operate the three major networks. Officially, reorganization means that network aperation returns to rejurate commerciation returns to rejurate commerciation returns to rejurate commerciation. ration returns to private commercial interests. But in actual fact, the State control continues as close as ever since new holders of the concessions are closely linked to the party in power, both financially and politically.

the party in power, both financially and politically.

Two of the networks were transferred to new financial groups. These were Radio Belgrano (including the one tele transmitter) and Radio Splendid. Belgrano was originally founded and operated as a one-man Empire by the late Jaime Yankelevich. After the death three years ago, ostensibly the web was operated by Pedro Gallardo, an official of the Telecommunications Ministry, who has now returned to that office. The Belgrano empire has been awarded to the APT (Asociacion Promotora de Teleradiodifusion) for \$6,000,000. Capital of the APT is said to have been put up by automobile tycoon Jorge Antoni. The governing board of this new concern includes no names hitherto known in radio. The new board axed some 176 at Belgrano.

Some 30 staff members were

176 at Belgrano.

Some 30 staff members were also fired on the Splendid web, which is now to be run by a group which operates the evening newspaper, La Razon. There were also staff dismissals on Radios Mitre, Rivadavia, Excelsior, Argentina, Portena and Antartida, which will be absorbed by the major webs. The only web on which there were no changes was the Mundo, which already had a definite operating concession, but gained Radios Mitre and Antartida from the reallocation. Belgrano got Pueblo, Rivadavia and Argentina while Splendid will have Portena and Excelsior.

#### Toscanini Set For Little Scala Opening

Milan, Nov. 30.

In announcing its winter season schedule, the Scala Theatre today confirmed recent reports that Arturo Toscanini would take up the baton once more to direct the opening program at the Little Scala, recently completed annex to the operatic showcase. Date was unspecified but will probably be next spring. Toscanini will direct "Falstaff."

Rev. Professor Roderick Finlayson, editor of the Free Church of Scotland's Monthly Record, praised the pic in his editorial columns and urged 'young and old to see it.'' It was the first time he had anything good to say of a commercial picture.

Members of his church hit back at the professor for lauding the pic. "Religious plays and films have been the ruin of many who might have been saved," said one. Another alleged that, in the past, ministers received gifts to recommend religious films.

Spring. Toscanini will direct "Falstaff."

Falstaff."

Toscanini will direct "Falstaff."

For the first time at the Scala, is George Gershwin's "Porgy and for the first time at the Scala, is George Gershwin's "Porgy and sees" which recently had its successful Italian preem at Venice's Fall Musical Festival. The Every-stein has been signed by the Scala to conduct a series of concerts. The program also features a European preem of Gian Carlo Menottl's ministers received gifts to recommend religious films.

Sacha Gordine, who was one of the top film producers here before going bankrupt three years ago, is sulng the governmental Centre National Du Cinema for actions against him. He charges that these moves jeopardized his filmmaking, creating heavy losses and preventing him from reentering production because of arbitrary measures by the CNC. Gordine is asking \$1,140,000 damages.

the CNC. Gordine is asking \$1,140.000 damages.
Gordine, who was responsible for some of the big Gallic prestige pix since the war, including "La Ronde," "L'Idiot," "La Maria Du Port" and Juliette," makes three points in his suit. He claims that a film project, "Six Crimes Sans Assassins," with financing already set, was nixed for a production seal by the CNC, and that he suffered a loss in reimbursing his investors. Gordine also charges that the CNC illegally prevented him from making two versions of the film, "Les Miracles N'Che Lleu Qu'Une Fois" (Miracles Oniy Happen Once). a Franco-Italo production, which normally allows, under the law, two complete versions, Gordine says the CNC only sanctioned one, plus a dubbed version, and he lost the benefits of a native version. He claims that the CNC nixed his coproduction affiliation with an Italian company on the film version of Pirandello's "Vetir Ceux Qui Sont Nue" (Dress Those Who Are Naked) and gave the right to another producer.

Although Gordine admits he had financial troubles he feels that other producers, also with financial difficulties, have obtained CNC help and guidance. Certain progressive cinema elements here, notably directors who have had trouble with the CNC, are reported belind Gordine in this affair.

On its side the CNC says that

Delind Gordine in this affair.

On its side the CNC says that, although Gordine showed talent and originality in his production work, the leaving of too many unpaid bills, with resulting complaints, behooved them to make the decision to refuse his production license. CNC adds the part of their new Film Aid Law ruling stimulates that the producer was stimulated that the producer was stimulated to the control of the control stipulates that the producer must be able to show complete fluidity in his affairs and be responsible for 20% of the funds of any of his

#### CEA Prexy, Fined As Quota Violator; Claim Some Brit. Pix 'Rubbish'

Leeds, Eng., Nov. 30.

Certain British films were described by an agent as "mere rubbish" when C. H. Whincup, prexy of the British Cinematograph Exhibitors Assn., was fined \$15 and ordered to pay \$30 cost for failing to exhibit his required quota of first-featured British pix. Instead of 30% and 25%, it was alleged that the percentages of English films shown were respectively 17.6 and 18.1.

Whincup claimed that to fulfill

and 18.1.

Whlncup claimed that to fulfill the quota was a commercial impracticability. He was under restriction regarding General Film Distributors' product and was unable to get pix except under certain conditions consisting of the booking films even before they were tradeshown. were tradeshown.

The same thing, he said, applied to Associated British-Pathe product, except that it was not limited to British films and he had to take American films.

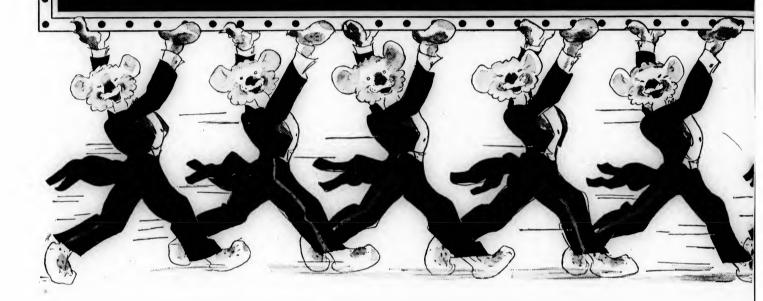
Referring to a list of English pix available to Whincup, his agent said: "Some were three years old. If he had shown this rubbish, he might have complied with the quota but he might also have shown a financial loss."

'Spirit' Solid in Scotland
Glasgow, Nov. 30.
Noel Coward's "Blithe Spirit" is
doing solid biz/at King's Theatre
here. Comedy had record run of
1997 performances on its original
production in London and became
the marathon "Chu Chin Chow" of
the last world war.

In the latest production Kay

In the latest production Kay Kendall, English film actress, who starred in "Genevieve," plays the ghost wife Elvira.

# M-G-M's 1955 M THEATRE CELE



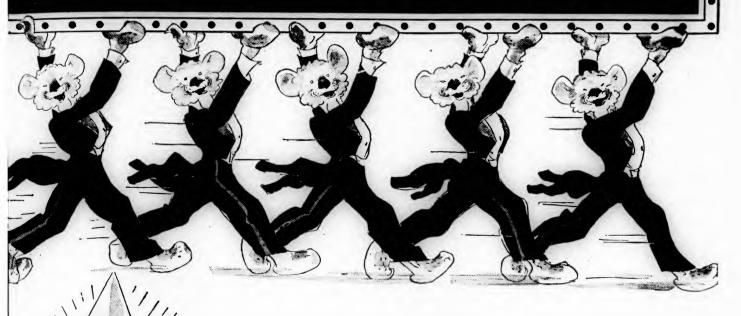
# IN STEP WITH THE FORWARD MARCH OF OUR INDUSTRY!

FORWARD IN '55! M-G-M announces a great nationwide event that will bring business to your box-office and prestige to your theatre.

For the first time a huge industry-promotion is dedicated to the glorification of the motion picture theatre and its place in the community. Capitalize on M-G-M's far-reaching publicity and advertising campaign that emphasizes the slogan: "THERE'S MORE FUN AT THE MOVIES." Join in with your own gala local Celebration. Many fine M-G-M entertainments (some listed on next page) are available, with FREE showmanship-accessories to ballyhoo them! This Celebration is a salute to you, Mr. Exhibitor, and a wonderful way to start the New Year rolling to bigger profits in '55.



"THERE'S MORE FUN AT THE MOVIES"



#### MOTION PICTURE THEATRE

The Greatest Star of Them All!

#### AMONG THE BIG ONES FOR THE CELEBRATION!

JANUARY

#### "BAD DAY AT BLACK ROCK"

(CinemaScope—Color)

starring Spencer Tracy • Robert Ryan • costarring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine Lee Marvin • Russell Collins

JANUARY

"GREEN FIRE" (CinemaScope—Color) starring Stewart Granger • Grace Kelly • Paul Douglas • co-starring John Ericson • with Murvyn Vye

FEBRUARY

#### "MANY RIVERS TO CROSS"

(CinemaScope-Color)

starring Robert Taylor • Eleanor Parker with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

**FEBRUARY** 

#### "JUPITER'S DARLING"

(CinemaScope-Color)

starring Esther Williams • Howard Keel Marge and Gower Champion • George Sanders with Richard Haydn • William Demarest MARCH

#### "HIT THE DECK"

(CinemaScope-Color)

starring Jane Powell • Tony Martin • Debbie Reynolds • Walter Pidgeon • Vic Damone Gene Raymond • Ann Miller • Russ Tamblyn with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell

MARCH

#### "INTERRUPTED MELODY"

(CinemaScope—Color)

starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway

APRIL

#### "THE GLASS SLIPPER" (Color)

starring Leslie Caron. Michael Wilding. with Keenan Wynn . Estelle Winwood . Elsa Lanchester . Barry Jones

APRIL

#### "BEDEVILLED" (CinemaScope—Color)

starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Anistopher • Joseph Tomelty and Victor Francen

1955 - THE YEAR OF M-G-M's "THE PRODIGAL"

ASK YOUR M-G-M BRANCH! WATCH THE TRADE PRESS!

#### McGee: Distribs' Brag on Finances Proves Exhib-Made Pix Unwelcome

Oklahoma City, Dec. 7.
Pat McGee, head of Denver's
Cooper Foundation theatres, told
the Theatre Owners of Oklahoma
convention here that producers
are "falling victim to the policy of
which they have made exhibitors
the victim."

McGce said in his convention keynote speech that the present product scarcity results from lack of new talent development by producers in recent years.

ducers in recent years.

"As the stars get older and retire, the salaries of those who remain are naturally forced up by spirited bidding," he said. "You see the results in the fewer but bigger picture policy, all of which costs cause higher film rentals."

He said that policy would lead to "still fewer pictures to be shown to fewer people in a smaller and ever smaller number of theatres."

He said he believed the short-ge "can be traced back to an intent to control the market.

After the Chicago TOA conven-tion, and official announcement of a plan to have pictures made with exhibitor funds, McGee said pres-ent producers announced a total of \$45,000,000 was—available to independent producers

"It is pretty plain that they mean exhibitor financing is not welcome," he said.

#### **UA Grooms**

Continued from page 5

a tieup was agreed upon. UA will arrange for 160% of the financing. Includes Schenek-Koch, Too UA has a three-picture deal with the Aubrey Schenek-Howard Koch combo that also fits in with its development plans. First under the pact. now completed, is "Shleld for Murder." Edmond O'Brien starrer. Previously the production unit turned out a couple of pix under single-pic contracts with UA, including "War Paint." This looks to play upward to 14,000 engagements, which indicates its success within a certain market groove. Koch and Schenck hadn't been in indie production prior to the UA teamup. Likelihood is that their deal with UA will be extended on a long-term basis upon completion of the two remaining films under the present contract. These are "Rebel in Town." to start in January, and an adaptation of the book. "Punitive Action." Title will be changed, the script already has been approved and it probably will roll in May or June.

UA is now talking a deal with Grant Leenhouts, who doesn't have a feature production credit to his name. Leenhout was a second unit director before World War II, did pictorial work in the Navy and made a group of Academy of Arts & Sciences shorts in later years. He now has a script for a feature and UA will set up the money if the agreement that's now in the talking stage works out.

Company also is discussing a production from Frank Seltzer. He's no newcomer, of course, having made the successful "711 Ocean Drive" but has been more or less inactive since.

no newcomer, of course, having made the successful "711 Ocean Drive" but has been more or less inactive since.

Arnold Laven and Jules Levey got off to a strong start with UA's backing. Their "Vice Squad" racked up \$1,000,000 in domestic distribution cein Laven and Levey

racked up \$1,000.000 in domestic distribution coin. Laven and Levey are now with Columbia but a return to the indie ranks at UA is anticipeded.

Another newcomer is Robert Jaoks, who's Darryl F. Zanuck's son-in-law. He's been engaged in picture-making at various levels short of producer in past. He's now coproducer with Robert Goldstein on "Kiss Before Dying" and "Killer Is Loose."

#### Elevate Smakwitz

Elevate Smakwitz
Charles A. Smakwitz, Albany
zone manager for Stanley Warner
Theatres, has been upped to the
post of zone chief for the company's New Jersey houses. He
succeeds Frank Damis who recently resigned.

The enlarged theatre operation
which Smakwitz takes over is the
highlight of his industry career.
Lie started as a page boy at the
Strand Theatre on Broadway, subsequently moving up the ladder to
his present post.

#### ATHENA, FOREVER

Hartford Seeks Its Most Perfect Male—And Female

Male—And Female

Hartford, Dec., 7.

Lou Cohen and Norm Levinson of Loew's Poli gave MGM's "Athena" a send-off via the search for Metropolitan Hartford's "Most Perfect Male and Female." Duo tfed-up with The Herald, with news releases proclaiming:

"Female charm and male muscle are featured aplenty in the film. To vie for the 'most perfect' titles, all you do is submit a photo, preferably an 8 x 10, or a 5 x 7, to Loew's Poli Theatre. Pictures of the winners will be 'screened' in The Herald's Dec. 12 editions.

"Winners and their companions will be dined by Jimmy Teris at his Empire Restaurant, after which they'll be the guests of the Poli, to see 'Athena,' of course."

#### **Boothmen Work** Sans Contract

Minneapolis, Dec. 7.
Although their contract expired
Nov. 30 and no agreement has been
reached yet or apparently is in the
early prospect on terms for a new

early prospect on terms for a new pact, AFL projectionists continue on the job at local independent neighborhood and loop theatres. The union failed to file a strike notice which it had drawn up and which would have closed the showhouses after 10 days. It's the first time in 25 years or longer that the both operators have been working without any contract or any agreement regarding retroactive pay in accord with any

or any agreement regarding retro-active pay in accord with any new agreement.

Industry leaders here feel that the development constitutes a recognition on the union's part that neighborhood exhibitors here are preponderently "in a bad way," and cannot shoulder any additional operating costs and, in fact, may have to shutter unless relief is forthcoming from a number of quarters.

Projectionists have been demanding a 10% pay boost the first year and 5% additional each of two ensuing years along with other concessions. The North Central concessions. The North Central Allied committee representing the exhibitors have countered with a demand for a 25% pay scale re-

#### \$1,202,500 FOR 'XMAS' **NEAR HALL'S BIGGEST**

"White Christmas" (Par) first VistaVision production, is winding up its elght-week run at the Radio City Music Hall today (Wed.) as City Music Hall today (Wed.) as one of the all-time grossers at the Hall, although not breaking any record. It looks to finish its eighth week today with a total of \$1,202.500 as compared with the Halls all-time high of \$1,391,000. registered by "Great Caruso" (M-G) in a 10-week run back in 1951. "Caruso" had the advantage of some of the choice summer weeks since compared to the source of the control of the

week run back in 1951. "Caruso" had the advantage of some of the choice summer weeks since concluding its run the middle of July "Christmas" held steadily above \$165.000 per week the first three stanzas and managed to hit above \$143.000 five weeks out of the eight. Opening session was \$175.000. Sixth and also the final week were the only ones to show signs of tapering, the former dipping to \$120.000 and final round heading for \$125.000. "Xmas" showing compared with \$1.352.000 done by "Seven Brides for Seven Brothers," also a Metro pic, hung up eight weeks ending last September.

Music Hall brings in its annual Christmas stageshow with "Deep in My Heart" (M-G) tomorrow (Thurs.). Advance sale for reserved duesats for this Ymas show states.

My Heart" (M-G) tomorrow (Thurs.). Advance sale for reserved ducats for this Xmas show started coming into the Hall last July. Just how tight the ticket situation is that some of the meaning in the state of the meaning in the state of the meaning is that some of the meaning in the state of the meaning is that some of the meaning in the state of t Just how tight the ticket situation is that some of the reserved-seat purchasers for the current (final) week of "White Christmas," who cancelled on learning it was not the annual Xmas stageshow and pic, have been unable to obtain later seats until next year.

#### **AMUSEMENT SHARES UNEVEN LAST WEEK**

By MIKE WEAR

Wall Street ran into heavy selling on two days last week, a move that perhaps was tipped by the fact that amusement shares seven or eight days earlier had looked tired and unable to get far on the upside. However, what has come to be known as a boiling market soon took hold and shares continued their advance on the final two days of the past week. Net result was that the amusement group only boasts two new highs—ABC-Paramount Theatres and Zenith Radio.

result was that the amusement group only boasts two new highs—ABC-Paramount Theatres and Zen-tith Radio.

Despite the rather spotty appearance of the group as a whole, there were some strong spots. And many film shares held near their 1954 peak prices. Decea and Universal perhaps were standout in this regard. The former resumed its bullish trend to get to 1634 at the windup. Universal went above 31 where it was only a point bedow the year's best price. General Precision Equipment also was a good performer, holding almost even in view of selling ex-dividend at the close of the week. GPE recently hit a new high of 52½.

ABC-Par registered a new high of 23% at the final bell, for a gain of 134 on the week. Some felt that the sale of WDTV by DuMont to Westinghouse paved the way for ABC to move into the DuMont situation subsequently. Also theatre earnings continued very high for the Paramount Theatres chain. Zenith soared to 96, the climb being predicated on the belief that a stock splitup was in the offing. When the company failed to vote this, the shares tumbled from the new peak, selloff forcing the shares down some eight points. Loss at the close was 2½.

New activity was noted in Columbia Pix issues, stock climbing to 31½ as against a '54 high of 33%. Renewed buying in Paramount Pictures managed to keep this stock on an even keel at 36. Reports began kicking around the Street that something was stirring in Par.

RCA closed unchanged on the week at 38¼, only %ths from the

in Par.

RCA closed unchanged on the week at 3814, only 54ths from the year's highest price. Unusual firmness continued in Radio Corp. of America shares although some voiced disappointment at only 35c.

voiced disappointment at only 35c. extra divvy in addition to the usual 25c quarterly.

Technicolor held near the year's best quotation to finish the week at 1478. Strength appears predicated on the belief that Techni might cut on the belief that Techni might cut a small extra melon. Both RKO Pix and RKO Theatres firmed up on the final trading day, latter being only an eighth below the '54 peak of 9½, RKO pix went up fractionally to 6½ as compared with the year's high of 7.

#### **British Need** Continued from page 7 =

broad American public to accept films that are made with a British approach and that are about a people totally different from those in the U. S., he added. "The trouble, too. is that our films needed special handling by the exhibitors. We don't get that now where our production go into the regular commercial houses. We

exhibitors. We don't get that now where our production go into the regular commercial houses. We would get it if we had our own showcases."

Plans for an American circuit were announced some months ago in London by Rank and John Davis, Rank org topper. However, he said there would be no implementation of the project until Britain decreed full convertibility of the pound. This now seems farther off than ever.

Edward L. Alperson's Cinema-Scoper "New Faces." handled in Britain by British Lion, has been a "smash hit" in London, according to Bernstein. He explained it was the type of intimate revue British audiences liked and he attributed the grosses in part to the popularity of Eartha Kitt. In the U. S., where "New Faces" was a 20th-Fox release, pic did mediocre business.

#### **Amusement Stock Quotations**

(N.Y. Stock Exchange)

For Week Ending Tuesday (7)

	1954	Week	ly Vo	l. Weekly	Weekly	Tues.	Change
High	Low		100s	High	Low	Close	for week
237/8	141/2	Am Br-Par Th		237/8	217/8	237/8	+21/8
85	4156	CBS. "A"	24	801/2	78	781/4	-11/4
851/4	411/2	CBS, "B"	21	80	781/8	781/2	-3
333/4	1934	Col. Pix	159	32	301/8	307/8	- 1/8
181/8	91/4	Decca	209	1634	153/4	165%	+ 1/2
697/8	463/4	Eastman Kdk.	114	697/8	681/4	69	- 1/2
191/8	131/4	Loew's	243	181/4	171/2	181/8	+ 38
101/2	61/8	Nat. Thea	337	91/2	83%	938	+ 1/2
367/8	261/8	Paramount	125	365%	351/8	361/4	+ 7/8
395%	28	Philco	173	395%	375%	39	+1
387/8	221/2	RCA	604	387/8	37	381/4	+ 1/2
7	27/8	RKO Picts	245	65%	63/8	61/2	+ 1/8
91/2	41/2	RKO Thea	280	93/4	91/2	95%	+ 1/4
57/8	3	Republic	301	534	5	55%	+ 1/2
14	1012	Rep., pfd	28	14	125%	14	+13%
20	111/8	Stanley War.	119	191/2	187/8	191/2	+ 3/8
293/8	1834	20th-Fox	299	291/4	28	281/4	- 58
321/4	181/2	Univ. Pix	16	313/8	30.	311/4	+ 34
81	633/4	Univ., pfd	*3	801/2	79	80	-
211/8	135%	Warner Bros	59	193/4	187/8	1912	+ 1/2
96	6378	Zenith	82	911/2	861/4	911/2	+434
		Americ	an St	ock Exc	hange		
6	35%	Allied Artists	71	43/4	41/2	434	+ 1/4
103/4	10	All'd Art., pfd.	8	10	93/4	10	- 1/4
165%	918	Du Mont	647	1658	147/8	16	+11/8
15	1134	Technicolor .	165	147/8	143%	1438	- 38
33/4	234	Trans-Lux	14	31/2	31/8	338	+
		Over-th	e-Cou	inter Se	curities		
					Bid	Ask	
Capit	ol Rec	ords			. 131/8	14	
Chesa	peake	Industries			. 33/8	37/8	- 4/8
Ciner	ama I	nc			. 13/8	17/8	_
Ciner	rama l	Prod			. 41/4	43/4	- 18
Offici	al Filr	ns			. 113/	16 23/1	6 —
Polar	oid		, .		. 52	54	+21/2
Skiat	ron .				. 25/8	31/8	+ 1/8
		res				1934	+31/2
Walt	Disne	y				25	+21/2
		(Quotations fi	ırnish	ed by Dr	eyjus & (	Co. 1	
* Act	ual vo	lume.					

#### **London Water Rats Ball**

ago. He ribbed everybody, from Ian Jacobs, Ronnie Waldman to Maurice Winnick. Toast was coupled with Fred Russell, one of the founders of the WR and father of Val Parnell, who was absent due to illness. Parnell also was not present because of his pending departure for the U.S. Ben Warriss, playing the King Rat role, in the absence of George Elrick, away in America and Canada on business, responded with several funny interruptions from Tommy Trinder. The Ladies and Guests were

responded with severa funity merruptions from Tommy Trinder.

The Ladies and Guests were proposed by Trinder and responded by Dilys Powell, film critic of the Sunday Times. Trinder was at his best. He called this an audition for Collins, and then told how Collins wrote a book titled, "London Belongs To Me," and was immediately given Blrmingham by the BBC. He explained the absence of the Crazy Gang and Jack Hylton, their boss, because they were too occupied with their new show's rehearsals. He scoffed at the Gang relating how in former days they put a new show on in 10 days and that now they take six weeks. He closed by mentioning that If he is a success in "Cinin to days and that how they take six weeks. He closed by mention-ing that if he is a success in "Cin-derella On Ice" at the Empress Hall, he will next do "Bless the Bride." Miss Powell's reply flat followed Trinder's fortissimo.

followed Trinder's fortissimo.

The press was toasted by Georgie
Wood who told them of the many
occasions they came to WR functions. Percy Cudlipp, the columnist, responded in reminiscent
mood, with mention of his former
bosses Beaverbrook and Southwood, and his former associate,
Swaffer.

The cabaret which followed was
top flight. With the exception of
one act, the acts were booked by
Lew & Leslie Grade.

Full Cabaret Lineup

#### Full Cabaret Lineup

a "smash hit" in London, according to Bernstein. He explained it was the type of intimate revue British audiences liked and he attributed the grosses in part to the popularity of Eartha Kitt. In the U. S., where "New Faces" was a 20th-Fox release, pic did mediocre business.

PROMOTE NAT FELLMAN
Nat D. Fellman has been promoted to executive assistant to Harry M. Kalmine, v.p. and general manager of Stanley Warner Corp. He'll also continue his duties as film buyer for the theatre chain.

Fellman began his film industry career as an office boy for Warner Bros. Pictures in 1928.

Full Cabaret Lineup
The 16 Sherman Fisher gals, the openers in two numbers, had the copeners in two numbers, h

the Palladium. Sydney Jerome orch played for the dancing and show.

show.

The affair was used by the WR Committee to announce that after big competition, necessitating a recount, Tommy Trinder was elected king Water Rat for the ensuing year, with Trinder already making his presence felt. He has arranged for all the oldtime acts in London to be brought to the Empress Hall for the Royal Performance of "Cinderella On Ice" on Dec. 16. They will be looked after by the Lady Rattings. Trinder's idea is to give the oldsters a glimpse of a new type of entertainment.

#### **Exploiteers**

Continued from page 7

obtaining of endorsements and tes-timonials," has grown over 6,000% since 1945.

'Whipping Boy'

since 1945.

"Whipping Boy"

He said that endorsements are frequently made the "whipping boy" of the advertising business.
"Certainly there is a lot of bad testimonial advertising—a lot of it phoney—and some of it just painfully inept," he said. "But there is also a good deal of good testimonial advertising, although many advertising people will never admit it until something drastic is done to the bad that also penalizes the good." He said that many advertising agencies which spend thousands of dollars on research and statistics are "totally uneducated to the hows, whys, wheres and whens of testimonial advertising."

#### L. Martin Scores

#### **COLUMBIA**

Starts, This Year..... 30 This Date, Last Year... 35

"MY SISTER EILEEN"
Prod.—Fred Kohlmar
Dir.—Richard Quine
Janet Leigh, Betty Garrett, Jack Lemon,
Kurt Kazsnar
(Started Sept. 10)

VE AGAINST THE HOUSE"
rod.—Sterling Silliphant, John Barn-

Prod.—Sterling Silliphant, John Barn-well Dir.—Phil Karlson Guy Madison, Kim Novak, Brlan Keith, Kerwin Mathews, Alvy Moore, Kath-ryn Grant, Adel Auhust, Jana Mason, Tom Greenway Started Nov. 4)

(Started Nov. 4)

"DEADLOCK"
EX Prod.—Mike Frankovich
Prod.—Maxwell Seton
Dir.—Arthur Lubin
Stewart Granger. Jean Simmons, Finlay
Currie, William Hartnell
(Started Nov. 16)

#### **METRO**

Starts, This Year..... 17 This Date, Last Year... 24

"INTERRUPTED MELODY"
Prod.—Jack Cummings
Dir.—Curtis Bernhardt
Gienn Ford, Eleanor Parker, Roger
Moore, Cecil Kellaway, Ann Codee
(Started Sept. 16)

Moore, Cecil Kellaway, Ann Codee
(Started Sept. 18)

"4T'S ALWAYS FAIR WEATHER"
Prod.—Arthways FAIR WEATHER"
Prod.—Arthways FAIR WEATHER"
Prod.—Arthways FAIR WEATHER"
Gene Kelly, Cyd Charisse, Dan Dalley,
Michael Kidd, Dolores Gray
(Started Oct. 13)

"SCARLET COAT"
Nayfack
Dir.—John Sturges
Cornel Wilde. Michael Wilding. Anne
Francis, Bobby Driscoll, Robert Douglas. John McIntyre, Robert Dix
Started Coat
Started Coat

"Brod.—Pandro Berman
Dir.—Richard Brooks
Genn Ford, Anne Francis, Louls Calhern, Margaret Hayes
(Started Nov. 15)

#### **PARAMOUNT**

Starts, This Year..... 17 This Date, Last Year... 15

THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Asst.—Henry Wilcoxon
Baxter, Wonne De Carlo, Debra
Paget, Nina Foch, Edward G. Robinson, Cedric Hardwicke, Vincent Price,
John Carradine, John Dereks, Oliv

Daxet. Num Fre. Edward G. Robinson. Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering Edward G. Robinson. Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering Province The County of the County

Frank Agent Carlon Franka, Meivin Frank Bonny Kaye, Glynis Johns, Angela Lansbury, Basil Rathbone, Cecil Parker, Mildred Natwick, Edward Ashley, Michael Pate, Allan Napier, Patrick Adenne, Lewis Martin, Noel Drayton (Started Nov. 22)

#### REPUBLIC

Starts, This Year..... 8
This Date, Last Year.... 17

MAGIC FIRE"
Prod-Dir.—William Dieterle
Yvonne De Carlo, Carlos Thompson,
Rita Gam, Valentina Cortesa, Alan
Batlel
Glaried Oct. 2)

#### 20th CENTURY-FOX

Starts, This Year..... 12 This Date, Last Year.... 17

"A MAN CALLED PETER"
Prod.—Samuel G. Engel
Dilenry Koster
Peters, Mariorie
Rambeau G. Engel
Rich Leny Koster
Rambeau G. Engel
Rich Leny Koster
Rambeau G. Les Tremayne,
Robert Burton, Gladys Huribut, Richard Garrick, Gloria Gordon, Billy
Chapin, Mimi Hutson, Boltaire PerKins, Sally Corner
Young Sally Corner
Prod.—Sam D. Engel
Dir.—Jean Negulesco
Pred Astaire, Leslie Caron, Terry
Moore, Theima Ritter, Fred Clark,
Charlotte Austin, Ray Anthony &
Charlotte Austin, Ray Anthony &
Started Nov. 130
Started Nov. 130
Started Nov. 130
Started Nov. 130

(Started Nov. 13)
SOLDIER OF FORTUNE"
Shooting in Hong Kong)
Prod.—Buddy Adler
Dir.—Edward Dmytryk

Clark Gable, Susan Hayward, Michael Rennie, Alex D'Arcy, Gene Barry, Jack Kruschen, Frank Tang (Started Nov. 22)

#### UNIVERSAL

Starts, This Year..... 30 This Date, Last Year.... 26

"THIRD GIRL FROM THE RIGHT"
Prod.—Sam Marx
Dir.—Eddie Buzzell
Rory Calhoun, Piper Laurie, Jack Carsons, Mamie Van Doren, Reginald Gardiner, Barbara Britton, Dani Crayne,
Started Oct., 28)
"KISS OF FIRE"
Prod.—San, Marx
Dir.—Joe Newman
Jack Palance, Barbara Rush, Rex Reason, Martha Hyer, Alan Reed, Leslie
Bradley, Henry Rowland, Larry Dob(Started Nov. 8)
"TACEY"
Prod.—Ross Hunter
Dir.—Jerry Hopper
Anne Baxter, Rock Hudson, Julie Adams, Natalie Wood, William Hopper,
Barry Curtls, Betty Garde, Fay Morley
Glarted Nov. 19)

#### WARNER BROS.

Starts, This Year..... 16 This Date, Last Year.... 20

"STRANGE LADY IN TOWN"
Prod. Dir.—Mervyn Le Roy
Greer Garson, Dans Andews, Cameron
Mitchell, Lols Smith, Waiter Hampden, Pedro Gonzales-Gonzales, Jose
Torvay, Russell Johnson
(Starts Aug. 16)
"THE SEA CHASE"
John Wayne, Lana Turner, Tab Hunter,
John Wayne, Lana Turner, Tab Hunter,
Arness, Alan Hale, Jr.
(Started Aug. 16)

#### INDEPENDENT

"MOBY DICK"
(Moulin Productions)
(Shooting Overseas)
Prod. Dir.—John Huston
Gregory Peck, Leo Genn, Richard Base-

hart. (Started July 15)

hart.
(Started July 15)

"GENTLEMEN MARRY BRUNETTES"
(Russ-Field-Voyager Prods.)
(Shooting in Paris)
Exec. Prod.—Robert Bassler
Co-Frod.—Richard Sale, Robert Water
Co-Frod.—Richard Sale, Robert Water
Jane Russell, Jeanne Crain, Scott Brady,
Alan Young, Rudy Vallee,
(Started Sept. 13)
"NOT AS A STRANGER"
(Stanley Kramer Production)
(U. A. Releas)
(U. A. Releas)
Prof. Stanley Kramer
Prof. Similary Kramer
Prof. Similary Kramer
Order Stanley Kramer
Order Stanley Kramer
Order Stanley Kramer
Order Stanley Kramer
All Stanley Kramer
Order Stanley Kramer
Ord

tine, Mae Clarke, John, Dierkes, Jaci Rain.
Rain.
Sairted espt. 28)
(Hecht-Lancaster Prods.)
(Shooting at Goldwyn Studios)
Prod.—Haroid Hecht
Dir.—Delbert Mann
Ernest Borgnine, Betsy Blair
(Started Nov. 11
(Started Nov. 11
(Started Nov. 11
)
(Shooting in Manila)
Prod.Dir.—Josef Shaftel
David Brian, Marsha Hunt, Hugh Corco
ran
, Marsha Hunt, Hugh Corco
ran

David Brian, Marsna Hunt, Fluan Cox-ran (State No. 4)

"Rater Rooty"
(Godsteins Brooty)

Godsteins Dryroductions)

(Solveins Brooty)

Prod.—Robert Goldstein

Dir.—Sidney Saikow

George Montgomery, Richard Boone,

Sylvia Findley, Bruce Bennett, Peter

Graves, Warren Stevens, Tony Romano. William Hopper, Leo Gordon,

Stalley Clements, Joe Bassett, Leonard Geer, Al Wyatt, Boyd Morgan

(Glatted Feer Mar ADOB)

(Clatted Feer War Mar ADOB)

Stanley Clements, Joe Bassett, Legard Geer, al Wyatt, Boyd Morgan, GStarted Nov. 30

(Started Nov. 30

#### MCA Agenting Whitney

Music Corp. of America has been commissioned to negotiate a distribution deal for "The Searchers," first film to be made by the newlyformed C. V. Whitney Pictures. John Ford is to direct.

Whitney stated here the tieup represents the first time an outside agency is repping a company in his control.

#### Feldkamp's Indie Co.

Feldkamp's Indie Co.
Fred Feldkamp formed FF Productions in N. Y. city, for the independent production of feature pictures for theatrical release. Two original properties are currently scheduled for production in 1955.
Feldkamp is producer of the recent United Artists' release "Operation Manhunt," based on the life in hiding in Canada of Igor Gouzenko. Previously, Feldkamp adapted General Eisenhower's "Crusade in Europe" to tv.

# Hollywood Production Pulse METRO'S SHOWMANSHIP DRIVE ACCENTS 'THEATRE'S PLACE IN THE COMMUNIT

Youngstein and Robert Q. Aid Asthmatic Moppets

Max E. Youngstein, United Artists v.p., has been named entertainment committee chairman for the National Home for Asthmatic

the National Home for Asthmatic Children, in Denver.

He and Robert Q. Lewis, honor-ary chairman of the Home's regional board of directors, are now to set the stage for a "Parade of Stars" show at N. Y.'s Town Hall Jan. 8 as a benefit for the institution.

### Southern Exhibs Focus Meet on 5 'Vital' Problems

By MATTY BRESCIA

Memphis, Dec. 7.

The "Big Five" was given as the theme of the annual Motion Picture Theatre Owners of Arkansas. Mississippi and Tennessee convention which opened here yesterday (Mon.) and runs through Wednesday at the Gayoso Hotel. The five vital subjects put before come 300 members include: (1) Open forum on film problems; (2) Print shortages; (3) Wide screens for Drive-In theatres; (4) Concessions and (5) Financing of independent production.

Alton Sims, local branch man-

ager for Arkansas theatres for the Rowley-United chain, is general manager of the MPTO for the tristate area. Main address will be

manager of the MPTO for the tristate area. Main address will be by national TOA prexy E. D. Martin tomorrow (Wed.). John H. Rowley, exec veep of Rowley-United theatres, will also speak on same program. Both Rowiey and Martin will plane in together from earlier TOA session at Oklahoma City.

Norrell J. Brickell, prexy of Brickell Institute of Leadership Training, associated with Dale Carnegie course, will speak to theatre conventioneers on (7) on "relations between distributor and exhibitor." Balance of program includes Mayor Frank Tobey of Memphis, at luncheon in Variety Club today (Tues.) which also will be sparked with a fashion show for women MPTO members. M. A. Lightman, Sr., is skedded for a talk on the Variety Club Tent No. 20 project Home for convalescent children which was dedicated here several weeks ago.

several weeks ago. Film Transit will toss a chuck

several weeks ago.

Film Transit will toss a chuck wagon supper for MPTO members tonight (Tues.) at Claridge Hotel with Pres. M. H. Brandon, picking up the tab.

Mike Simons, from Metro in New York, and George Gaughan, national TOA field rep of New York, are both expected to address the group during the three day session.

Following banquet at Gayoso on Wednesday night (8), members will move to Variety Club for dance and show which will wrap up the three-day conclave.

Jim Carberry, of Arkansas Theatre, Little Rock, is incumbent prexy of MPTO tri-state area.

Author-Comedian

**Joey Adams** has an exhaustive humorous piece on

No Straight Men Left

the many byline pieces in the forthcoming 49th Anniversary Number

> VARIETY DUE SCON

Perspecta Vs. Stereo War Marks European Rivalry. Three Against 20th-Fox

A competitive battle between Perspecta optical directional sound and magnetic stereophonic sound and magnetic stereopnonic sound is raging abroad. Basically, the camp is divided with Loew's, Warner Bros., and Paramount on the Perspecta side and 20th-Fox as the advocate of magnetic sound.

Perspecta side and 20th-Fox as the advocate of magnetic sound.

Twentieth is running an aggressive campaign to convince exhibitors and the public that only magnetic sound can present Cinema-Scope at its best and is so stating in advertisements in various foreign countries. This has aroused the reps of the Perspecta companies to such an extent that they're appealing to their homeoffices to devise a catchy slogan to sell the Perspecta-type audio.

Perspecta sound, while barely catching on in the U. S., is making considerably headway abroad. This is largely due to the efforts of Arthur M. Loew, prexy of Loew's International. The International topper is responsible for introducing the medium to the company and played a leading role in getting Loew's to acquire a half interest in the technique. There are presently about 1,200 Perspecta installations abroad as compared to 300 in the U. S.

Since 20th had a head start in introducing the magnetic system in the U. S., it dominates the do-

Since 20th had a head start in introducing the magnetic system in the U. S., it dominates the domestic market. Exhibitors employing the magnetic method are reluctant to make additional investments. However, in foreign countries, the market was still wide open and both systems are vying for recognition.

#### **Boxoffice Stars**

= Continued from page 3 =

found his salary quoted at \$100,000

found his salary quoted at \$100,000 per pleture, plus script approval," Wise comments. "Although Hawkins has relatively small boxoffice value in America, his European following appeared sufficient to merit the terms."

Director said he estimated that more than half of the planned productions in Europe never go before the cameras, mainly because of the lack of stars. Stars in Europe, he declared, appear to be the best collateral for financing having more value than story properties.

The European problem parallels that in the U. S. more every day, Wise pointed out. Few new stars are being developed for the screen, and contract players are almost non-existent, due to fact that in Italy especially there are few big companies. Proven old-time favorites seem to get the nod when it comes to a casting choice, as much to get financial backing as to please the public.

Unknowns N. G.

European film-goers and exhibitors are creatures of habit, he said, prefer to see pictures only with established stars. Unknowns, for this reason, have even a more difficult time of rising to the top than do those in Hollywood, where an outstanding performance frequently leads to studio recognition.

Because the majority of European pictures are turned out by indies, profit participation is a common practice, Wise notes. Stars on the Continent are organizing their own companies, too, just as they do in Hollywood. Restrictions of financing also cause the shortage of stars, since both private and governmental sources must know which players better the star and governmental sources must know which players will carry the "draw quotient" of a picture before the

age of stars, since both private and governmental sources must know which players will carry the "draw quotient" of a picture before the advance of a single lira, franc or Production costs abroad have

Production costs abroad have risen considerably during the past year. Wise noted, in touching on the phase of American producers going to Europe for a picture. If the picture is well planned in advance, and can proceed according to plan, then American producers may be able to save upwards of 25% on what the same picture would cost here. Should this advance planning fail, then the cost will be on a level of that here.

To maintain the momentum of the film biz's recovery in 1954, Metro is launching a nationwide showmanship drive designed as a salute to exhibitors of the United States and Canada. The campaign's alm was outlined yesterday (Tues.) by M-G sales chief Charles M. Reagan at a press luncheon at the Sheraton Astor Hotel, N. Y. This is the first press confab held by Reagan since he took over the general sales manager reins about two years ago. years ago.

real sales manager reins about two years ago.

"Our plans focus on the local community and theatre, not on the glorification of Hollywood," said Reagan. "We hope to launch 1955 on an upsurge of showmanship." Tabbed as "Forwafd ih '55" campaign and named "12-G-M's 1955 Motion Picture Theatre Celebration," the salute will have as its slogan "There's More Fun at the Movies." The promotion by Metro is planned from Jan. 1, 1955 through April 30, but it is hoped that the momentum will be maintained indefinitely,
Reagan's pitch stressed that the renewed interest in pictures can only be maintained by aggressive showmanship. "I believe there is every indication that 1955 will be a great movie year," he said, "and that the upswing started in '54 will continue and will be accelerated. We are convinced that this business is now firmly established on the road to recovery of much of the patronage that has been lacking in postwar years. We believe that the rate of recovery can be speeded by better product, and by better selling of this product the public."

All Product Better

On the subject of better pictures,

#### All Product Better

All Product Better

On the subject of better pictures, he deciared most of the Hollywood product "is far ahead of the average of the past few years. Thus, for every exhibitor there is ample reason to be optimistic on this point." Turning to the selling of product, he declared that the "fires of enthusiasm must be rekindled periodically. Imagination is required to give us a new slant, from time to time, on selling screen entertainment. Our methods are rarely new of themselves, but they must regularly be given a new coating of tinsel to charm the people with the glamor and romance

rarely new of themselves, but they must regularly be given a new coating of tinsel to charm the people with the glamor and romance of the movies which make them buy tickets."

Metro, Reagan said, will encourage theatremen to utilize the "Celebration" "to accent his theatre's place in the community." He revealed that pub-ad chief Howard Dietz and eastern publicity manager Dan Terrell were currently on the Coast conferring with production topper Dore Schary and studio publicity chief Howard Strickling on the production of a short "to publicize the celebration to the public." He also noted that advertising manager Si Seadler is preparing a series of ads for the trade press, magazines, and newspapers. Oscar Doob will coordinate the Metro campaign.

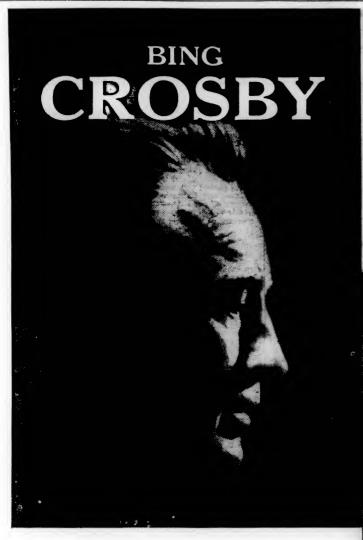
Reagan declared that he expected 15,000 theatres to participate in the drive. In a tribute to the nation's theatres, he said none of the new era developments "could be employed to make better movies if the motion picture theatres were not equipped to bring... greater productions to their audiences. In short, the theatre is the place that makes great product possible."

Metro's aim, he said, was "to initiate a great, nationwide wave of appreciation on the part of the public for the motion picture theatre in every town or neighborhood."

To carry out the program, Reagan said Metro would provide at no cost advertising malerial for

hood."
To carry out the program,
Reagan said Metro would provide
at no cost advertising material for
iobbles and screens, news releases
and special stories for the press,
and radio and television presentations "to bring the theatre and its
attractions to the attention of the
public."

public."
This is the second showmanship gimmick Metro has launched in recent months. It is currently conducting a series of "Ticket Selling Workshops" which are designed to give exhibs ideas on promotion and adventising. These workshops are



Proudly Announ
Of The Motion
All Through 19

GRACE KELLY



WEDNESDAY, DECEMBER 15th
Criterion Theatre, New York

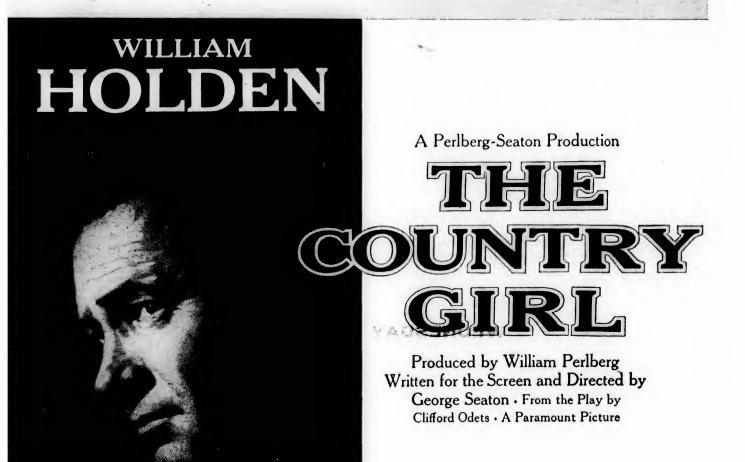
TUESDAY, DECEMBER 21st

Beverly Hills Theatre, Los Angeles

**Paramount** 

ces The World Premiere Engagements
Picture That Will Be Talked About
55 And For Many Years To Come . . .

Three Superlative Acting Performances From Three Brilliant Boxoffice Stars Illuminate "The Country Girl", Described By Look Magazine As "The Dramatic Thunderbolt Of The Year"!



#### Picture Grosses

#### **BALTIMORE**

(Continued from page 9) Montana" (RKO) (2d wk), dull

\$2,500.

New (Fruchtman) (1,800; 35-75-\$1.25)—"Barefoot Contessa" (UA) (4th wk). Good \$6,500 after \$8,000 in third.

Playhouse (Schwaber) (420; 50-\$1)—"Rear Window" (Par) (7th wk). Oke \$3,500. Last week, \$3,800

wk). Oke \$3,500. Lass week, \$3,800. Stanley (WB\simes (3,200; 30-\$1)—\$170 m Beat" (WB) (2d wk). Drab (6,600 after \$11,500 opener. Town (Rappaport) (1,600; 35-80) —"Phffft" (Col) (2d wk). Potent \$9,000 following \$12,000 opener.

#### 'Duel' Hep 14G, Toronto; 'Xmas' Fancy 14½G, 5th

"Duel in Jungle" looks top new-comer. Neither "Ring of Fear" and "This Is My Love," are "Joing well. "Glenn Miller Story" back at pop prices looks okay. Hefty holdovers are "Last Time I Saw Paris" in second stanza and "White Christ-mas" in fifth, latter being best grosser in city.

mas" in fifth, latter being best grosser in city.
Estimates for This Week
Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Duel in Jungle" (WB) and "Two Guns and Badge" (AA). Neat \$14,000. Last week, "Gambler Natchez" (20th) and "Silent Raiders" (Rep. \$14,500)

Natchez" (20th) and "Silent Raiders" (Rep.), \$14.500.

Ellington, University (FP) (1,080; 1.558; 60-\$1) — "This Is Love" (RKO). Light \$8,000. Last week, "Black Widow" (20th) (3d wk).

same.

Hyland (Rank) (1.354; 60-80)—

"Father Brown, Detective" (Col) (3d wk). Okay \$5,500. Last week, \$7.000.

Imperial (FP) (3,373; 60-\$1) — "White Christmas" (Par) (5th wk). Still fancy at \$14,000. Last week,

17,000. Loew's (Loew's) (2,090; 60-\$1) Last Time Saw Paris'' (M-G) ( "Last Time Saw Paris" (M-G) (2d wk). Hotsy \$15,000. Last week,

\$17,000. (Rank) (2.380; 75-\$1)— 'Barefoot Contessa' (UA) (3d wk). Hen \$10,000. Last week, \$12,000. Shea's (FP) (2.386; 75-\$1)— 'Rling of Fear' (WB) Sad \$9,000. Last week, "Rear Window" (Par) (4th wk), \$8,000. Uptown (Loew) (2.745; 60-80)— 'Glenn Miller Story'' (U) (reissue). Oke \$10,000, first time at pop prices. Last week, "Beau Brummell" (M-G) (2d wk), \$7,000.

#### SAN FRANCISCO

(Continued from page 8)

(Continued from page 8)
(2d wk). Okay \$13,000 or near.
Last week, \$21,000.

Parameunt (Par) (2.646; 90-\$1)

—"Phifft" (Col) and "Black Dakotas" (Col) (2d wk). Oke \$12,000.
Last week, \$20,000.
St. Francis (Par) (1.400; \$1\$1.25) — "Carmen Jones" (20th)
(4th wk). So-so \$8,500. Last
week, \$9,000

Orpheum (Cinerama Theatre,
Calif.) (1.458; \$1.75-\$2.65)—"Cinerama" (Indie) (49th wk). Fine \$17000 or close. Last week, \$24,000.

United Artists (No. Coast) (1,207:
90-\$1.25) — "Barefoot Contessa"
(UA) (4th wk). Good \$8,000, and
staying. Last week, \$8,400.

Stagedoor (A-R) (400; \$1-\$1.25)

—"Dr. Jekyll, Mr. Hyde" and
"Woman's Face" (reissues) (2d wk).
Good \$3,000. Last week, \$3,000.

Larkin (Rosener) (400; \$1)

"Bread, Love, Dreams" (IFE) 15th
wk). Okay \$2,800. Last week,
\$3,000.

Bridge (Schwartz - Reade) (399;

\$3 000.

Bridge (Schwartz - Reade) (399;
\$1-\$1.20)—"High and Dry" (U)
(5th wk). This week ending today
(Wed.) looks oke \$2.500. Fourth
was \$2.800. "Trouble in Glen"

was \$2,800. "Trouble in Glen" (Rep) in next.
Clay (Rosener) (400; \$1)—"Moment of Truth" (Indie). Good \$4,000. Last week, "Holly and Ivy" (Indie) (4th wk), \$2,000.
Vogue (S. F. Theatres) 377; \$1)—"Ugetsu" (Indie) (3d wk). Fine \$4,000. Last week, \$5,000.

#### Pittsburgh Reciprocity

Pittsburgh, Dec. 7.
Stanley Theatre here, unit of Stanley Warner, has booked its first Metro release in years, "Athena," as the result of an unusual programming situation.
A short time ago, Stanley, tied up with a long run of Warners' "A Star Is Born, "relinquished its hold on "White Christmas" so the Penn Theatre could play the Paramount musical. The Penn, in turn, has now yielded "Athena" to the Stanley.

#### 'Over Africa' NSH 7½G, Det.; 'Drum' 14G, 'Paris' 10G, Both Fine in 2d

Detroit, Dec. 7.
Only one newcomer dewntown this week and biz is slower as a result. Other downbeat factors are Xmas shopping and the cold. The newcomer, "Fire Over Africa" result. Other downbeat factors are Xmas shopping and the cold. The newcomer, "Fire Over Africa" shapes slow at the Broadway-Capitol. "Carmen Jones" at Fox, "Barefoot Contessa" at Michigan, and "Drum Beat" at Palms, all in second weeks, looks okay. "A Star is Born" in 10th round at the Madison is holding well. "Desiree" also is nice in third round at the United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Carmen Jones" (20th) (2d wk). Good \$24,000. Last week, \$39.000

Michigan (United Detroit) (4,000; 80-\$1)—"Barefoot Contessa" (UA) (2d wk), Oke \$16,000, Last week, \$24,000.

(2d wk). Oke \$16,000. Last week, \$24,000.

Palms (UD) (2,961; 80-\$1)—
'Drum Beat' (WB) and "Ricochet Romance" (U) (2d wk). Stout \$14,-000. Last week, \$27,000.

Madison (UD) (1,900; \$1.25-\$1.50)—
"Star Is Born" (WB) (10th wk).
Twinkling \$8.000. Last week, \$9,000.

Broadway-Capitol (UD) (3,500; \$0-\$1)—"Fire Over Africa" (Col) and "They Rode West" (Col). Poor \$7,500. Last week, "Private Hell 36" (Indie) and "Deadly Game" (AA), \$14,000.
United\_Artists (UA) (1,938; \$1-\$1.500.

36" (Inuie and (AA), \$14,000.
 United Artists (UA) (1.938; \$1-\$51.25)—"Desiree" (20th) (3d wk).
Nice \$10,500. Last week, \$15,000.
 Adams (Balaban) (1,700; 80-\$1)—
 Time Saw Paris" (M-G) (2d "Last Time Saw Paris" (M-wk). Fine \$10,000. Last \$12,200.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie) (90th wk). Oke \$12,-000. Last week, \$11,800.

#### Foreign Envy

Continued from page 3

at the rate of about 1% each year. It's now at an average 40% to 42%. No Return Courtesy!
Reaction is two-fold. Foreign producers ask why, if Hollywood is so successful abroad, it doesn't do more to help foreign films gain entrance to the U, S. market. Secondly, when they hear of important American pix recouping their investment in the U. S. alone, they start figuring on restrictions.

The U. S. distribs don't like to see the domestic earning power of their films publicized for the simple reason that this implants in the mind of foreign observers the erroneous—idea that most films

the mind of foreign observers the
—croneous—idea that most films
get their money back from the
American theatres.

This immediately has a bearing
on the outlook of foreign tax assessors. They figure it this way:
If the Americans are in the clear
on their films in the U. S. alone,
all their foreign income must be
pure profit, i.e., taxable to the
hilt. This is, of course, argued by
the American outfits which point
to the fact that the vast majority
of money-pix still depend heavily
on the foreign revenue. There has on the foreign revenue. There has been something of a reversal of this pattern at 20th-Fox with its initial CinemaScope releases which have been high grossers, partly due to the attractions of the new

due to the account medium.

There have been, of late, a number of tax threats abroad, the latest being Germany which is discussing a "release" tax to be important to the state of the shown there. cussing a "release" tax to be imposed on all films shown there. However, the local producers would be aided by the revenue whereas the Americans would be left out in the cold. In Italy, a Motion Picture Export Assn. committee is currently negotiating an Italian demand for a change in the computation of taxable income of U. S. distribs. In France, an 8½% "turnover" tax on U. S. earnings and remittances is pending.

and remittances is pending.

In the U. S., distribs with fat bank balances are beginning to run bank offances are beginning to run into the inevitable exhib argu-ment: If you can show such large profits, why not go easier on ren-tatisterms and help us make a bet-ter living? Beefs come mostly from the smaller accounts. Lattrom the smaller accounts. Latter are frankly impressed by earning statements such as the latest one from 20th-Fox which showed a triple in in the net for the first 39 v it of 1954.

#### Tom Rogers Exits Metro After 22 Years; Eyes TV

After LZ lears, Lyes Iv
Tom Rogers, for 22 years with
the Loew-Metro organization, has
decided to make his sabbatical
from Loew's permanent and will
probably wind up in television.
He was the longtime New York
contact for Metro's Hollywood personalities, but started with Loew's
State, Cleveland, about the same
time that MCA prexy Lew Wasserman dittoed at the next-door RKO
Palace there. Palace there. Rogers has been on leave since

August, because of illness, but now, fully recovered, he wants a more regular schedule, especially since his marriage to couturier Ceil

#### **Briefs From the Lots**

Hollywood, Dec. 7. George Marshall signed to direct "The Second Greatest Sex" for producer Albert J. Cohen at U . . . Gene Reynolds, former moppet, plays a jet pilot in Warners' "The McConnell Story" June is the new cameraman on Danny Kaye's "The Court Jester" at Paramount, replacing Ray Rennahan who is iil . . . Joan Collins in from London to start her sevenyear contract at 20th-Fox . . . U year contract at 20th-Fox . . . . U bought "Dead Man Pass." Satevepost tale by Peter Dawson, and assigned Howard Christie as producer . . National Legion of Decency handed a "B" rating to "So This Is Paris" for "suggestive dancing," and to "Track of the Cat" for "suggestive dialog" . Tomy Noonan turned down an appearance at the Mocambo for a role in "Violent Saturday" at 20th-Fox. Metro signed John Kerr for his

Metro signed John Kerr for his recen debut in "The Cobweb." hich Vincente Minnelli will di-ect for producer John Housewhich Vincente Minnelli will di-rect for producer John House-man . . . Andrew Marton obtained release from his director contract at Metro and acquired screen rights to a French novel, "The Gangsters" . . . Abe Steinberg release from his director contract at Metro and acquired screen rights to a French novel, "The Gangsters" . . . Abe Steinberg started his 30th year at 20th-Fox with a new seven-year pact as assistant production manager . . . Three young NY actors, Paul Mazurski, Dan Terranova and Ralph Campos will play juvenile delineuents in Metro's "Blackboard Jungle" . . . Cubby Broccoli leaves a ferr Christmas for Nairobi with a second unit to shoot backgrounds for "Safari" . . Sarah Selby will play June Allyson's mother in "The McConnell Story" at Warners . . Robert Aldrich signed Maxine Cooper and Mara McAfee for roles in "Kiss Me Deadly."
Marjorie Hellen's minor con-

for roles in "Kiss Me Deadly."

Marjorie Hellen's minor contract with 20th-Fox approved by Superior Court... Pine-Thomas "Hell's Island" as the final tag on "Love Is a Weapon." ... Montie Crooks up for a role in Soldier of Fortune" at 20th-Fox ... Herman Wepper named production executive on "Canada's Great Manhunt." co-produced by Sam Bischoff and Dave Diamond for UA release ... Robert Ellis drew a role in Warners' "The McConnell Story" ... Republic assigned R. G. Springsteen to direct "I Cover the Waterfront," with William J. Sullivan as associate producer ... William and Edward Nassour will film their front," with William J. Sullivan as associate producer . William and Edward Nassour will film their United Artists release, "The Beast of Hollow Mountain." in Cinema-Scope . W. Lee Wilder will produce and direct his indie, "Captain Thunder," in Haiti . Edward Muhl appointed Jess Kimmel director of U's school of motion picture drama . . Hugo Haas signed Cleo Moore and John Agar as toppers in his indie, "No Tomorrow."

#### Stockholders in DCA

For the purpose of increasing the supply of product, the operators of 35 circuits have invested varying amounts (minimum of \$5,000) in Distributors Corp. of America. Starting out with a capitalization of \$1,000,000, the outfit has as its purpose the financing of indie pictures and the distribution of same on a competitive basis, that is, with the exhibitor stockholders not given any pre-emptive rights to the DCA lineup.

These are the DCA owners: N. Y.—Harry Brandt, Leo Brecher, Harold Eskin, Fred J. Schwartz, Solomon M. Strausberg, Joseph Seider, Samuel Rinzler, Walter, Reade Jr., Herman Becker, Spyros S. Skouras, Joseph Springer, Percival E. Furber. Also Sam Pinanski and Arthur Lockwood, both Boston; Frank Walker-J. J. O'Leary (both Comerford-Publix), Scranton; Jay Emanuel, Philadelphia.

delphia.

Also, Morry Miller, Passaic, N. J.: Charles Moses, Staten Island;
J. Myer Schine, Gloversville; Paul Engler, Birmingham; D. Irving
Long, Louisville; M. A. Lightman, Memphis; E. D. Martin, Atlanta,
Morton Thalhimer, Richmond; Max Baum, Montgomery; Arthur
Steele, Jacksonville; Alfred and Milton Starr, Nashville; Mitchell
Wolfson, Miami

Wolfson, Miami.

Also, Harry Arthur, St. Louis; Myron Blank, Des Moines; Julius
Gordon, Beaumont, Tex.; George Kerasotes, Springfield, Ill.; Joseph
Rosenfield, Spokane; Will Conner, Seattle, and L. A. Starsmore, Colorado Springs.

Theatres represented by the foregoing are located in nearly all 48 states. The stockholders will meet shortly after Jan. 1 to name a DCA board of directors.

#### CONFER WITH LINDBERGH

Hayward to Have Two Films In Work at Same Time

Hollywood, Dec. 7.
Leland Hayward and Billy Wilder will meet with Charles Lindbergh this month on plans for filmization of the aviator's book "Spirit of St. Louis."

Hayward plans to launch "Spirit"

Hayward plans to launch "Spirit" simultaneously with "Point of No Return" around May.

#### Makelim Plan

Continued from page 5 =

purpose. It was the impetus for other new producer-distributors to get started."

purpose. It was the impetus rother new producer-distributors to get started."
Fact that many exhibitors have signed firm contracts with Makelim guaranteeing to play all 12 pictures appears of little concern to theatremen. They feel the risk is all on his side. Suppose exhibs decide not to play Makelim's films, it's noted, "he can't sue everybody and make a profit."

Since the announcement of the plan on April 6, there's been a rapid turnover in Makelim's top echelon staffers. Three different men have held the post of sales manager, Sam Nathanson, John Wolfberg, and as of just now, Herb Kaufman. Hy Daab, veteran industry publicist, was named pub-ad chief, but exited the company a week after his appointment, without explanation.
Makelim supposedly was to start production last July and have his first picture-ready by mid-October of 1954. He never listed properties or stars. There were also two other announcements which never materialized. Makelim said he was negotiating for the purchase of the RKO studios from Howard Hughes. There was also a report that Makelim had made a deal with MCA for its complete roster of stars to be used in the pictures, but this was later denied by the percentery.

percentery.

In October, Makelim said he would get into production "as soon as a complete quota of acceptable contracts is reached." He said he

associate producer. . . William and Edward Nassour will film their United Artists release, "The Beast of Hollow Mountain." in Cinema-Scope . . . W: Lee Wilder will produce and direct his indie, "Captain Thunder," in Haiti . . Edward Muhl appointed Jess Kimmel director of U's school of motion picture drama . . Hugo Haas signed Cleo Moore and Jobn Agar as toppers in his indie, "No Tomorrow."

PHILADELPHIA

(Continued from page 9)
(6th wk), Good \$11;000. Last week, \$14,000.

Randolph (Goldman) (2,500; 75-\$1,49)—"White Christmas" (Par) (6th wk). Big \$18,000. Last week, \$30,000.

Stanley (SW) (2,900; 74-\$1,30)—"Carmen Jones" (20th) (3d wk). Soid \$19,000, big Saturday helping. Last week, \$27,000.

Stanton (SW) (1,473; 50-99)—"Fire Over Africa" (Col) and "Misse Skobio Crusoe" (20th) Dull \$6,500.
Last week, \$7,300.

Trans-Lux (T-L) (500; 80-\$1,50)—"Sabrina" (Par) (7th wk). Fine \$5,500. Last week, \$7,300.

"Trans-Lux (T-L) (500; 80-\$1,50)—"Sabrina" (Par) (100; 75-\$1,30)—"Athena" (M-G) (3d wk). Frim \$8,000. Last week, \$9,000.

Trans-Lux (T-L) (604; 99-\$1,50)—"Sinddenly" (UA) (8th wk). Good average completion negative cost by the year's end. At his point, he expected to be in production by Jan. 15.

#### Circuits Sign

Continued f: om page 3 =

ledgment of the role played by Schwartz in the DCA formation.

Schwartz in the DCA formation.
With the financial structure
thus set and a production program
well underway, DCA has become
the first importantly-sized film
company in the industry's modern
history to be owned by a group
of outstanding exhibitors.

May Widen Base

DCA already is contemplating a capitalization increase beyond the initial \$1,000,000 "to meet increasing interest of exhibitors anxious to participate," said Schwartz. He declined to break down the amounts put up by the present investors.

vestors.

Total coin earmarked for production and distribution amounts to \$12,000,000, Schwartz said. He figures it on this basis: \$1,000,000 in equity; \$3,000,000 from European co-producers (five to six DCA-backed indie pix are to be made jointly with others abroad); \$4,000,000 in bank financing, banks being listed as the source of 50% of the American production coin; \$1,000,000 in deferments taken by production talent; \$2,000,000 via rotation of funds in individual pictures, and \$1,000,000 in additional rotation of funds in individual pictures, and \$1,000,000 in additional equity interests. That last item refers to investments in individual films by outsiders, such as Louis Wolfson, who has a \$235,000 stake in "Long John Silver."

in "Long John Silver."

Schwartz conceded that banks usually limit production loans to films set for major company distribution. But bank money will be forthcoming to DCA because of the scope of its structure, he added. DCA will license directly to a few thousand of the larger theatres which account for 75% of domestic revenue. Balance will be handled by states righters.

DCA has a program of nine films lined up, two of which are com-pleted, two are in production, two are now casting and three are in preparation.

#### SW's \$1,770,100

Continued from page 5 =

mortgage indebtedness except for

mortgage indebtedness except for one theatre on which there was a longterm mortgage of \$1,334,000. The earnings of International Latex Corp., from the date of acquisition on April 30, 1954, have been included in SW's consolidated earnings. Company, bought as part of SW's diversification program, was acquired for \$14,930,000 and financed by a six-year bank loan at 334% interest ber annum.

34% interest per annum.
SW divested 19 theatres during the fiscal year under terms of the Government's consent decree, leaving six additional theatres to be divested.

be divested.

It also notes that the company has reduced its outstanding stock by 10% via buyups of its shares on the Stock Exchange at an average cost of \$14.43 per share. During the fiscal year, the company acquired 255,800 shares of/common stock at the total cost of \$3,672,000. Subsequent to the close of the fiscal year, it bought 5,000 shares at a cost of \$102,000. The book value of the common stock is \$31.14 per cost of \$102,000. The book value of the common stock is \$31.14 per share. The company said it would acquire additional shares of its own common stock from time to time via purchases on the Ex-



OTTO PREMINGER presents OSCAR HAMMERSTEIN'S

# ARMEN JONES from 20th Century-Fox

INEMASCOPE

HARRY BELAFONTE · DOROTHY DANDRIDGE PEARL BAILEY · OLGA JAMES · JOE ADAMS

OTTO PREMINGER

OSCAR HAMMERSTEIN, 2nd

Screen Play by HARRY KLEINER

color by DELUXE

it's a pleasure to do

## Releases Few and Far Between. So Each RKO Picture Gets Full Super-Epic Ballyhoo Treatment

Limit a company to only a few pictures and the selling job on those few could well be unusually intense. RKO, for instance.

intense. RRO, for instance.

Rarely has the entire sales structure of a major company been called upon to concentrate on such a limited amount of product. The result so far has been that each of the few and far between pix on the RKO roster is given the attention normally reserved for a super enic.

epic.
Distribution execs at one rival company said this week they've seen evidence of this in RKO's handling of the "Pinocchio" reissue, "Carnival Story." "French Line" and "Susan Slept Here." One observer termed as "highly spirited" the sales job on these entries

tries.

Now RKO has set a series of four sales meetings to be attended by all key personnel for the purpose of mapping plans for only two films, "Underwater!" and "The Americano." Regional conclaves of this type normally give attention to six and more new productions.

First session is set for Dec. 9-11 First session is set for Dec. 9-11
In Hollywood with western division
manager J. H. MacIntyre presiding. Attending will be James R.
Grainger, president; C. J. Tevlin,
studio operations v.p.; James Willinson, editorial head; Perry Lieber, ad-pub director, and district
and branch unanagers in the western territory.

N. Y. and Chicago meetings will be held simultaneously Decr 13-15. Walter Branson, global sales chief, presides in Gotham. Sam Gore-lick, midwest district chief, han-dles the gavel in Chi. Grainger also will attend the Chi conference and the fourth, one to be held in New Orleans Dec. 16-18. Branson will preside at this final meet.

#### 'She Wolf' Street Bally Stirs Teacup Tempest In Censorious Memphis

In Censorious Memphis

Memphis, Dec. 7.

Memphis police got into tals
town's contagious "banning fever"
when they put the clampers on a
truck driver for "advertising in
Memphis streets a picture which is
banned here." The truck and
driver were making the rounds of
Memphis streets with billboard
signs on each slde hypoing "The
She Wolf" now playing in West
Memphis, ark, haven for all
Memphis censored films.

Police Chief J. C. MacDonaldstated "I don't think it proper to
have a truck running up and down
our main streets displaying advertisements of a half-nude girl,
especially when the ad is of a picture banned in Memphis."

Bob Kilgore, manager of the
Sunset Drive-In theatre at West
Memphis, about 10 miles from
downtown Memphis, said "the city
license bureau told us we could
operate the truck even after the
driver was stopped twice by police
yesterday. There's a matter of
free speech involved here and
we'll fight this."

There were no actual arrests
made.



#### Latest Coral Release HAPPY BIRTHDAY MY DARLING

WITHOUT LOVE

#### Beware New Liberty

Columbus, Dec. ,
Ohio exhibitors, suddenly freed of censorship restraints after 41 years, were warned in this week's bulletin of the Independent Theatre Owners of Ohio to guard their new freedom jealously and to beware of unwholesome pictures. "Indubitably, some quickie producers tryling to make a fast buck," says ITO, "will attempt to flood the state with burlesque pictures, peep

burlesque pictures, peep shows, sex films and what-not. Screen every picture of this type before you buy it."

#### Rival 'Hansel & Gretel' Hits Television Market Opposite RKO Puppets

Appearance on the television market of a color, live-action "Hansel & Gretel" for Christmas sale at a time when RKO's puppet version of the fairy tale is just beginning to move into the neighborhood film houses has disturbed the motion picture company to the point of exploring possible legal action. Otto Austin, president of Austin Productions of Linia, O., which produced the televersion in the midwest two years ago, last week charged that RKO had brought "pressure" on Major Television Productions, which is distributing the film, but so far as could be determined, no pressure has actually been exerted. RKC, however, is admittedly not happy about the situation. houses has disturbed the motion

Austin's version, which employs midwestern actors from stock and little theatres and has an original musical score, has been playing in schools, museums and at private showings since. Story is public domain, and the differences in music and processes apparently leaves RKO without legal recourse in the conflict.

#### Kirk Douglas Marathons For TB Christmas Seals

#### FCC Isn't Hurried By Zenith's Tail Pepper, Rembusch Tells Exhibs

Don't look for a snap judgment y the Federal Communications Don't look for a snap judgment by the Federal Communications Commission concerning Zenith's pitch for authority to engage in toil television, advises Trueman T. Rembusch, co-chairman of the film industry's Joint Committee on Toil TV. "I am informed by counsel," stated Rembusch, "Zenith's action is not unusual in FCC contests. However, such moves are seldom if eyer successful, particularly where complex questions as to legality and good engineering practice are involved as is the case in toil tv."

Joint Committee is looking to

Joint Committee is looking to balk any coinbox video attempts on the grounds that this commercial adaptation of free home tv raises an assortment of Constitutional questions and would tend to de-stroy the theatre business.

Rembusch, in a statement issued from his Franklin, Ind., head-quarters, said there are so many matters of a legalistic and practical nature to be considered in toil tv that the FCC "will not be stampeded into a snap judgment by Zenith or any other minority group seeking selfish advantages."

group seeking selfish advantages."

He also made the point that even when a decision is handed down by the FCC an appeal to the Federal Courts is open to those who disagree with the ruling. "In such instance," he notes. "it would be many years before the issue could be decided one way or another."

### Target of Toll-TV **Dream: February** Round of Briefs

are now hoping that the Federal Communications Commission will call a "paper" hearing, involving the submission of briefs, in determining the pros and cons of authorizing commercial toll-tv,

There are said to be indications that the Commission may speed up its sked and hold such hearings next February.

next February.

In bringing up to date its prior application for Phonevislon before the FCC, Zenith last week asked for immediate authorization of the system without the necessity of a hearing. Argument here is that the Commission is within its rights to okay fee-tv as a commercial service without extensive hearings.

For TB Christmas Seals
On the basis of the schedule that had been set for him, Kirk Douglas probably was the most heard performer on radio in N. Y. yesterday (Tues.). He did a "marathon," appearing on at least six programs to promote the sale of Christmas seals for the N. Y. Tuberculosis and Health Assn.

The shows were lined up this man; Dave Garraway, WRCA (tape) 11:30 a.m.; Frank Farrell, WABC, 12:30 p.m.; Jim Coy, WRCA, 2 p.m.; Ruby Mercer, WOR, 3 p.m., and Bill Silbert, WMGM, 4 p.m.

# Clergy Figure in Schaefer's Religioso

'Day of Triumph' Premieres in Tyler, Texas, Home Burg of Its Backers

#### 'The Student Princess'

Hollywood, Dec. 7.
"The Student Prince" will "The Student Prince" will soon have a co-ed to keep him company, according to Fred W. Kane and Edgar M. Burlin, who have announced the formation of a new indie company to produce a musical feature titled, "The Student Princess."

Picture is slated for a January start although no director or castings have been named to date.

#### Theatre (and Navy) Vet Larry Cowen Missing; Wife Swears Warrant

A forgery warrant for the arrest of Larry Cowen, former manager of Proctor's Theatre here and before World War II, manager of the Grand in Albany for Fabian, was issued last week by Police Court Judge Thomas J. O'Connor, on complaint of his wife.

She alleged that Cowen had forged her co-signature as comaker on a promissory note last March, and had since defaulted on payment.

March, and had since defaulted on payment.

Note, held by the Stratford Cred-it Corp., of Stratford, Conn., was for \$413.53. Mrs. Cowen said that she did not know about the note

she did not know about the note until the credit company recently approached her for payment. In filing the complaint, Mrs. Cowen reported that her husband had been missing since Sept. 4, when he left home in suburban Melrose, for New York. Cowen, who served as a Naval intelligence officer in Albany and New York during World War II, with the rank of lieutenant commander, and who retired on pension in 1952 after 20 years of Naval Reserve service, told Mrs. Cowen that he was going to confer with S. H. Fablan. Fablan, head of Fablan Theatres, sald Cowen never arrived.

en never arrived.
Shortly thereafter, the Fabian organization replaced him at its Troy house with Richard C. Murphy, transferred from the Plaza, Scherected nectady. Announcement was made that Cowen had been given "an indefinite leave of absence, due to illness." He had not been in good health for several years.

The only clue to the whereabouts

The only clue to the whereabouts of Cowen, well known in New York motion picture industry and naval circles, police officials stated, has been checks cashed by him, on a local bank, in Vergennes, Vt.; Rutland, Vt.; New York City, and Torrenton. Conn. The last one was dated Nov. 15. Troy detectives also reported a clue from Northampion, Mass.

Pioneer Credit Corp. of Troy is

Pioneer Credit Corp. of Troy is attempting to locate Cowen's car for repossession. He took it with

#### BAZAARS AND RAFFLES

If 5% of Town Petition, Issue Must Be Voted

Hartford, Dec. 7.
Connecticut State Legislature's 1955 session will hear a proposal to legalize bazaars and raffles. Two Plainfield Democrats, Reps. Mopsik and Demuth, have already filed their measure with the Secretary of State's office.

The bill calls for local option on bazaars and raffles, and stipulates that if five % of the voters of a town sign a petition for legalizing bazaars and raffles in their towns, then the legislative body of that town must vote on such a proposal within 14 days.

Gov. John Lodge vetoed a similar measure in the 1951 legislative session. Hartford, Dec. 7.

#### 20th's Stevens, Johnson

Ralph Bedell, South Pacific Commission Dought's W. Bryant, American Library Association

Property American Book Publishers Cations Joseph Mark. Doubleday & Co. Dr. Mark A. May, Yale University Porter Mceever, Ford Foundation Dr. Saul K. Padover. Dean, School of Sol Stein, American Committee for Cultural Freedom

Warren Sullyan. American Textbook Publishers Institute Hollywood, Dec. 7.
Darryl Zanuck has signed George
Stevens to produce and direct two
features on non-exclusive basis.
Zanuck has also inked Nunnally
Johnson to a new seven-year pact
as writer-producer-director, beginning with "How to Be Very,
Very Popular."
Latter is Marilyn Monroe starrer, which starts in January.

"Day of Triumph," religioso pic being distributed by George J. Schaefer, was backed by a group of Texans outside the picture business, according to Schaefer. He adds that the negative costs and print charges will total over \$1,000,000. James K. Friedrich, of Century Films., produced the feature for the investors.
"Triumph" is heing neddled by

ture for the investors.

"Triumph" is being peddled by Schaefer on the basis of a 70-30 split—the 30 to the exhibitor. Latter also is given guarantee of 10% of the gross as profit. Exec is figuring on a "special treatment" playoff, that is, with each opening preceded by a local exploitation camgaign including the recruitment of clergy. Advanced admission prices will prevail. In large measure sale of the film will be patterned after the licensing of "Martin Luther," but whether states rights deals will be set up for mass circulation hasn't yet been decided.

"Triumph," which focuses on

"Triumph," which focuses on the crucifixion and resurrection of Christ, was the last film directed by Irving Pichel. He completed the job just prior to his death in Hollywood last July 13.

Film premieres Dec. 17 at the Tyler Theatre, Tyler, Tex., which is the home of the backers. Schaefer has an agreement set with Interstate Theatres for a number of openings throughout Texas. First key city roadshow run is set for the Kirby Theatre, Houston, Dec. 24.

#### Frank McCarthy

Continued from page 3 :

formalize in a final contract finan-

cial terms satisfactory to me.

"You may use this letter on a confidential basis in connection with the planning, preparation and financing of the film."

financing of the film."

Hemingway describes the film as one focusing on an African safari. He would be seen in the plc, would write the narrative and read it for use on the sound track.

The author added: "This agreement and the contract that may replace it is with you personally and with your associate and/or partner Frank McCarthy." Hemingway stated further that he would receive a flat sum in advance of production and profits would be shared "on the basis of 50% for me and 50% to be divided between you and your associate Frank McCarthy's approducers."

McCarthy's announcement of the

McCarthy's announcement of the film project was followed by Rice's denial of a deal. Lowe, a former editor of Look, as part of the Rice denial, was quoted as saying he held no option on a Hemingway pic.

McCarthy now takes the position that the Rice statement makes it look as though he were trying to perpetrate a hoax upon the public and his 20th employers, Darryl F. Zanuck and Spyros P. Skouras. He says: "Upon written assurances from both Hemingway and Lowe I presented the project to my company for a financing and release deal. Not only have I not perverted the truth in any instance or detail but neither am I stupid enough to have cooked up such a hoax as Rice and Lowe have ascribed to me." McCarthy now takes the position

#### New York Theatres

RADIO CITY MUSIC HALL . Rockefeller Center

"DEEP IN MY HEART"
In Glorious COLOR starting
JOSE MERIE HELDH
FERRER - OBERON - TRAUBEL
An M-G-M Picher
and The Music Hall's Greet Christmas Stage Show



#### No Film Men at Overseas Info Conclave

#### Professors, Editors, Public Relations and Booksellers Invited to Centre for International Studies

"Problems of achieving an adequate overseas U. S. Information program" is the subject of a one-day conference being held Dec. 17 at the Center for International Studies at the Mass. Institute of Technology in Cambridge. Purpose is to help the U. S. Information Agency, which has been under criticism as to the effectiveness of its "propaganda" and which has not gotten the kind of appropriations it wants from Congress.

Although much of the criticism

tions it wants from Congress,
Although much of the criticism
of the Agency has been focused
upon its motion picture production
and policies, not a single film personage has been invited to the conference in Cambridge, Full list of
participants is as follows:

U. S. Information Agency Theodore C. Streibert Abbott Washburn Burnett Anderson Massachusetts Institute Dr. Ithiel de Soia Pool Raymond Bauer Haroid Isaacs Watt Rostow

Jeroine Wiesner, Prof. of Electrical Engineering arvard

Engineering
Harvard
Jerome S. Bruner, Prof. of Psychology
Carl J. Friedrich, Prof. of Government
Carl J. Friedrich, Prof. of Government
Committee for An Adequate Overseas
U. S. Information Program
Edward L. Bernays, Chairman
Jack Cominsky, Saturday Review
Harvard L. Bernays, Chairman
Jack Cominsky, Saturday Review
C. B. Larrabee, Printers Intellectual Cominsky, Saturday
Louis M. Lyons, Curator, Nieman Foundation for Journalism
Jann Wade Rindlaub, Vice President,
B. Whitman, Director of Public Relations, United Fruit
Others
Raiph Bedell, South Pacific Commission
Douglrs W. Bryant, American Library
Association about, Christian Science



There they are...row upon row of patrons with their eyes glued to the screen...ready to give their 100% attention to whatever pitch you want to make.

It's your "captive audience"...
an opportunity you can't afford to
overlook...an advantage offered
by no other advertising medium.

So sell everything you've got...
your shows...contests...special events
and merchant tie-ins...in advance...
from your screen...with trailers that get
the most out of your "captive audience"
...trailers from National Screen!

NATIONAL SCIENT SERVICE

### **0&0's Riding Along on Web 'Gifts'**; 'Better You Sell 'Em-We Can't' As WCBS (F'rinstance) Goes 'Service'

CBS Radio's dropping of a house package and Carter Products' cancellation of a show on the web are figured to bear some future relationship to a "creeping paralysis" trend that ultimately will find numerous network slots being recaptured by local stations, with accent on the owned-and-operated.

Why selves the Peter Lind

accent on the owned-and-operated.
Web shelves the Peter Lind
Hayes-Mary Healy Salurday show
after this week (11), although current thinking looks toward program's return in late February as
a Saturday night airer. The HayesHealy stanza is in the 1:35 to 2 p.m.
berth, with a rebroadcast on
WCBS, N. Y., at 9:30 during the
football season. Hayes himself
continues as a CBS paetee under
which he's committed to fill in for
Arthur Godfrey on the latter's
morning show when occasion demands.

Carter has axed "City Hospital," but the web will sustain the 1 to 1:25 show. Interesting point is that 1725 show. Interesting point is that the sponsor had a six-month control of "Hospital" after cancellation, but waived its rights. CBS then made a deal with Julian Funt to supply the scripts, with John Dietz producing and directing.

Of immediate importance on the web-to-local front is a realignment of the WCBS schedule. This, with and without inheritance of network of the WCBS schedule. This, with and without inheritance of network time, is based on the oft-expounded theory that local stations, of whatever stature, must put most of their eggs in the "service programs" basket if they hope to live beside and survive the "television era." Thus music, news and weather become the strategic threesome in aural operations, with recapturing of "offish" slots that the web cannot peddle except at the risk of giving away its transmitter—and even then there's no certainty.

Leonard-Haymes Reshuffle revolves around Bill Leonard and Bob Haymes. Leonard's "This Is New York" takes a new time period of 11:30 to midnight Monday through Saturday, kicking off next week (13). Singer Haymes' morning variety show, currently 45 minutes, expands to 75, and hence sneaks into a 9:30 anchor in his six-a-weeker. Since Haymes continues with his "Melody in the Night" cross-the-board half-hour to 11 o'clock, his own contribution to the local pot will be 10 hours a

Night" cross-the-board half-hour-to 11 o'clock, his own contribution to the local pot will be 10 hours a week. Leonard currently holds the 99-30 a.m. berth (and kept that going for nine years), with the night slotting giving him opportunity to report on N. Y. happenings, theatre openings, etc.. the same evening. Haymes will pick up Leonard's evaluations on the following morning, for a two-way "package." (Couple of late-night changes at

(Couple of late-night changes at WRCA, too. Tex & Jinx McCrary, ex-11:30 to midnight, extended 30 minutes to 12:30, originating from Waldorf's Peacock Alley. Getting started correspondingly later is Fleetwood's "Music Through the Night," with Riggio Tobacco latching on for Regent Cigs.) Outside of co-ops and participations, there's very little sold by any of the four networks on a program basis after 10 p.m. If things keep up as they have, the web anchor may be 9 o'clock generally before the next season blossoms.

#### SURPRISE FETE MARKS **MORENCY'S 25TH ANNI**

MUKENCY'S 251H ANNI

Hartford, Dec. 7.

A lot of nostalgia drifted over the head table at Paul W. Morency's surprise 25th anniversary dinner party at the Hartford Club last Thursday night (2).

Vice-president and general manager of WTIC, NBC's 50.000-watt Hartford affiliate, wasn't aware of any anniversary arrangements until he was led into the main lobby of the downtown club. Posted prominently was a Hartford Times window bulletin, dated Dec. 2. 1929, announcing appointment of Morency to the top spot at the Travelers Insurance Co.'s. radio station. Some 150 guests were on hand.

#### Real Hot Kidkinnie

California's moppet set has been taken into the reckoning by NBC-TV in fig. slotting starting this Saturday (1) of Kraft's "Space Cadet" at 11:30 a. m., as part of the web's two-hour skein of kid shows (Happy Felton, Paul Winchell and "Funny Boners" are the others.)

"Space" will be raced to the Coast via hot kine for five outlets.

#### Berle Side Claims 'Act Of God' Gilbert Backed Out on Return Issue

The Milton Berle-Ruth Gilbert hassle almost came to a quiet end last week when lawyers for both hassie almost came to a quiet end last week when lawyers for both sides were to decide on the comediment's return to work for the remainder of the '54-'55 season as soon as she felt physically able after having her child. However, the issue flared up again at a previously agreed-upon American Arbitration Assn. session on Friday (3), with neither side now being any closer to an agreement than when the "Act of God" poser first cropped up weeks ago.

At the pre-AAA session between Berle's and Miss Gilbert's lawyers, it was decided, Berle's camp maintains, that an agreement was reached and that all that remained was to put signatures to paper.

reached and that all that remained was to put signatures to paper. Miss Gilbert's reps say, however, that they hadn't actually committed themselves, particularly since their client wasn't in on the close of the meet at which it was decided that she'd settle for returning to the NBC-TV show, "when ready."

Irving Gray Berle's manager.

NBC-TV show, "when ready."

Irving Gray, Berle's manager, declared that after the "agreement was reached" both sides decided to go through the "formality" of appearing before the previously scheduled meeting of the arbitration group, and the actual signing would take place there. It was agreed to, Gray said, because "Miss Gilbert felt it would add weight to the agreement. to the agreement.

to the agreement.

Gray charged that Miss Gilbert 'backed out' before the arbitrators, catching the Berle lawyers by surprise and forcing them to ask for a postponement in negotiations. Her reps said that she didn't feel that simply being allowed to return to the show for the rest of the season was enough; that she wants now—and this is the item holding up the settlement—to be paid for the time she is incapacitated.

#### 40 Clauses in 'Today' Pact NBC-TV has latched on to 40

Santa Clauses to appear on its 'Today'' show today (Wed.).

The men in red rep Volunteers

#### Names for Madonna

Four quarter-hour Xmas disks featuring Lloyd Nolan, Elaine Stritch, Eddie Foy Jr., James Meehan and Sammy Kaye were produced by the Madonna Guild Radio Rosary and etched by Master piece Recording for current distri-

Stanzas deal with the "meaning of Xmas" and were overseered by Leona Milen of Madonna Guild.

### Radio Scripters Rap U. of Mich.'s 'Contest' Angle

Detroit, Dec. 7.
Radio writers in this area are doing a burn over a new method of accepting scripts set into operation recently by WUOM, the U. of Michigan's educational station. Price for the scripts is acceptable, but what's griping the writers is the rigid method of submission, which amounts to an actual competition rather than the ordinary routine of assignment and conferences on improvement.

Situation came about through a

routine of assignment and conferences on improvement.

Situation came about through a new series titled "Heroes 'Round the World." The way the 'contest." as one writer puts it, operates is that the WUOM office will inform scripters of a specific hero, the setting and the statement of heroic qualities to be emphasized in the script. Material is to be submitted without any identification of the writer on the actual script itself—they will identify themselves on a separate sheet of paper which will be keyed to the script number. Unidentified scripts will then be submitted to an 'editorial review board,' which will select one work from all the entries. Criteria will be 'contest and accuracy,'' "conformity to general requirements," "dramatic impact of the story" and "technical perfection."

Professional writers who have

Professional writers who have done work for the station before were "shocked" that such a routine were "shocked" that such a routine should come from an educational station, where the absence of restrictions on the writer should be recognized as vital. Furthermore, from the viewpoint of professional methods, they didn't like the idea of competing among themselves. As a snapper, they pointed out that they'd be working on "spec" instead of assignment, and while the flat rate of \$200 for the half-hour script was okay, only one of the many pros would be paid for each subject submitted.

#### Scots Prep Comm'l TV

Glasgow, Nov. 30.
Scotland's first commercial to station may be run by a group consisting of a Conservative party newspaper proprietor and business-men with Labor sympathies.

Roy Thomson

Roy Thomson, Canadian owner of The Scotsman, Edinburgh, and of tv stations in Canada, has applied for a commercial tv license. He declined to name the Labor Party supporters with whom he has been discussing his plans.

#### Move Over Bulova—It's 'Tumstime'

A \$200,000-per-annum deal brings the Lewis-Howe Co. into the "time by tv" picture, but first as a longterm "test" in the country's foremost market. For starting next Monday (13), the St. Louis family-held outfit will pitch its "Tumstime" 10-second identifications on a 26-a-week basis over WCBS-TV, N.Y., in a "creative programming" exposure bearing unusual facets. The all-over-the-clock schedule stemmed from a three-way foundation embracing the St. Loo office of Ruthrauff & Ryan, the Chi office of CBS Spot Sales, and the CBS flagship in N.Y.

Aside from the anticipated results (the way the station figures it, Tums will latch on to \$9,000,000 impressions per week, based on the program adjacencies), the \$4,000-a-week pact represents a foray by the R&R agency into tv outlays earmarked by Lewis-Howe for Tums. R&R reps the client in radio, with Dancer-Fitz-gerald-Sample the tv parallel (via the Imogene Coca Show on NBC-TV). Should Tums go for eight or 10 other key markets during or after the Gotham "wet run," the spot billings could well go over the \$1,000,000 market, to give "Tumstime" a near-network aura.

Lite the first we of spot announcements by the "for work aura.

aura.

It's the first use of spot announcements by the "for your-tummy" product (as distinct from participations, syndicated telepix, etc.). There'll be a change of copy to fit the spottings, and the buy itself is unique in that it finds a non-timepiece sponsor going heavy on time service plugs, with one of the tablets, incidentally, so designed as to give the appearance of a clock as it races to the viewer.

#### WTRI Protests Thomas' WROW Buy; Claims CBS 'Tiein' Was Withheld

#### Teenage Texas Jock

Baytown, Tex., Dec. 7.
Jimmie Lee Durgen, 17-year-old highschool student in Houston, has made his bow here in a disk jockey show each Saturday afternoon starting at 5 p. m. It's an all-request show on KCRT.
Durgen also is featured on KCRT with his band, known as the Drifters. He was with the "Grand Ole Opry" unit on its recent tour through East Texas.

#### CBS Makes U. S. Fightin' Picture Complete With \$-Tagged 'Air Conquest'

\$-Tagged 'Air Conquest'
CBS-TV has the "for sale" sign on a documentary that looks like the U. S. Air Force's answer to NBC's "Victory At Sea." The film skein, comprising 26 half-hours, is slated to take off next September on a Sunday afternoon.
Labeled "Conquest of the Air," show bears official sanction of Air Secretary Harold E. Talbott. Stanzas will be chosen from about 150,000,000 feet of celluloid from USAF achives and elsewhere and will be produced by CBS public affairs helmed by Sig Mickelson.
Going beyond coverage of air warfare alone, some 50,000,000 feet of the film stockpile will come from Government agencies (including the Library of Congress), private producers, alrline firms and aircraft makers as well as from other nations. Even the Navy and the Army will be tapped for material.

CBS is to send scribblers to dig

terial.

CBS is to send scribblers to dig out preliminary reports on USAF both in the U. S. and abroad.

This CBS program move takes USAF out of its "up in the air" video status and rounds out the military picture, there already being, in addition to "Victory At Sea," the Army's Big Picture" and plans by General Teleradio for a documentary re the Marines.

Albany, Dec. 7.
WTRI-TV filed a protest Friday
(3) with the Federal Confmunications Commission against the
transfer of majority control of the
Hudson Valley Broadcasting Co.
(operating WROW and WROWTV) from a group of local stockholders to a unit headed by Lowell
Thomas and his business manager,
Frank M. Smith. It did so on the
ground that "Thomas has received
a commitment from the Columbia
Broadcasting System to affiliate
WROW-TV with CBS before the
purchase of the station was made."
WTRI, in which Stanley Warner

WROW-TV with CBS before the purchase of the station was made."
WTRI, in which Stanley Warner Theatre Corp. holds a 50% interest, alleged that as a result of the transfer application, WROW-TV "would be controlled by an important and valued member of the CBS organization; the transferees failed to reveal this fact, together with certain secret understandings with CBS concerning network affiliation for WROW-TV.
Furthermore, the petition charged, "The Commission's action granting the application will result in the elimination of competition for the network affiliation to the same degree as if CBS were itself the licensee and a loss to WTRI of such CBS programs which by diligent efforts it has been able to secure."
The FCC was asked to "immediately" stay the effectiveness of its recent action approving the transfer and to designate the transfer application for hearing. WTRI stated that the majority control of WROW and WROW-TV exercised by Thomas et al. is 52%.
WTRI has a contract with CBS for limited alternative telecasting—WRGB, Schenectady, VHF outlet, is the main area choice—running to Feb. 1. WROW-TV and WROW are ABC affiliates. That UHF station has been on the air since October, 1953; WTRI, since last February.
Troy Broadcasting Co., which owns the other half interest in

since October, 1953; WTRI, since last February.

Troy Broadcasting Co., which owns the other half interest in WTRI, operates WTRY, CBS radio affiliate. There have been unconfirmed reports that WROW might eventually land the Columbia association.

#### ZENITH PUSHING FCC FOR TOLL-TY DECISH

#### Edgar Bergen's Format For a Diplomat'

Edgar Bergen has come face to face with the international protocol fraternity after a series of frustrations on the home front. It could be that his disappointments stemmed from a matter of poor timing that he could not anticipate and over which he had no control as a "mere" performer.

It's a story with a Washington (that's D. C.) background. When Bergen launched his hourlong Kraft-sponsored series on CBS Ra-Hartford affiliate, wasn't aware of any anniversary arrangements until he was led into the main lobby of the downtown club. Posted prominently was a Hartford Times window bulletin, dated Dec. 2. 1929, announcing appointment of Moreñcy to the top spot at the Travelers Insurance Co.'s. radio station. Some 150 guests were on hand.

Recorded messages from industry friends everywhere were played over the p.a. system,

"play like a human being" via Bergen & Co. But Bergen's seasonal kickoff

But Bergen's seasonal kickoff was during a period when both houses of Congress were wrestling with a multitude of global and domestic hot potatoes, including the elections and the internecine "l'affaire Joe McCarthy," so the politicos and appointees based in D. C. did not exactly beat a path to Bergen's "comedian-turned-decjay-commentator" door. Maybe they lost their sense of humor, or had visions of being turned into dummies.

#### Procedure Reversed

Whatever the reason, Bergen forthwith altered the pattern by the simple expedient of reversing the procedure: if the bigwigs wouldn't come to him, he'd go to them—and why not include performers? He shifted one stanza to the Coast, where Dick Powell, Jack Benny and Amos 'n' Andy guested on his 9 to 10 p.m. Sunday airer. Last week he originated the show

in New York, inviting and getting acceptances from Governor-elect Averell Harriman, Chief Magistrate John Murtagh, Eartha Kitt (latter preeming in the "Mrs. Patterson" legiter) and Columbia waxworks exec Mitch Miller. Upcoming (19) is an emanation from Williamsburg, Va., the colonial convertee.

Thus the "new" Bergen show with its Kraft auspices is able to grab exploitation along the route not possible with a stationary format. And as a result, the quondam ventriloquist is taking still another step via pickups from the various embassies in Washington. The first of these—a preem of its kind—was an origination from the Spanish Embassy, with Ambassador Count de Motricc as featured guest, Last Sunday (5), Bergen was at the Swedish Embassy with headman Eric Boheman the guestar and next Sunday (2) his live airer will come from the Japanese "residence."

In other words, Bergen has gone from parttime disk jockey to nearly fulltime protocol pusher.

# LOTSA SLOTS FOR BON MOTS

#### **CBS-TV** Laughs Last

Stockton Helffrich who is NBC-IV Ump in Charge of Censorial Matters details how he

Calls 'Em as He

Sees 'Em

one of the many byline pieces

in the upcoming 49th Anniversary Number

VARIETY

**OUT SOON** 

Heller: Fates as Veepee

Franklin Heller has joined Good-son-Todman Productions as an exec producer. Heller will function primarily in an administrative capacity, serving as supervisor on "What's Going On." "Beat the Clock" and "The Name's The Same."

Same."
Gil Fates will continue as exec

Gil Fates will continue as exec director of programs, and effective Jan. 1, will become a veepee for Goodson-Todman of "What's My Line" Inc. and "Two for the Money" Inc.

Godson-Todman Signs

Hollywood, Dec. 7.

Laughs to order, from a tiny titter to a crescendo of howls. It's that easy for CBS-TV comedy shows that use the "laugh machine" invented by Charlie Douglas, of net's engineering staff at Television City here. Newest advance in canned laughter has been utilized by many comedy programs, live and film, but identities are a guarded secret. Engineer on show using machine has choice of six control levers to either ride gain or taper off hysterics, depending on inherent laugh potential of spoken line or propagar. By pressing all six levers at once, raising the volume, laughs can drown out every sound in the building. Maybe even bring whitecoated attendants with butterfly nets.

Recorded sound fed into amplifier has been used to supplement laughter of live audience if reception isn't raucous enough. Saving is affected on filmed shows, obviating necessity of showing picture to live audience just for recorded laughtrack. Producer of show and engineer generally get an idea of where big laughs belong at pre-show runthrough, but sync requires skilled timing lest yocks get out of hand and spill over to next laughter or titter.

Douglas holds patent to laugh machine and now has two out on lease. He owns all rights outside its use at Television City and is now negotiating for manufacture and general marketing. Machine will cost around \$1,000.

#### Peak Price for Pitt Outlet A 'Bargain' To W'house in DuM's 'Need for Cash'

There's far more to that \$9,750,100 that DuMont got from Westinghouse for WDTV, Pittsburgh,
than meets the eve DuMont appears
to have unloaded for a lot less than
the VHFer was worth, reportedly
to offset financial difficulties facing DuMont Labs.
While the WDTV selling price is
the highest ever paid for any station, it is considered almost in reverse ratio to normal selling procedures; most station transactions
are for two to three times the an-

#### **DuMont Surveys Itself**

DuMont Surveys Itself
Latest In the DuMont "to be
or not to be" tele network picture is that the Price-Waterhouse, N.Y. accountancy firm
has been brought in to survey
the web's status. Meantime,
the word is out that by virtue
of the WDTV, Pittsburgh, sale
DuMont already has written itself off as a network. Contention is that bankrollers only
got into the DuMont lineup because of the cushy Pittsburgh
ma.ket.

The Price - Waterhouse as-

The Price - Waterhouse assignment was stimulated in part by Paramount Pictures towning the entire line of B stock in the DuMont Lab setup: which is out to find out whether it pays to hold on.

nual billings. And this year, under DuMont, WDTV will gross about \$6.700,000 with a profit not too far from \$4,000,000 expected by the year-end accounting. Fully aware of these conditions, DuMont began the Westinghouse negotiations six weeks ago and was then asking the more equitable figure of \$14,000,000. But, since it seemed beset with more Immediate financial problems, the web finaliy settled for over \$4,000,000 less in order to get ready cash.

DuMont Labs ran up net profit (Continued on page 37)

(Continued on page 37)

#### DuM's 3 Sponsors For Pro Griddery

DuMont has inked three bankrollers on coverage of the National
Football League championships to
be played either at the end of December or on Jan. 2. Buick has
bought the second half of the game,
with first half going to Atlantic
Refining in 31 northeastern markets and to Miller Brewing (a
sponsor since '51) in the rest of
the country. Incidentally, this
may be DuMont's last pro grid
game, since lack of sponsor success this year has helped veto another season of the same.

Buick, via Kudner, ordered a

Buick, via Kudner, ordered a 152-station lineup, with 111 having been cleared at last report. Mathisson inked for the brewery and N. W. Ayer for Atlantic.

By LEONARD TRAUBE

Video '54 may well go down in history as the year in which comics and comedy-gaited shows couldn't make the grade or stand the gaff, with George Gobel the outstanding exception to the rule as of this Yule. The CBS camp is overwhelmingly in the forefront of properties whose props have been and continue to be shot from under them, and within the last couple of weeks, with "on notice" option time due, the serious state of the laughland situation has come to a head.

In all the travall, it cannot be said that the gallant Columbians are not gentlemen, since they discreetly arranged it so that the "everyone loves" Celeste Holm would be permitted the unique position as a performer of cancelling out on her show. "Honestly Celeste." The 9:30 Sunday nighter preemed a couple of months ago under less than formidable circumstances, was loudly pounced upon by the scribes and has hardly got past the barrier since. Under this arrangement it left the sponsor, Bristol-Myers, stranded on the bases, although B-M went along with the "cancellation in reverse" for the benefit of the public relations values.

Interim Fill

With the "Celeste" stanza vacat-

#### Interim Fill

Interim Fill

With the "Celeste" stanza vacated as of Sunday (5), CBS hurriedly went to work on an interim fill to play out the cycle. It grabbed off four of the "Authors Playhouse" vidpix series, shot on the Coast by Gross-Krasne for United Television Programs but now under the Music Corp. of America banner in latter's UTP buyout. First of the skein will showcase Ethel Waters.

Another CBS "comedy" invalid was put officially out to graze in the costiy "Life With Father," midstream of its second season, its first in the 10 p.m. Tuesday spot it had inherited from "Danger," which drew the 9:30 berthing. Now "Danger" gets reinstated to 10 o'clock and Red Skelton finally is caused to scram his opposite-Berle-Hope-Raye exposure at 8-8:30 to take the position vacated by "Danger."

That resolved, CBS will pit the new Phil Silvers telepix series, "You'll Never Get Rich," against the Tuesday-at-3 triumvirate—Ironic in a personal sort of way since Silvers and Berle are pals in private life (but chances are they'll still exchange pleasantries (Continued on page 30)

(Continued on page 30)

# BBD&O to Webs: 'If Radio's Bigger'n All of Us, Let Have the Cold Facts'; Agency's Tailor-Made 'Assignments'

Sam Levenson has some interesting closeups on Family Portraits

a bright byline piece in the

49th Anniversary Number

VARIETY **OUT SOON** 

#### **ABC** Won't Give Up on 'Breakfast' **Video Version**

In the wake of Philco's decision to puil out, ABC is mulling new sion of simulcast Club." Despit sales approaches for the tv ver-sion of simulcast "Breakfast Despite the fact that the Phiico bowout, as of Dec. 24, leaves but two quarter-hours sponsored weekly on the hour crossboarder, web execs aren't ready to give up on the video portion, and still have hopes it will duplicate some on the lengthy success of the radio side.

side.

ABC would like to be able to anchor some blueprinted tv day-time projects to the early morning "BC" strip and is reluctant to give up on the property, although it's not paying its way. It's understood the show may be opened up for participation selling rather than sticking with the more rigid time-period offerings.

Although dropping its Monday,

Although dropping its Monday, Wednesday and Friday tv identity, Phileo is staying with the AM side. Lone tv bankroller is Quaker Oats with the Tuesday and Thursday counterpoint to the Phileo slot.

The four radio networks were put in an unprecedented position last week when BBD&O called them in to make a joint presentation on radio to the ad agency's account exees. Few authoritative industryites have questioned the future of radio generally (with network radio something else again), but BBD&O "limited" the nets to pushing a "radio only" cause by asking them to avoid raising competitive angles with each other, with national spot or local radio, or even with television.

with national spot or local radio, or even with television.

The agency, in what it considers the first move of this kind along Madison Ave, called salesmen and sales development execs from each of the four radio nets, giving each web an "assignment" in an "attempt to clear away a lot of nebus to loss thinking on what is still a vital medium so that we may be in a better position to discuss the matter with our clients should occasion arise." BBD&O told CBS to show up with a "nose count" (Politz) on listemership; NBC to discuss radio's use as a basic medium and as a supplementary medium to tv and print; Mutual to present "relevant positions" via the recent J. A. Ward survey on where people listen and what they listen to, and ABC to give a previously unpublished report on media impact showing the respective impact of visual and aural messages.

BBD&O carefully explained that

snowing the respective impact of visual and aural messages.

BBD&O carefully explained that the unusual meeting, held a week ago for its account execs, did 1 ot constitute an endorsement of radio. The agency angle, instead, was that since there's still considerable radio coin kicking about, house accounts should be supplied with the "pros & cons" data in making buying decisions. Since there's been considerable talk about other agencies coming out strongly against radio at intramural meets, some of the webs are mulling the idea of taking the joint, hourlong lecture to other camps besides BBD&O. It's understood another agency is aiming to follow up on the idea.

### **KFO Shoots For** Co-op on 'Moons'

First major holiday show to be offered on a co-op basis will be the "Kukla, Fran & Oille" version of James Thurber's "Many Moons" on ABC-TV Christmas Day. It's also likely to be the largest single co-op lineup ever offered by a web, with a total of 111 stations having received notice that it will be available for local sale.

Show was first plotted as an offering for national sponsorship, with word that if no bankroiler could be found, the project would be dopped. However, KFO's current cross-the-board show is aired on a co-op basis in 36 markets, and it was figured that some of show's regular local sponsors might want to take on the one-shot. Final factor in the decision to co-op it was Gordon Baking's decision to pick up the holiday special in its three markets, New York, Chicago and Detroit. Detroit.

Detroit.

Hour special is based on Thurber children's story about an Indian princess who wanted the moon to play with. Burr Tilistrom is doing the vidaptation. Show, which will air on a coast-to-coast basis, is slotted at 6 p.m.

'3 Steps' to Heaven

"Three Steps to Heaven," NBC morning telesoaper, is being dropped.

dropped.

Web is figuring on replacing the 10:45 crossboarder with Shellah Graham's gossipcast out of Hollywood, as a better lead-in to the "Home" show.

#### **OUT SOON!**

49th Anniversary Number



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## NCAA's 'Olive Branch' on Grid Policy; Fear of Big 10, Coast Schism Factor

Chicago, Dec. 7. The tv committee of the National Collegiate Athletic Assn. has left the door slightly ajar for some changes in its football policy next year. While framing a recommendation for next January's national NCAA convention calling for the continuation of national control of gridcasts, the tele group at its meeting here last week let it be known that next year's plan won't necessarily be limited to the single "game of the week" program that has prevailed the past three seasons.

The open-end nature of the committee's resolution, with only, the principle of national jurisdiction spelled out, reflects the conflicting crosscurrents within the NCAA over the proper handling of the two problem." If the Big 10 and Pacific Coast conferences carry their avowed regional control ambitions into the national conclave in New York, the collegiate "trade association" would have a real fight on its hands. Just after the committee meet here, Arch Ward, powerful sports editor of the Chicago Tribune and long a bitter foe of the NCAA tv controls, suggested, in effect, a rump organization be set up.

Real Villain

#### Real Villain

Other sports observers, however, argue that since the midwest and far west conferences are such kingpin leagues within the NCAA family, there's little likelihood the parent organization would risk a Big 10 or Coast bolt over the tv issue. This school of 'fhought sees Notre Dame as the real villain of the piece as far as the NCAA is concerned.

While the Big 10 and the Coast

concerned.

While the Big 10 and the Coast league have "leaked" some endorsements of the principle of regional control, it's been Notre Dame, from its highest brass on down, that has been blasting the NCAA program on every available platform. If video rights were thrown up for grabs, it's considered axiomatic that Notre Dame, with its national schedules and cross-country fandom, would be the No. 1 school as far as an individual ty package is concerned. In short, (Continued on page 34)

(Continued on page 34)

#### **Dorseys Climb** Way Up on Poll

What seemed like an innocuous What seemed like an interaction almost postscript mention in a survey of program likes and dislikes, has boosted Jimmy and Tommy Dorsey to the point where several sponsors along with telepix syndicators are interested in the veteran cators are interested in the veteran batonists. A sampling by Advertest of 1,000 New Yorkers, published last week, showed among other values that the freres rated No. 3 among program "most desired" that are now off the screens. Interesting in the choice is that the Dorsey Bros. "Stage Show" was a CBS-TV summer replacement for Jackie Gleason, under the latter's own packaging. own packaging.

own packaging.

Thus it turns out that a brief return by the Dorseys wiil actually function as a "repeat audition" of the show. The musicians-conductors will relieve Gleason again, this time when the Saturday comedian takes a two-week vacation, Jan. 1 and 8. The New Year's show will guestar singer Johnnie Rav.

#### **'LUCY' RERUNS TO TAKE** WINDUP OF 'OMNI' SLOT

Reruns of "I Love Lucy" will be a late-season Sunday starter on CBS-TV. Lucille Ball-Desi Arnaz telepix situationer was originally earmarked for 4:30 to 5, with a late January kickoff. Date has been set back to April 17 and the slot also pushed back, to 6 o'clock. This would be the last haif-hour of "Omnibus," whose sixmonth contract would then be expired.

Should "Omnibus" return the following season via renewal from the Ford Foundation, "Lucy" time would be shifted.

would be shifted.

Jo Ranson has compiled another 1954 Anthology of

TV and Radio Fluffs of 1954

a humorous byline piece in the 49th Anniversary Number

VARIETY

#### **NBC Nixes Texas Replay** Of 5-Year-Old Gridcast Despite Bill Stern Okay

Dallas, Dec. 7.

Gordon McLendon, prez and general manager of KLIF, cancelled a skedded Saturday (4) rebroadcast of the last half of the Notre Dame-Southern Methodist U. football game, played in the Cotton Bowl here Dec. 3, 1949, because of National Broadcasting Co.'s protest. Five-year-old thriller, which saw Notre Dame come from behind to edge SMU, 27-20, was originally play-by-played via NBC by Bill Stern when he was that web's sports director.

KLIF had heavily spot-plugged the revival for a 12:30 p.m. Saturday (4) airing, preceding the ABC-TV telecast of the second local ND-SMU tangle at 2 p.m. in the Cotton Bowl. McLendon, in a 11:40 a.m. KLIF news bulletin, told listeners that for the skedded replay he had an okay from Bill Stern, now American Broadcasting Co.'s sports announcer, here for the NCAA game of the week telecast.

NCAA game of the week telecast.

Transcription was owned, he said, by a late sportsman, Conneil R. Miller, once an exec of the Dallas Texans' pro football team, and the rebroadcast was to be "a dedication and tribute" to Miller, who was killed in his sports car here last week. However, McLendon repeated, "NBC has wired us this morning, threatening legal action if KLIF goes through with our scheduled rebroadcast of an SMU football game which aroused so much interest, and we must regretfully cancel the transcribed play-by-play program.

"We never dreamed the Nation-

by-play program.

"We never dreamed the National Broadcasting Co, would protest the replay of a five-year-old game, or we would have requested that network's permission in advance for the broadcast." McLendon repeated his statements every five minutes, interrupting skedded platter shows until 1p.m.

#### WPAT Sold to Exec

The Passaic Daily News has sold aterson (N. J.) radio indie The Passaic Daily News has sold Paterson (N. J.) radio indie WPAT to a group headed by the outlet's present exec veep and general manager. D. J. Wright. "A 5.000-watter, WPAT has been operating since '41. From '49 through '50, when it folded, the Daily News operated WPAT-FM.

#### Consolidated Checks Out On DuMont 'Accused' Hour

Consolidated Cosmetles has can-celled the Thursday "They Stand Accused" 60-minuter on DuMont. The web said, however, that an-other pitch to the bankroller to "reconsider" has been made, with an answer expected by tomorrow (Thurs.).

Account is handled through Frank Duggan agency, Chi, with show concluding its first cycle. Stanza had been on the DuMont lineup a few years ago.

#### **U. of Minn. Defies** NCAA on Vidgrid; Frames Own Plan

Minneapolis, Dec. 7.
U. of Minnesota's Board of Regents, the institution's governing board, has been aroused to action board, has been aroused to action in a fight to bring about the televising of the school's football games. Public clamor against the NCAA plan of restricted tw on Saturday college football contests, and a widespread demand joined by some state legislature members, impelled the regents to speak out.

In a public statement which, in In a public statement which, in effect, contains an apology for inability to televise the games, the regents announced that they have instructed their administrative officers to work for controlled regional tv of midwest schools' football contests, to replace the NCAA plan.

Making clear that they favor controlled regional tv, the regents at the same time pointed out that the J. of Minnesota cannot "go it alone" in defiance of the NCAA. which has the power to forbid members to play violators of its regulations. The NCAA also can declare athletes in violating schools ineligible to participate in national sports championships, the statement said. It called attention, too, to the fact that even U. of Minnesota efforts to obtain permission to televise its three home soldout games failed.

Ike Armströng, Minnesota ath-Making clear that they favor con

Ike Armströng, Minnesota athletic director, has taken much abuse from state legislators and the public because he hasn't been able to effect televising of the games. However, several moves in the state legislature to force the school to break loose from the NCAA failed.

NCAA failed.

During the past season, U. of Minnesota was fourth in the nation in football attendance with a total of 351,966 for its six home games. Three were complete sellouts of more than 65,000 payees and the average was 58,661 per contest with the entire stadium scaled at \$3.25 and no reduction on season tickets.

#### 'PERSON' DELIVERS KO TO GILLETTE FIGHTS

Trendex gave "Person to Person" a clean decision over the Gilette fights last Friday (3). From 10:30 p.m. on, when the two stanzas were competing, the CBS-TV show grabbed 29.3 while the Frankie Riff-Orlando Zulueta match on NBC, settled for 11.8.

The fight out more deeply into the first "P to P" guest, Bing Crosby, than into second, Mary Margaret McBride, because the pugs checked out at 10:52. Bouts start at 10 o'clock.

#### Better Living Through Radio

They say that a tv announcer has to believe in the product he pitches. Well, there's one such pitchman who undoubtedly believes what he's saying when he tells New York audiences that there's Better Living Through Television. Announcer is Bob Bryar, and BLTT is the firm for which he works. It's New York's largest tv telephone and mail order house which sells, through Bryar and a crew of other announcers, everything from storm windows to sewing machines.

No question but that Bryar now takes that BLTT tag literally.

No question but that Bryar now takes that BLTT tag literally, Together with ex-agency owner Harold Kaye, Bryar plunked down \$94,000 last week and purchased radio station WORC in Worcester, Mass. Deal, set via broker Howard E. Stark, was an outright purchase from George Taylor and Robert T. Engels, who will henceforth devote full time to their indie in Providence, WHIM. To prove that "living can be better through television," Bryar is removing the pitchman garb to take over WORC as prexy, with Kaye as v.p.

#### From the Production Centres

#### IN NEW YORK CITY . . .

John Porter named manager of NBC advertising and promotion with Edwin Vane tapped as manager of national sales promotion, Porter's erstwhile berth . . . WCBSingers Martha Wright and Lanny Ross to appear at Xmas party (Dec. 17) of Sales Execs Club at Waldorf . . WRCA director Draper Lewis, planed to Dalias to cover Notre Dame-Southern Methodist griddery at Cotton Bowl, then off for a three-week Florida vacation . . WCBS merchandising chief Howard Lally to install officers of Pioneer Foods Merchants group at Statler . . Julie Andrews, of legit musiclick "Boy Friend," guest of Bill Leonard's WCBS. "This Is N.Y." tomorrow (Thurs.) . . Joe Bernstein, ex-Phil Alampi staffer, now directing Sydney Smith's "Byline" on WRCA, with ex-stager John Fengler joining production gang of tv sister station . . Erstwhile Life photog-critic (etc.) Gene Cook exhibiting his stills at N.Y. Camera Club until Dec. 18 . . . Don Walsh, ex-Steve Hannagan, Boston news row and Variety, joined Phil Dean's p.r. office . . . Caroline Burke, NBC producer, principal speaker at Orange (N.J.) Women's Club Thursday (10) to discuss differences in daytime radio and tv "serialities" . . . CBS v.p. Merle S. Jones, is chairman of radio-tv division of N.Y. Visiting Nurse Service.

Allen Dulles, CIA chief, to guest on WMCA's "The Challenge" tonight

sion of N.Y. Visiting Nurse Service.

Allen Dulles, CIA chief. to guest on WMCA's "The Challenge" tonight (Wed.) . . . Bob Leder on two-week jaunt to Bermuda, first respite since joining WINS early in year . . . First concert at UN in behalf of Human Rights Day will be aired via WQXR Sunday (12). It'll be the Boston Symph with Charles Munch batoning and soprano Irmgard Seefrled soloing . . Latest "Best Radio Salesmen of the Month," via BAB, are Jack deMello, KROW, Oakland; Joe Winkler, WCAU, Philly, and Tom E. Beal, KLWN, Lawrence, Kan. . . Daitch Dalry Stores riding WAAT, Newark, with 10 one-minute spots per week . . . Mike Ellis to preem in one-a-weeker, "Along the Ski Trails" on WINS tomorrow (Thurs.) at 10:30 p.m. . . . WMGM pitching for Xmas gifts for hospitalized servicemen and vets . . . Harry Green, attorney for suspended and reinstated Fort Monmouth scientists, discussed anti-Semitism charges Sunday (5) on WLIB's "For the Record" stanza.

Bill Strosahl, v.p. and art director at William Esty agency, having

Bill Strosahl, v.p. and art director at William Esty agency, having an exhibition of his watercolors Dec. 8-20 at Grand Central Art Galleries . . . Burry Biscuit Corp. to co-participate in the Tex & Jinx afternoon crossboard, "New York Close-Up" on WRCA for 13 weeks starting Jan 6 starting Jan. 6.

afternoon crossboard, "New York Close-Up" on WRCA for 13 weeks starting Jan. 6.

Melody Miller feted the entire cast of "Helen Trent at the Hotel Trent" at the Hotel Delmonico Friday (3)... Grace Valentine, Alfred Shirley, James Meighan and Irene Hubbard added to the "Our Gal Sunday" cast... Jim Boles new to "Stella Dallas."

Milton Allison, CBS Radio spot sales eastern boss and account exec Warren Jennings to Coast for a week of powwows... Into WMGM's "American-Jewish Caravan of Stars" on Sunday (19), Harry Hershfield... Jose Ferrer into spouse Rosemary Clooney's CBSer tomorrow (Thurs.)... Elkabeth Robinson to WQXR as merchandising factotum... 88er Teddy Wilson into regular Saturday showcase via CBS... Jack Curtis and Glenn Riggs into "ABC Weekend News" for A. C. Gilbert toys... WMGM fetes Dr. Jonah B. Wise's 50 years as a clergyman with a special stanza on Friday (17)... Sherril Taylor, CBS spot sales promotion manager, back after week on Coast.

Beverly Chase, talent broker, taking a fortnight holiday in Florida ... Eleanor Frank of Dan Edelman office, handling publicity for Henry C. Brown... Steve Carlin, who becomes executive producer-in-chief Jan. 1 for Lou Cowan, Inc., broke into broadcasting originally at WMCA, where he worked for Walter Craig, then the program director. Later Carlin was script editor for the NBC Thesaurus division, before the heyday of transcriptions.

George Q. Lewis, who was talent coordinator for telethons for United Cerebral Palsy the past two years, leaves that organization Friday (10) to concentrate on radio-tv in the fund-raising field on a freelance basis . . . John LaFarge has resigned from Grey Advertising as copy group head to join Ruthrauff & Ryan in the same capacity . . Beverly N. Hoffer has just been appointed director of station relations at WPAW, Pawtucket, R. I.

#### IN CHICAGO . . .

#### IN SAN FRANCISCO . .

Bay Area educational tv station KQED began live programming Dec. 2 with a kiddie program, "Buckskin Bob"... KGO-TV screening California and Stanford home basketball games with Tidewater Associated Oil picking up the tab... KROW's lineup of disk jockies, Bruce Sedley, Bob Holly, Pat Henry, Al Levitt and Russ Coglin, pitching their audiences for mail for Sammy Davis Jr. to cheer him over his recent accident... KGO FM outlet began fulltime broadcasting of the regular KGO AM signal Dec. 1... Don Sherwood's KSFO show originating from Mannings Market St. coffee shop from 4-6 p.m., starting Dec. 6... KSAN-TV, UHFer, reports 10% penetration of homes in the Northern California area with a total of 125,000 UHF sets... John O'Rourke Advertising, Inc., has opened a film department under the direction of Cornelia Hanel.

#### IN MINNEAPOLIS . . .

Eighteen-hour cerebral palsy telethon, staged jointly by WTCN-TV and WMIN-TV, netted \$121,000. Imported performers included Pat O'Brien, Constance Bennett, Helen O'Connell, Johnny Desmond, Sam Cowling, Fred Kelly, Steve Kovaes and Don Mayer . . Diek Nesbitt, former college and professional football star, quitting WJJD, Chicago, to come here as KSTP tv and radio sports director. He succeeds Jack Horner, who resigned to take a similar post with KEYD-TV here. . . WCCO here and WNAX, Yankton, S.D., received awards from National Safety Council for their services in furthering farm safety. WCCO was singled out for conducting a 4-H club safe highway contest and WNAX (Continued on page 40)

(Continued on page 40)

# TV'S 'SCHIZOPHRENIC' SHOWS

#### 'Sequential Color' Goes to 'War'

CBS "private" sequential color tv system was used last Saturday (4) at an Army proving ground at Fort Huachuca, Ariz., as a mitisary weapon. Involving a CBS camera, which preceded the compatible color setup now used commercially, it was used for observing a mock enemy force in action and how it was cut down by some of the Army's most advanced weapons.

At Huachuca, headquarters for the new Army electronic proving ground, the sequential camera got its first important tryout. Advancing troops in the simulated raid on the fort, artiliery explosions plus other battle details going on as much as 15 miles away were visible to observers before 10-lnch tint monitors. Incidentally, there was a four-by-six-foot color set used alongside the smaller receivers. However, it's still an Army hush-hush development.

development. The military side-by-sided black-and-white and tint sets for the sake of comparison. Subsequently, during warfare scenes, Army officers indicated the effectiveness of multichrome in relation to black-white. In color, observers, it was said, could see in great detail—even on 10-inch sets—a flowing stream 15 miles off and an enemy signal man in a tree, who, recognized by the color of his uniform, was "gunned down."

There was a secret demonstration on the Thursday before the Saturday showing, but it was for military brass. Several electronic devices were withdrawn from a repeat Saturday performance for security reasons.

devices were withdrawn from a repeat Saturday performance to security reasons.

The CBS sequential color camera is only one of the Army's new communications and reconnaissance machines. Last summer, the military threw a demonstration for the press and others at Fort Meade, Md., at which RCA's portable videon camera was

### Code Board Wants Sayso Over Old Pix; Warns Trade on TV Kidshow Cleanup

Washington, Dec. 7.
Television stations were advised last week to watch their step more closely on the type of filmed fare offered during the viewing hours of children, with particular emphasis on the western, mystery and adventure categories. Some of these pictures are violating the Televison Code even though approved by review boards for theatrical showings, said the Televison Code Review Board of the National Association of Radio & Television Broadcasters.

The Code Board said it will rec-

Broadcasters.

The Code Board said it will recommend to the NARTB Television Board, which meets in January, that affiliation under the TV Code be extended "to others allied with the television industry whose product comprises now a large share of the programming viewed in the American home." Idea of this would be to bring under the Code those who supply old motion pictures for video.

The Code Board indirectly ad-

The Code Board indirectly admitted the age of much of the film shown on television by announcing that it "has notified all Code subscribers that special attention should be given to clearance before acceptance of all film productions manufactured before the first

tions manufactured before the first television station went on the air."
The Code Review Board met in Washington last Wednesday (1) and Thursday and, at the request of the Senate Subcommittee on Juvenile Delinquency, reviewed five films which had been shown on the four Washington video static Continued or the films with the films which had been shown on the four Washington video static Continued or the films with the films which had been shown on the four Washington video static films.

(Continued on page 34)

#### Post-Haste Staff On 'Space' Return

Rockhill Productions had to collect a staff from the "four corners" of the industry when the revival of "Tom Corbett, Space Cadet" (NBC-TV, Saturdays) was assured. Raiph Ward is leaving ABC-TV to direct the show. Dr. Wility Ley, who recently contracted with Walt Disney, will plane east at least once every three weeks to handle the casing's science angles. Muriei Maron ankles the Imogene Coca show to rejoin Rockhill as assistant producer. And Aibert Aley has given up video scripting assignments to replace as producer the only man who couldn't return, Allen Ducovny (now with D'Arcy agency).

On the acting side Frankie

len Ducovny (now with agency).
On the acting side, Frankie Thomas, Al Markim and Jack Grims will be back, with the only thesping exception being Jan Merlin who's now doing the vidfilmed Loretta Young stanza from the Coast. "Cadet" will go to 67 NBC affils, 42 being live.

Vet Chi AM-TV Scripte

Alan M. Fishburn waxes whimsical

More Stars in Heaven

—Let's Do a 'Spec'

a bright byline piece in the

49th Anniversary Number

# **Set Production But Color Lags**

Washington, Dec. 7.

Washington, Dec. 7.
Television set production is movlng at a very high rate, with UHF
tuners in approximately 20% of the
output. However, the manufacture
of color sets remains picayune.
During the first 10 months of
1954, tv set production hit 5,654,791, compared with 6,204,803 for
the same period of 1953. But in the
four-week October reporting period, the output was 921,476, which
was almost 250,000 better than
October, 1953, and was an alitime
high for a four-week reporting
month. Highest set production was
reported in September, 1953. It
was 947,796, but this was a fiveweek reporting month.
For the first 10 months of 1954,
sets with UHF tuners reached a
peak of 1,085,742. In the same 10
months, according to the RadioElectronics-Television Manufacturers Assn., only 17,445 color receivers were produced and there is no
acceleration of the rate of production.

#### Omaha's 2d All-Niter

Omaha, Dec. 7.
Radio outlet WOW here Sunday
(5) began all-night operations, following the pattern set by KFAB
two years ago. KFAB this fall
switched from cowboy tunes to
hour tape-recorded sessions by
four d.j.'s and found plenty of

your c.j.'s and round pienty of sponsors.

WOW broadcasts from midnight to 5:30 a.m. Sunday through Fri-day will originate from new stu-dios at the transmitter site, man-ager Frank Fogarty announced.

Television's major hour and hour and-a-haif nighttime shows are leading a double life as far as their ratings are concerned. But the dual personality kick is often in the best interests of "free choice" video.

personality kick is often in the best interests of "free choice" video.

A breakdown in 30-minute segments for the period Nov. 7-12, for instance (via reports of the American Research Bureau), shows substantial viewer gaps between the first and second haives (more in the case of some 90-minute programs, notably the ABC and Du-Mont boxing bouts). But of the 18 full-hour showcases of widely variegated formats, 11 of them go into a rise on the rating scoreboard after the midway point, with seven declining in varying degrees and for tradition reasons. Of the four 90-minute stanzas during the measured span (two of them the outsize fisticuts of 930 minutes and all went down the scale in the third half, with the prize fights at the peak in the middle of the fray.

In general, the half-hour live and widdly in the progresses as feet with the prize of the progresses and the widdly in the progresses and the widdly in the progresses and the widdly in the progresses are feet with the prize of the prize of the progresses are feet with the prize of the priz

die of the fray.

In general, the half-hour live and vidpix programs are farling well against the "extended play" operations, but it isn't necessarily the qualitative level that produces the nod in favor of the "quickles" as set against the respective budgets. What happens fairly regularly is that, in the case of the hours and the halfers that start off in the same slot, viewer's apparently go the halfers that start off in the same slot, viewers apparently go reasonably well for the 30-minute shows and then switch to the last half of the full-hour berthings to get a 50% deal out of it, anyway. (Of course, multitudes black out on the half-hour programs before the finish, not to mention those who (Of course, multitudes black out on the half-hour programs before the finish, not to mention those who vice-versa the deal by scramming the full-lengthers shortly after they've tuned in, so that there's a "continuous performance" as far as turnouts are concerned.)

Fixed Habits

Fixed habits

Fixed habits seem to be the gauge in several respects. The 90-minute "Omnibus" cuts across "Meet the Press" at 6 o'clock, and when there's a "big name" politico billed on the latter, the Lawrence Spivak property gets a respectable rating with very little help from the preceding show on the web. General Electric's "new format" Sunday series has been giving "TV Playhouse" quite a tussie, with presumed inheritance from "Toast of the Town," of course, but with GE followed by "Honestly Celeste" (now dropped after failing to get off the ground since its premiere a few weeks ago), "Playhouse" appears to be going better during its final fling to the 10 o'clock mark. (The quality of competition now depends on what replaces "Celeste.")

Probably the biggest irritant factor for ty's "drama lovers" is the

pends on what replaces "Ceieste.")
Probably the biggest irritant factor for tv's "drama lovers" is the half-hour overlap of "Robert Montgomery Presents" with "Studio One." The latter climbs a bit at 10:30, when Montgomery leaves the arena. (There's a canard in the trade that the customers always come in in the middle of the "Studio picture). In another overlap of more recent launching, "Disneyland" has been showing its heeis to Arthur (Continued on page 36)

(Continued on page 36)

# 'DOUBLE LIFE' OF Sudden FCC Stay on Tex., Fla. Permits Seen Stirring Up Political Rumpus

Hollywood Scripter Sol Saks details why You Got to Have

another bright byline piece in the 49th Anniversary Number

Warmth

VARIETY DUE SOON

#### See Free-For-All On TV 'Satellites' Without a Home

Washington, Dec. 7.
The Federal Communications
Commission is expected to announce a decision soon that with
throw open ait unclaimed video
channels for use as satellite stations. Objects intermed these tions. Object, informed sources say, is solely to open all markets to television as quickly as possible.

to television as quickly as possible.

Move would create a "grab bag", status for several hundred unused to channels, regardless of whether they are UHF or VHF, commercial or educational. Assumption also is that large existing stations will be in position to own several satellites over a wide area—simply in order to facilitate broad video saturation and as quickly as possible. Aiready some observers feel that by allowing existing tv operators to "gobble up" unused channels a monoposome observers feel that by allowing existing tv operators to "gobble up" unused channels a monopolistic situation will be created whereby file "little guy" with aspirations to be an owner is locked out. Any such FCC action, they say, will encourage several small "networks" fed by a key station.

station.

Precedent for this satellite move was set in part two weeks ago when WTRE-TV, a VHF'er in Lufkin, Tex., and 124 miles from Houston, was given FCC permission to become a satellite for established KPRC-TV in the latter market. The action was a surprise to many since the only previous indication by the Commission was that UHF channels only might be permitted to act as satellites for existing V's, yet the first step was to give a V to a V. At the time of this decision, Comr. Frieda Hennock made a strong dissent.

Pennsy's 1,000,000-Watter

WBRE-TV, Wilkes-Barre, Pa., on Friday (10) dedicates the nation's first 1,000,000-watt, tv transmitter, with RCA's Gen. David. Sarryoff skedded to do the honors.

A UHF station, WBRE-TV is owned and operated by Louis G. Baltimore.

#### Fingers in the Pie

More than one eyebrow—including the hirsute adornment of many a commercially-minded Madison Ave., N.Y., practitioner with, however, a sense of the fitness of things—was raised last week when the name of Mrs. Earl Warren was linked to a sponsored radio-ty program. The wife of the Chief Justice of the United States (along with Arthur Godfrey) was drawn into the act via her participation in presenting the top prizes to winners of Pillsbury's Grand National Baking Contest. Bake-off Awards luncheon at the Waidorf-Astoria, N.Y., is skedded for "Art Link-letter's House Party" next Tuesday (14) on CBS-TV at 2:30 to 3 p.m. (CBS Radio, 3:15 to 3:45).

On an even less "sensitive" front last week, N.Y. Timesman Jack Gould, in a review of Goodsont & Todman's latest quiz, "What's Going On?" on ABC-TV, said that "authorities at West Point could profitably exercise closer supervision over the stunt in which cadets are permitted to participate. The kissing sequence was a tasteless affair and hardly one to come from the grounds of the U.S. Military Academy."

Washington, Dec. 7.

In a surprise action which has Washington trying to figure the political implications, the Federal Communications Commission last week ordered a stay and new oral arguments on two television construction permits previously granted.

arguments on two television construction per milts previously granted.

The order haited the Aug. 6 grant of Channel 6, in Beaumont, Tex., to the Beaumont Broadcasting Co., and the Sept. 3 grant of Channel 13 in Tampa, Fla., to Tampa Television Co.

There is considerable belief here that, no matter what decisions result from the new hearings, the cases will be appealed through the Federal courts, and that the Senate Interstate Commerce Committee may look into the situation.

The vote for stay and rehearing is understood to have been forced by George C. McConnaughey, new FCC chairman, whose confirmation was held at the recent special session of the Senate. When the Senate Commerce Committee takes up his appointment once more, early in the new 84th Congress, it is expected that he will be quizzed on these cases.

The stay order handed down last Friday followed a heated executive session of the FCC and a 4-3 split on the decision, with Commissioners Edward M. Webster, Frieda Hennock and Robert T, Bartley strongly dissenting.

Principal points which the two cases have in common is that the FCC overrode the recommendations of the hearing examiners in both, and refused grants which would have had the strongest concentration of informational power. In Beaumont, the three applicants were The Enterprise Co., publisher of the Beaumont Newspapers; Beaumont Broadcasting Corp., which also operates radio-tv stations at Wichita Falls, 365 miles (Continued on page 34)

(Continued on page 34)

## **NBC-TV Brings** 'Home' 900G Tuna

"Today" - "Home"

NBC-TV's "Today"-"Home""Tonight" threesome of oversized participation skeins has made its biggest money coup to date, with Star-Kist Tuna plunking down a gross of \$900,000 for a longternger to be ushered in during the first week in January.

Not only is it the No. 1 sale so far for the "T-H-T" festoon, but it's interesting to note that the California fishery outfit formerly pitched on Arthur Godfrey's CBS-TV show opposite "Home."

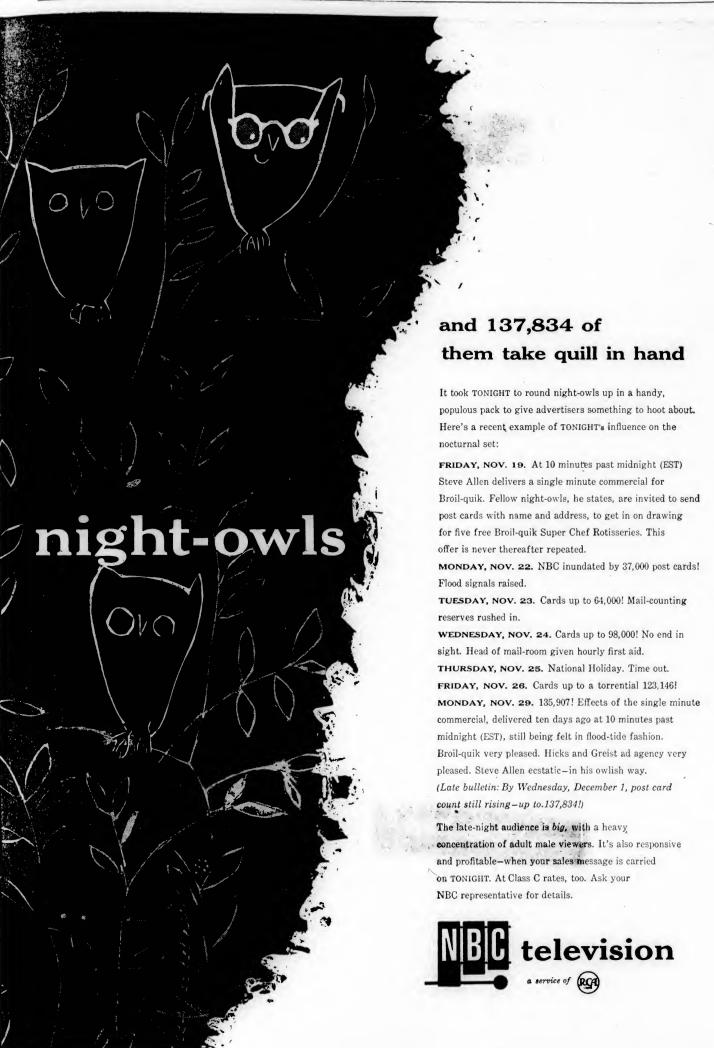
"Home" is currently 78% sold, with fourth quarter headed for \$1,900,000 in time and program billings. Total 1954 billings for the show (it started in March) will go over the \$3,200,000 mark, with like amount incepting the new year.

#### Merry Widow' Tinter. Stars for Xmas 'Omni'

"Omnibus" will tint up Franz Lchar's "The Merry Widow" as a 90-minute holiday-week offering on the CBS-TV Dec. 26 segment. Colorcast will have Patrice Munsel in the title role, with Eugene Ormandy, Philadelphia Orchestra maestro, conducting the performance.

ance.
Operetta will be staged by actor C, ril Ritchard, who directed "Barber of Seville" for Metopera last seeson and who appeared on "Omnibus" a couple of weeks ago in "Virtuous Isiand." In support as Prince Danilo will be Theodor Uppman, and a cast of 30 performers including separate dancing and singing choruses will be used. As an offbeat color experiment, each of the three sets used will be painted in one of the three primary colors. Alistair Cooke, of course, will be on hand as narrator.





# Leave It to Geo. (Gobel): 'Old' Julius Tannen Looks Like 'Comedy Find of '54'

Julius Tannen certainly proved that old pros never die socko stint on George Gobel's Sat-urday NBC-TVer. The vet vaudemonologist turned in as authoritative a stint as anybody in The Lambs or the Masquers would want. He played his bit to the hilt, and there was an electric do-ordie something about that performance which not only the intra-trade show-wise bunch got, but others must have also.

This was a galant salue from

must have also.

This was a gallant salute from perhaps the newest tv star in the video diadem to a yesteryear vaude-ville great, and Tannen, long in retirement—and it would be no displayed to the properties of any great state seems. ville great, and Tannen, long in retirement—and it would be no divulgence of any great state secret, also in need of work—delivered like Uncle Sam delivers the mail. He was biting, electric and commanding in his stint as the testy interior decorator who, with facile change of pace, waxed Brooklynese and admitted that for 40 bucks he could also do a good facelift job on the Gobel manse. And that signoff was another star in the long and sentimental journey of any-body who has been touched by Miner's Makeup No. 2 or a Max Factor pancake—it was Tannen's incisive thank-you from a once-great oldster to a great newcomer—sincere, warm, grateful. Gobel knew he was the winner on that deal. The Brown Derby huckster belt undoubtedly will all of a sudden "discover" Tannen as a line-reader and should. Pronto. Tannen has been permitted to hibernate in the sun, unsung and unrecognized, too long.

BREADTIME STORIES
With Bud Mason
Director: Ital Grene
15 Mins; Mon-thru-Fri., 5:15 p.m.
FREHIOFER BAKING CO
WRGB-TV, Schenectady

(Goldman & Walter)
Simply-planned, shrewdly-mcrchandised program for four to seven-year viewers rolls along in its fifth or sixth year of continuous presentation, with little change in format but with a new artist-narrator in Bud Mason. He draws (some of it pre-blocked) and yarns the adventures of Freddie Freihofer and other characters in the animal-human fantasy world that always delights small children.

animal-human fantasy world that always delights small children.

Well-dressed groups of the latter, wearing baker's hats, sit on studio bleachers as Mason unfolds the thin story line. Four of them walk or are lifted to the drawing board (alongside reproduction of sponsor's truck) for a "squiggle," from which Mason rather skillfully draws figures. A "spelling" test provides leadin to a plug for the next day's product special. Cookles and cakes are distributed, before youngsters celebrating birthdays lineup back of their two tiers. Cameras shift from Mason to the kids, occasionally remaining a bit too long on the latter.

Bespectacled, with a crewcut and a pullover sweater covering an open-neck shirt, the youthful Mason does the narration and pieling competently. Now and then he presses too hard in eagerness to hold the tots' attention. All-pervasive nature of advertising, visual and vocal (including a forcand-aft singing commercial) is inescapable. Whether little folks should be so strongly integrated may be open to debate. Program is spotted between Dave Cameron's "Friendly Fireman" (local) and "Howdy Doody" (network). Jaco.

# Rumors Fly On KRON-TV Status in Weaver Visit

San Francisco, Dec. 7.

Speculation concerning the future of NBC's tv outlet here. KRON-TV, owned by the San Franelsco Chronicle, broke out anew following the appearance here last week of Sylvester (Pat) Weaver, NBC president. Weaver told news-men that NBC was considering every possibility in the local situation, just as in other areas where there's a possible NBC switch up

said that the pic would bust all b.o. records just a few minutes were and continuance of the present NBC-KRON-TV affiliation or purchase of KRON-TV, an NBC UHF application, affiliation or purchase of KOVR, Stockton station beaming a good picture into the Frisco area, coming.

Possible moves mentioned

# Tele Follow-Up Comment

from comedy on Monday's (6) edition of "Studio One" on CBS-TV with his depiction of the central character in a meller, "Short Cut," a thinly disguised story of a Phenix City (Ala.) setup. The comic proved that he can be equally at home in serious roles. He's got a competent and authoritative style that's more than a surface charac-

that's more than a surface characterization.

True, his role of Sam Wheeler was reminiscent of the style he essays almost weekly in "The Honeymooners." He gave an excellent demonstration that the line between comedy and drama can be exceedingly narrow. Wheeler might have been a Ralph Cramden. But a ruthless, driving and consuming ambition removed him from the category of a nice, harmless guy. Gleason's Wheeler was a man who will do anything, and make any alllance to achieve his political ends. He was "strongman" cast in a minor political role in a corrupt and venal town. He achieved the first step with his election as state senator who is assigned the job of cleaning up the town. One item signifying that he means to go higher was a brief but significant sequence in which he tried the governor's chair for size. However, support from ele-

he means to go higher was a brief but significant sequence in which he tried the governor's chair for size. However, support from elements of the "outs" seeking to reinstate their hooks into the gravy train, led to his assassiantion.

Priscilla Gillette, who majors in longhair singing, did well as the backstreet fiancee and secretary of Gleason, while Lin McCarthy, Larry Gates and Florenz Ames offered strong support in other roles. Musical background, with Bobby Hackett providing a trumpet solo, imaginative but utilitarian sets and other production accourrements came off well.

Orlginally, this Carey Wilbursteen

sets and other production accoultrements came off well.

Originally, this Carey Wilbur story was titled "Peacock City." but it seemed too close to the Phenix label and thus the work was retitled. This was Gleason's second try on "Studio One," other effort being in comedy vein, "The Laughmaker." Considering that Gleason has been pretty well occupied between his own Saturday night show, and having wouth up a grucling two weeks at the Paramount Theatre, N.Y., where he was doing as many as six shows daily, Gleason did quite a job of understanding his character and memorizing the role.

Jose,

Last Sunday's (5) "Toast of the Town" was as good an example as any in the series of why Ed Sullivan and coproducer Marlo Lewis copped a Sylvania Award last week for the "best in variety" category. It was a routine "Toast," in the sense that it was the regular studies or gignising without any lar studio origination without any of the remote or special events trappings, but it comprised an hour entertainment values that

trappings, but it comprised an nour of solid entertainment values that typify the longrunner.

Hard to pick out a headliner, but Eartha Kitt was back, fresh from her straight-acting "Mrs.-Patterson" triumph; Kirk Douglas, in from the Coast, displayed a new facet via a musical production number; the Ames Bros. showed that knack for comedy that broadens their acceptance considerably; and Carol Haney turned in, a number that legitimatizes the mambo. Jackie Miles, though staying with familiar material, can't be dismissed lightly, and the "Toast" rush-'em-through closer, in this case the Wassan troupe, provided as spec'acular an acrotumbling routine as has been seen on the show in some time.

as speciaciant tine as has been seen on the in some time.

Backing all this up were the usual Sullivan "take-a-bow" features, with Mitzi Gaynor serving as the peg for a clip of 20th's upcoming "No Business Like Show Business," Sullivan introing the teenage winner of the International Livestock prize, complete with the winning steer and family, plus a house plug for the two winning wheth drove Lincolns) in the Aboth drove Lincolns in the Aboth dro winning steer and family, plus a house plug for the two winning teams (both drove Lincolns) in the Mexican-Pan American Road Race. "Show Biz" clip was a poor selection, a long shot of the finale of the pic that crowded the screen so that little of it could be made out. Along with this was something of a faux pas by Sullivan, who said that the pic would bust all bo. records just a few minutes after having introed Douglas with a plug for "20,000 Leagues Under the Sea" (Sullivan partly atoned

Around," a rhythm number adorned with some of here looselimbed strutting - and - stretching. Ames Bros., a'ter opening with "Naughty Lady irom Shady Lane," went into a highly amusing routine of impressions of top pop singers with both good vocal carbons and effective slapstick. Douglas, singing "Whale of a Tale." which he does in "20,000 Leagues," more than compensated for vocal deficiencies with some high-voltage vitality that made the production number something special. Miss Haney's mamboing (with an excellent unbilled male) combined topflight mamboing (with an excellent unbitled male) combined topflight execution with an imaginative choreographic approach. Miles' stint about films (in dialect) is still a big laugh-getter. And the Wassan's tumbling made a fast-and-flashy closer against NBC's specola lineup.

"Kraft Television'Theatre" would have been wiscr to lay off the Dumas name-dropping and the ancient "Camille" which has served as the distaff cough-a-thon Hamlet for numerous Hollywood emoters of the old, old silents circa 1917; add a hotshot talker (Gable & Garbo) 20 years after that. The Wednesday (1) NBC'er should be a wiser man today after an abortive try in which the chance to give the vintage vehicle even more creakiness than it deserved was turned into a sureshot at the hands of a drama series that is never less certain than when it climbs aboard "classics." This, with the next day's "Kitty Foyle" on ABC-TV, was supposed to represent an upped pre-Yule budget in the cheese outfit's one-two punch (or "1-2." if the December dates apply to the reference).
Additionally, "Camille" was skedded as a kind of showcase for Jacques Bergerac in the Duval

ply to the reference).
Additionally, "Camille" was skedded as a kind of showcase for Jacques Bergerac in the Duval role, with Signe Hasso in the famed "name" part. Under the dispirited production with its tentwent 'thirt' tent-rep-tab approach (though okay mountings), neither one of the stars could get going against the script; and the overdosage of French accent added another assault on the enjoyment potential.
"Kitty Foyle." Christopher Mor-

other assault on the enjoyment potential.

"Kitty Foyle," Christopher Morley's bestseller novel of 15 years, didn't fare too well in its video-taress. It emerged as an indifferent, episodic exposure and altogether too telegraphic in its punches even to those unfamiliar with the book (with word from one reader that many liberties were taken with the text, but perhaps because of the limited time). Nevertheless, Cloris Leachman found this a serviceable piece for her playing of the title role, with Ed Begley outstanding as her father and George Roy Hill squaring the interpretation of the "old school tie" Philly Main Liner romantically mixed up the white collar gal.

Ed Murrow has had pros before on "Person to Person" but more than one froze up like a Frigidaire in an igloo when it came to humanizing themselves in their quarter-hour voluntary exposes of their pseudo-private lives. Some erred the other way, being so gayly abandoned as to dissipate the lntime values that "P2to-P" suggests. But Murrow hit the jack-pot this past Friday night (3), very with Bing Crosby and Mary Margaret McBride in a manner that should average him out well for some time to come so far as the "right" standard of values goes.

goes.

The best answer is that the public wished neither ended. It has been the other way in quite a few other instances when comedians or other show hiz personalities "re-

been the other way in quife a few other instances when comedians or other show biz personalities "relaxing at home" were anything but. Along with it, they bored their dialer-inners.

With Crosby this was a compelling Cook's tour of his Hollywood manse, and Miss McBride perhaps had a shade the better of it with her personal gallery and galaxy from her Central Park South (N.Y.) duplex. If Crosby were any more relaxed he'd collapse, but that didn't impair the efficiency of his guideposts to a variety of items, from the 19 Decca "gold" platters to the late Dixie Crosby's Copenhagen China collection. He hummed "This Ole House" in tongue-in-cheek manner, and interlarded a dash of "Count Your Blessings" in a casual style which bespoke innate showmanship—he even had the

late gagman Barney Dean, spot-lighted his "real" friends, spoke

late gagman Barney Dean, spotlighted his "real" friends, spoke
about the boys—Lindsay was the
only one present—and even got in
a fast dash of his case against
"Oop! Shoop!" and "Sh-Boom,"
which his four "toughest critles"—
his sons—apparently hold, in higher esteem than does the Groaner.
He admitted that bringing up the
four boys was his toughest job.
Miss McBridc's penchant for
food and books was in ample evidence and while the newspaper
columnist-broadcaster (she's off
the air for a spell) appears thinner, she was warm and frank and
forthright in her approach to the
interview. She spoke of mike
deadlines; grimly humorous incidents like the time "I was caught
in my zipper," or racing with Mrs.
FDR to get on-mike in time; her
leaning towards explorers and people to write books; her "screen of
friendship"; her collection of
dolls; her veteran staff, with her
20-27 years. Withal, perhaps the
best "Person to Person" Murrow
has ever done. He was almost a
stooge, so articulate and spontaneously vocal were his vis-a-vis.

Abel.

# · Lotsa Slots

Continued from page 25

and jokes-maybe for the outings that Berle doesn't undertake in the Hope-Raye rotation). At the moment, the Jan. 4-11-18 slots are unfilled, with Skelton ankling 8 p.m. after Dec. 28 and Silvers not skedded to be launched until Jan. 25.

### Chopped Down

Chopped down some weeks ago was Eddie Mayehoff's "That's My Boy" laugh situationer. Plymouth sticks fast to the 10 p.m. Saturday time, however, opposite NBC's George Gobel (who, incidentally, is being pitched for a quarter-hour radio strip by the web via tapings-from-tv). Silvers' alternating underwriter will be CBS-Columbia, with writer will be CBS-Columbia, with other bankroller not set. (Silvers show is looking ahead by booking ahead; Paul Ford is signed for a featured part, and Harvey Lembeck has begun work on the series; Karl Lukas is pacted for the Kadowski role in the GI-slanted showcaser for the ex-"Top Banana" man.)

for the ex-"Top Banana" man.)

NBC, with no major casualties, is not entirely out of the woods, however. There's no particular secret about the web's dissatisfaction with the up-and-downs of the Imogene Coca Saturday nighter, nor has Sid Caesar's Monday hour been setting viewers on fire thus far in the premiering season, although it may be said in his behalf that he'll continue to play with his format continue to play with his format and talent components until he

and talent components until he finds the key.

The ailing Red Buttons has had two firemen for his Friday night show (Victor Borge and the pilot of Willard Waterman's "Great Gildersleeve" situationer), but is expected back this week. As for the Mickey Rooney telefilmer, it's been cut up from the start by the CBS Jackie Gleason stanza, and chances are if the Rooney series were live, it would have been ousted long since, considering that pacts on celluloiders are usually longtermers.

Reentering the vidpix sweep-

Reentering the vidpix sweep-stakes is Robert Cummings, with R. J. Reynolds (for Winston Cigs) underwriting the series, starting Jan. 2 (Sunday) in the 10:30 p.m. slot. Situationer is Cummings' sec-ond, first being "My Hero," origi-rally for Philip Morris Cigs.

Skelton and 'Understudy' Hurt
Hollywood, Dec. 7.
Red Skelton jarred a couple of
ribs while playing with his kids
Sunday (5), so director Jack Donahue subbed for him at rehearsal
yesterday (Mon.). While Donahue
was doing Skelton's role, the staircase collapsed and he fell several
feet, suffering bruises.
Gueststar Abbe Lane stepped off
just before the staircase gave way.

# KANG-TV Stays on Air

Waco, Tex., Dec. 7.

KANG-TV will definitely remain on the air here following its sale by Clyde Weatherby to the Texas Broadcasting Corp., of Austin.

J. C. Kellam, veepee and general manager of Texas, stated that application has been filed with the FCC for purchase of the local outlet for \$115,000 and assumption of obligations.

SPEAKING OF FAMILIES
With Stuart Lindman, others
Producer-director: Lloyd Balcom
25 Mins; Mon. 3:30 p.m.
Sustaining
WMN-TV, Minneapolis
A local version of the NBC networks "It's a Problem" and with the latter's permission, this panel show supervised by the Twin Cities' four Family and Children's service agencies brings into homes may be service agencies brings into homes affecting practically everybody.

The company of the many of the company of the co

Sitting around a bench and facing the camera, the panelists were skillfully interrogated and channeled into various arresting phases of the topic by the personable moderator, Stuart Lindman. He whipped up occasional sharp argumentation and controversy and preventing the gabbing from lapsing into anything dull.

Next discussion subject will be teenagers' problems and coming up are such topics as old age difficulties and housewife as drudge of duchess.

# 'Face' Slotting Mulled By NBC for Big Hoopla On Look Mag TV Awards

Un Look Mag IV Awards

NBC-TV is working on a major
slotting for hoopla on Look magazine's annual vldeo awards, with
the Saturday night "Place the
Face" currently ahead in the running for the Dec. 18 preemption.
The web naturally looks with favor
on "Face" as its time choice, since
it will act as a lead-in to the Max
Liebman spec that night. Toni,
which sponsors "Face," will ride
along with the tab.
Mag board chairman Gardner
Cowles has alerted his staff to assemble as many of the awardees

Cowles has alerted his staff to assemble as many of the awardees as geographically possible for bows-apperances, along with other components to round out a half-hour. Awards will be announced in Look's Dec. 28 issue, distributed on the 14th. Ceremonies have been on top shows in the past, often with rival network toppers nartleingting.

participating.

NBC had first thought of putting NBC had first thought of putting the show in the Sid Caesar Mon-day time, but this was before a determination as to the list of winners. Report is that Caesar is not cited by Look this year.

# Marines in 'For Duration' Of WABC 17-Hr. Telethon

Unusual facet of the second an-nual "Stars Through the Night" telethon on behalf of the Arthritis Retention on behalf of the Arthritis & Rheumatism Foundation, slated for this Saturday night (11) on WABC-TV, N. Y., will be the presence of a group of 75 marines under orders to act as a "security force" for "the duration" (17 hours).

Leathernecks, members of the Marine Corps Recruiting Service from the Third Naval District, will act as traffic cops for the telethon, with their job to facilitate the flow of traffic of performers in and out of the Ritz Theatré origination site.

Telethon's being produced by Mogle-Sheldon Associates and WABC-TV program chief Ardien Rodner.

# Ayer V.P.'s McDermoti

Ayer V.P.'s McDermott
Thomas J. McDermott, head of
radio-tv at N. W. Ayer agency's
New York offices, has been handed
v.p. stripes. McDermott, who
joined the agency in 1933 and has
been with the radio-tv department
since, operated most recently in
charge of radio-tv plans.
Agency's current tv activity is
confined to the Plymouth "That's
My Boy" on CBS-TV (axed but
sponsor holding the time), regional
pickups by Atlantic Refining of the
pro football games on ABC-TV and
DuMont, and alternate sponsorship of CBS-TV's "You Are There"
by the Electric Light & Power Cos.

# Early 'Inventory' on Cancer

Ever made a tour of a cancer factory? Specifically the Sloan-Kettering cancel factory in Manhattan? It is grimly fascinating, with the quiet, unsmiling staff dealing in cautiously worded statement only. The camera plays on mice with tumors that have been transplanted in the lab. Eggs are punctured for the injection of cancerous virus. Patients drink water which is radioactive. A child is enjoying a "remission" but the attendants regard her temporary gain with the eye of disenchantment. A doctor has invented a machine which smokes a thousand cigarets, chain style. The burning vapors and tars are collected in tubes and, when injected into rabbits, the cigaret smoke induces cancer.

Ali of the foregoing is a partial report of NBC-TV's "American Inventory" presented Sunday (5) at 12:30 p.m. EST. The time is Inventory presented standard to at 12.00 p.m. East that the confinence of interest, for this is within the period of family relaxation in the parlor to read the funnies and tune in "Hopalong Cassidy." Space salesmen for Sunday newspaper magazine supplements call these "the golden hours" (for the advertiser to impact the whole these the going in our time.)

How many stayed tuned in? A nice question. Cancer is the ob-

How many stayed tuned in? A nice question. Cancer is the obsessive dread of this generation. The very word is frequently avoided, even in the obituary notice. Of course, really small tois might have been amused at the "cute" little animations, the little game of good little cells, and their bencylent appetites, and the bad little cells. and their gluttony. Animation (via the John Sutherland studio, and well done) was perhaps the only way that the anatomy of tumorous tissue could be visualized for the general public, but there is necessarily some feeling in the adult viewer of frivolous technique used to illustrate a pitiless scourge.

of frivolous technique used to illustrate a pitiliess scourge.

The telecast on Sunday was composed partly of an Alfred P. Sloan Foundation-financed film, "Horizons of Hope," prints of which will be offered, free, to all tv stations and, at cost, to any interested organization. The remainder of the material consisted of comments by or interviews with a variety of doctors on the staff of the Sloan-Kettering Hospital. What emerged was an inventory of the main lines of scientific research—experiments with virus, with antibiotics, with hormones, with various chemical compounds, with radium. (Nothing was said about surgery, the nost common and most dreadful side of a cancer hospital. How much can the family circle absorb of a Sunday noontime?)

The viewer is impressed with the complexity of the effort to

The viewer is impressed with the complexity of the effort to "understand" the disease which kills one of every four people who die. "We're penetrating the darkness," said one doctor. He implies that an enormous lore of knowledge has been accumulated. Only trouble is, it has no payoff yet.

trouble is, it has no payoff yet.

On the point of bringing the grim truth (but not all of it) to the general public via a homefolksy medium like video, there well may be a division of opinion. The psychologists are not entirely enchanted with the "publicity" for cancer. Not effect of sharing the ghastly baffement of science with laymen is an enormous increase in neurotic hypochrondria—thousands of people with a secret conviction that they have cancer, when they don't. Interestingly NBC's "Medic" series on Monday (6) dealt with a girl on the eve of her marriage discovering she has cancer of the breast. Let nobody charge that nothing "realistic" gets on the air!

MEDICALLY SPEAKING With Drs. John F. Filippone, Garth Johnson, Ralph D. Alley, James H. Flynn, Harold C. Wiggers, others 30 Mins.; Wed. 10:30 a.m.

Sustaining WRGB-TV, Schenectady

WRGB-TV, Schenectady
Program, presented by Albany
Medical College to acquaint viewers with the broad aspects of
diagnosis, training, techniques,
therapeutics and progress in the
many fields of medicine, made a
rather rough start on its opener
but hit a surer, smoother pace as
it unfolded. Considering the difficulties of preparation, time factor
and newness of the venture for an
old but not large school, the series
is a creditable one.

The potentials of television for

The potentials of television for public health are great, but they will be more completely realized when developed regionally as well

public health are great, but they will be more completely realized will be more completely realized with a great sult they will be more completely realized when developed regionally as well selected in the superior of doctors are included. The latter phase is one to which the sponsoring college and substantial number of doctors are included. The latter phase is one to which the sponsoring college and consequently, to barrie the superior of th

NATIONAL FARM & HOME
HOUR
With Everett Mitchell, Mal Hansen,
Milt Bliss, others
Producer: Don Meier
Directors: Meier, Paul Robinson
60 Mins.: Tues.. 2:30 p.m.
ALLIS CHALMERS
NBC-TV, from Chicago
(Gittins)
For the seventh year, Altis
Chalmers has showcased a special
tele version of its "National Farm
And Home Hour" built around the
annual International Live Stock
Exposition. This year's tv visit,
Nov. 30, was strictly a blue-ribbon
affair that rates as a fine prototype
in the institutional pub-service
idiom.
This was no slapdash one-shot.

in the institutional pub-service idiom.

This was no slapdash one-shot, but a well-conceived look at the farm trade's yearly Windy City spectacular. The hour even had a terrific human-interest kicker in the climax of the Exposition itself. as a 16-year-old lass got the Grand Championship nod for her Black Angus steer. General excitement surrounding the animal sweep-stakes and the gal's reactions were one of those little slices of history that make for "ain't tw wonderful" word-of-mouth.

This year more of the full scope of the week-long Exposition was captured with a nice live and film parley, using celluloid footage shot by Marshall Head. The live portions were a two-way spread with Everett Mitchell, as the overall host, handling the studio interviews, and Milt Bliss and Mal Hansen, farm director of Omaha's WOW, working the pickups from the International Amphitheatre. The gabbers' hep patter helped catch the flavor of the big show.

An effective point of reference for the city folks was a studio

JUVENILE JURY With Jack Barry, others; Leo Du-With Jack Barry, ethers; Lee Durocher, guest
Producers: Barry, Enright & Friendly
Director: Craig Allen
30 Mins., Sun., 4 p.m.
PHARMACEUTICALS, INC.
NBC-TV, from New York
(Edward Kletter)
"Juvenile Jury" was a mixture
of its old naive charm and "rehearsed precocity" in its return to
video last Sunday (5), this time on

video last Sunday (5), this time on Best "out of the mouths of babes' comedics occurred when the kids were being natural, but sometimes the overeager hand of par-

kids were being natural, but sometimes the overeager hand of parents could be felt in the lines and actions of the tots, and such times were embarrassingly offkey.

Perhaps the fault lay partly in miscasting. Emcee and coproducer Jack Barry missed by continued use of a 10-year-old boy, Ronnie last approaching the Joe Miller Jokebook stage after losing the unwitting laugh line. He and a sky-year-old Ruth, who was stagey in mannerism, seemed always to be playing for the audience. Professionally cute juves weren't any fun, but other three "panelisis" fared much better generally and through them the show picked up the pace it sought.

In addition to the usual posers on the "kidult" stanza, there were several minutes with guest Leo Durocher. Some of them were hilarious. The Giant manager, whose speech (like some of the kids) was addicted to over professionalism, was cut down sharply and most hemorously by a seven-year-old. When asked how much he carns in his baseball job, he hedged instead of flatly answering that he was in no position to say. After several minutes of double-talk, he asked the kid quizzer, "Does that answer your question?"

—to which the simple reply was: "No." Biggest yock of the afternoon came when the youngest panelist explained that 'Pop sits in his underwear" to watch baseball on tv.

The program shaped as though it ill sell many more bottles of will sell many more bottles of Geritol, once it found enough kids who weren't of the opinion that you gotta be smartaleck.

### NBC OPERA THEATRE

NBC OPERA THEATRE

(Sister Angelica)
With Elaine Malbin, Shannon Bolin, Mary Kreste, Ruth Kobart,
Joan Moynagh, Irene Antal,
Rose Gerringer. Also Jean
Maretta, Joyce Gill, Alice Fraser,
Carole O'Hara, Frances Paige,
Dorothy Gandee, Tamara Bersing, Jean Ray, Libora Geraci,
Margaret Tynes, Sarah Dubin,
Helen Rice, Ethel Greene, Rose
Virga, Joan Carroll
Producer: Samuel Chotzinoff
Conductor and Artistic Director:
Peter Herman Adler
Director: Kirk Browning
60 Mins; Sun. (5), 3 p.m.
NBC-TV, from New York
For its second presentation this
season, the NBC Opera Theatre
last Sunday (5) did a repeat of Puccini's "Sister Angelica," one of the
composer's three one-acters. Presented on the same show two years
ago, the opera is hardly one to delight the Puccini traditionalists for
it lacks both the exuberance and

MR. SHOWBUSINESS With Jack Arthur, Par

MR. SHOWBUSINESS
With Jack Arthur, Paul Kligman,
Joyce Sullivan, Alan & Blanche
Lund, Johnny Moreland, Libby
Morris, All McNamara, Don Gillies, Al Pearce, Howard Cable
Orch (18), Chorus (8), Dancers
(8): Elwood Glover, announcer
Producer: Peter Macfarlane
Writers: Len McCaul, Ray de Boer
Musical Director: Howard Cable
30 Mins, Mon., 9:30 p.m.
BORDENS (CANADA) LTD.
CCC-TV, from Toronto
(Young & Rubicam)
In historical and dramatic form,
the story of Sime Silverman and

the story of Sime Silverman and his founding of VARIETY, with all its earlier publishing vicissitudes, was presented in Jack Arthur's "Mr. Showbusiness," his current 36-week TV series. Program went to 19 coast-to-coast stations over the Canadian Broadcasting Corp. tv chain for a wham reminiscent chronicle of the founder, editor and publisher of Variety. Paul Kligman was a convincing Sime, complete with ancient rolltop desk, oldstyle typewriter and tele-phone, plus chats about the paper's history and show business personrolltop

history and show business personalities.

Atmospheric musical opening had Howard Cable's orch, with mixed chorus off camera, on for a rousing "Broadway Rhythm" before an abstract Times Sq. with dancers on in white dinner jackets or cocktail-length dresses. The lead into Arthur's, first meeting with Sime in the '20s, with dissolve to the otherwise deserted editorial room, with Sime's desk on the second level, and Al Pearce as Freddy Shraeder, a Variety muge, doing the introducing, Over Sime's last-minute typing came Arthur's tribute to Sime's outspoken editorials in Variety when he took the part of performers against anyone who might try to exploit them unfairly; and "no performer, no matter how bir ever got a good review if Sinc feit he didn't deserve it."

Followed the history of the

got a good review if Sinc feft he didn't deserve it."

Followed the history of the founding of Variety in 1905 and then the turning back of the pages for the impressions of personalities, these successively stepping out of a picture frame after tableau. Though most of the kids never saw such stars in the latters' heyday, Arthur's memory and directorial acumen produced satisfactory performances, with Jovee Sullivan, in picture hat and semuin gown, on for a Lillian Russell in her singing of "Meet Me Tonight in Dreamland"; Tom Hamilton doing a Harry Lauder in "I Love a Lassie": Don Gillies in "Smiles" for a Charlie Chaplin; Johnny Moretand for a hand-clapping, dancing session as Eddie Cantor in "Susie," and Len Gibson, colored tapster in top hat, tails and cane, for a Bill Robinson (but no stair dance.)

Arthur, in narration, pointed out that Sime, besides covering estab-

Iop hat, talls and cane, for a Bill Robinson (but no stair dance.)
Arthur, in narration, pointed out that Sime, besides covering established performers, spent a lot of time encouraging kids coming up, and also instituted a department given to New Acts. This introduced such young hopefuls as Alan and Blanche Lund, and it was in Vagiery that the Canadion youngsters saw a review of their New York debut at The Plaza. (For the record, this notice was really written by Editor Abel Green.) Scenes showed a tryout in an agent's office, and then into appearance at The Plaza for a ballet-tap with lifts to "From This Moment On."
Later, Sime and Arthur did the town with some of the Variety staffers at "The Stage Door." This brought on Joyce Sullivan as Helen Morgan atop plano for "My Bill"; and then accompany roundup with Libby Morris singing "Lose That Long Face." this in a Paris street scene setting, with dancers on as American tourists, and mixed choir again off camera.

SPOTLIGHT
With Jimmy Durante, Sonja Henle,
Jack Buchanan, Jeannie Carson,
Pat Carroll, Paul Andre, Rudy
Richards, Charles Sanford Orch
Producer-director: Max Liebman
Writers: William Friedberg, Fred
Saidy, Neal Simon, Will Glickman, William Jacobson
90 Mins; Sun., 7:30 p.m.
REFNOLDS ALUMINUM
NBC-TV, from New York (Color)
(Clinton Frank)
Sunday night's (5) edition of the
NBC specs indicated an attempt to
be "terrific" on a smaller scale
than that which has prevailed during the series. Producer Max
Liebman is trying to get an intimate tone into the proceedings,
and seems to be relying niore on
individual talents than on outsized
production numbers.

Liebman assigned a comparatively small cast to carry out this
task. The principals were Jimmy
Durante, Jack Buchanan, Jeannie
Carson and Pat Carroll, with a
special insert by Sonja Henie. The
net result was mild and pleasant
with a few explosions by the
Schnozzola.

The numbers were selected with
taste although the roulining at
times needed more imagination.
For example, Buchanan did an oldtime English missichall number
which was followed by a sequence
in which Miss Carson essayed a
Harry Lauder medley. Both were
in the 'Same mood, and a long
stretch of this style variety bordered dangerously on the monotonous.

Durante picked up the proceedings with his occasional appear-

onous.

Durante picked up the proceedings with his occasional appearances. His rambunctious quality thrown against the rather quiet Britons (Buchanan and Miss Carson) provided excellent contrast. His work with Miss Carson in a takeoff "Brief Encounter" lifted the level of this inherently tedious sequence. Probably the best of the session was a burlesque of the Apache dances with the bulk of the company beating each other in the manner of the Paris underworld denizens. Rita Dimitri provided a vocal prelude to this number.

ber.

Both Miss Carson and Buchanan are pleasant and authoritative performers. They are fine comedy aides and can handle song and dance work. But all that restraint on one show is rather a lot for a 90-minute layout. Miss Carroll through her work on this scries so far, seems to be a lost soul. Slotted in secondary situations, she hasn't

through her work on this series so far, seems to be a lost soul. Slotted in secondary situations, she hasn't been given much material with which to assert herself.

Sonja Henie gawe a good account of herseif. Her skating, as always, is strong and commercial. Working from the Brooklyn NBC studios, Miss Henie glided gracefully around the frappe for fine results. One of the strongest parts of this sequence was the comedy work of Paul Andre. He hit a maximum response with his trick footwork. Another assist was by Rudy Richards who worked with hiss Henie in the finale. Both boys were bicycled in from Toledo three times during the week in order to partake in this sequence. They're appearing in "Holiday on Ice."

At any rate, Liebman seems to

Ice."
At any rate, Liebman seems to be shifting reliance on personalities rather than tremendous production. Whether it will pay off in the long run is difficult to assess at this point. It could be tremendously more expensive, as witness the fact that Miss Henie got \$25,000 for her work on this show.

Jose.

# Thirty Million Angels

by Ralph Bellamy



RALPH BELLAMY—famous star of stage, screen, and television; president of Actors' Equity Association.

Subscription and closed-circuit television can bring Broadway to virtually everyone's home town — and provide a fountainhead of theatrical production capital, employment and even a new audience in the bargain

When an actor holds forth on the subject of television, the reader may assume that he has an ax to grind. In my case, the reader is so right, because I also am president of Actors' Equity Association. But if I do have one, it is an ax with more than one edge—and each of them cuts in the same beneficial direction. What I have to say on the subject of television is, I'm convinced, in the best interest of actors, the theatre and TV. Primarily I'm concerned with the actor; but what's good for the theatre in general is good for the actor. Throw in a bundle of box office and everyone benefits. And that is essentially what closed-circuit and home subscription TV will do.

Fortunately for me and the reader, it doesn't take an economist to grasp this, any more than it takes an engineer to sketch a brief picture of what this new medium is. Actually it isn't a new medium so much as an auxiliary service. Closed-circuit television already is operative. And at least three companies have demonstrated devices for equipping each home receiver with its own cash register. When the Federal Communications Commission gives its approval to one or more of these setups, a TV viewer will be able to see such premium attractions as the Broadway premiere of a leading play in his own parlor by paying a nominal sum for the privilege. This will be a part-time program service by independent operators and existing stations, and will not involve separate or additional channels. And it will not replace regular open-circuit nonsubscription programs which will be available simultaneously.

Closed-circuit TV is very much in the theatrical news at present. This brand involves showing the same major attractions on large screens in theatres and movie houses. Equity and Box Office Television, Inc. have just signed a pact which paves the way for closed-circuit presentations of at least three New York stage attractions directly from their Broadway houses at nominal admission prices in theatres throughout the nation, but outside New York. This can—and, I believe, will—lead to the eventual televising of premieres of Broadway plays. There are well over one hundred theatres in the

country equipped to receive such telecasts. The large benefit here, of course, is the creation of a nationwide revival of interest in the legitimate theatre. But the pact also provides specific remuneration for the actor on an experimental, unprecedented basis—a minimum of \$342.50 or the current contractual weekly salary, whichever is higher, for a telecast to forty or fewer theatres.

The opening night of the new Metropolitan Opera season was an event contracted for by some forty-five theatres throughout the country on a closed-circuit basis. Here the spectator paid the not so nominal charge of \$3 and up, Numerous sports events also have been televised in this way. When the Met presented a performance of Carmen via Theatre Network Television two years ago, some thirty theatres showing this attraction grossed more than \$150,000—á substantial figure, especially when viewed from the business side of a box office.

But this is even less impressive than the potential that exists in the subscription television system in which the viewer would not leave his fireside. While this system had not received the sanction of the FCC at this writing, it is actually out of the blueprint stage. And it is the inevitable next step after closed-circuit theatre TV. The Zenith Radio Corporation has been perfecting such a system since 1931. During the first three months of 1951, Zenith demonstrated its Phonevision publicly in Chicago, using motion pictures as the test attraction. More than fifty thousand families volunteered for the test. The three hundred finally involved bought nearly four times as much motion picture fare during the ninety-day period as they normally bought in regular movie houses. And 100 per cent of the test families said they would like the service permanently.

Basically the fechnique used in all the home subscription TV systems involves coding or scrambling the transmitted signal so as to produce a distorted picture and unintelligible sound for every receiver not equipped with decoding or unscrambling devices. The subscriber purchases this decoding information on

a per-program basis. He would do this in one of three ways: by setting the air code translator attached to the set according to information on a card purchased by mail or at a vending machine; by securing this information over the telephone from Phonevision company, a service for which he would be billed at the end of the month; or by dropping coins into an air code gadget on his set according to a price schedule which would be listed in newspapers or television program guides. During the 1951 Zenith test, code information was sent to subscribers directly over their telephone lines. This method will in all probability be superceded by the air code system described above.

The cost to the viewer would vary according to the nature and length of the attraction. During the trial run in Chicago the price was \$1 per set serviced with a given subscription TV attraction. And remember that an entire family can watch, once the image has been made clear and the sound made intelligible. The important thing from the standpoint of the organization producing the entertainment being dispensed is that this type of setup could turn thirty million American homes into thirty million box offices.

So much for the "what" side of the picture. Now for the "why."

With respect to the theatre and the actor, in particular, the general reason for regarding both closed-circuit and subscription TV as potential boons to employment and new interest in the stage is fairly obvious. But generalizations are dangerous, and I think that some specific cases should be examined. More than that, I think that they will pass the closest scrutiny. Theatre Arts readers who have examined even casually the comprehensive economic survey by Professor O. Glenn Saxon know in what tough shape the living commercial theatre has been in recent years. The number of theatres available for professional stage productions in New York City alone has been reduced by almost 50 percent in the past twenty years; closed-circuit and home subscription TV could create millions of new theatres by bringing Broadway plays to theatres and homes thousands of miles from Broadway. The number of Broadway

attractions last season (a good one too, by present standards) was just 41 per cent of the number for the season of 1933-34; but with closed-circuit and subscription TV, I am convinced that we could realize the necessary capital to arrest this dismal descent that makes Professor Saxon's graphs and his text anything but light reading for people making a living in the theatre. The road presents an even more discouraging decline: from 1,152 playing weeks and a total gross of \$23,657,900 in 1948-49, for example, to 794 playing weeks and a total gross of \$17.623,200 last season.

Speaking of making a living in the theatre, Professor Saxon had this to say: "In 1953 total employment of actors in the living theatre amounted to only 991—less than 15 per cent of the number employed in the 1927-28 season . . The average income from the living theatre of all professional actors and actresses throughout the country for the 1952-53 season was only \$800 per person . . The average annual earnings of all those who worked twenty-six or more weeks was under \$6,000."

Nor is this all. Today production capital requirements are large and involve great risk. And these factors affect not only the actor but the producer, author and designer as well. Consider the steady increase in the one-set production.

While examining what TV can do for the theatre, when properly harnessed, it may be instructive to ask ourselves, "Why one of the varieties of pay-as-you-watch TV rather than the regular commercial brand?" The answer is clear. Much as we deplore commercial TV's effect on theatregoing, this form of entertainment isn't going to drop dead. Neither can it come to the theatre's aid by buying first-night performances for national showing, for the simple reason that no sponsor can afford to do so. Dr. Millard C. Faught, Zenith's economic consultant, got at the heart of the matter when he told the New York Society of Security Analysts: "The Achilles heel of regular TV is that it has no intrinsic economics of its own. Therefore everything it does must be subsidized by some other economic function. So far advertising has given television its sole economic sustenance, with some very limited exceptions ... Subscription television, by contrast, is not only a complete and instantaneous TV distribution system but also has its own built-in economic system." And from the watcher's point of view, the current mode of TV gives him rather little to say about what he sees.

It is true that present television does provide work for some actors, and for this they are

grateful. But present commercial TV is drawing on the theatre without making an appreciable contribution to it; there is no chain reaction to benefit the theatre that an opening night on subscription TV would provide—no funneling of admission charges back into the theatre to make possible continuing production and continuing employment.

Now contrast this with closed-circuit or home subscription televising of a Broadway first night. During the course of a year's run perhaps four hundred thousand persons might see a smash hit on Broadway. With one of the new modes of TV, twenty times that number might see the premiere alone. Dr. Faught made this striking observation: "If all of us who now have sets paid only the price of a bus ride to and from a theatre as our admission fee to South Pacific on TV, the total revenue would far exceed all that this great musical show grossed in five years on Broadway. And millions of people would still want to see the play itself."

That last sentence is not to be overlooked. On any given night that a theatre performance is available on closed-circuit or home-subscription television, only a small percentage of the potential audience for it will take advantage of the opportunity. This should allay the fears of the producers and actors who think they detect the specter of technological unemployment lurking in the wings. The production actually would benefit from what the trade calls word of mouth. There would still be audiences for the production both on Broadway and eventually on the road. In fact, there might well be a new theatre audience created in areas where there is little or no professional theatre—and this audience might be stirred to see living theatre in a playhouse the next time it got to New York or another large city, or when a road company reached its vicinity. These new forms of TV can be theatre's best advance men, in fact.

Chiefly, though, the financial impact of the subscription revenue would be such that it would greatly reduce the present hazards of backing a show. One performance on TV might very well be enough to recoup the entire production cost. Think what this would mean to the chances of a marginal production—one which received unenthusiastic reviews—for a run in this hit-or-flop economy of ours. Many a show which now dies a quick death might be made to pay off. And think what a happy effect this would have on strengthening the reservoir of production capital—and consequently on employment in the theatre, Remember too that we are not dealing in the cloud-like realm of

speculation. Only that small percentage of the potential audience for closed-circuit or subscription TV would be necessary to provide this cushion. Even if the show didn't survive much more than that initially televised performance, the actors and everyone connected with the production would benefit, and theoretically the capital would stay in the theatre for future production. The element of risk would be eliminated. There would be more production a higher standards. And there would be millions of critics instead of the present smaller number.

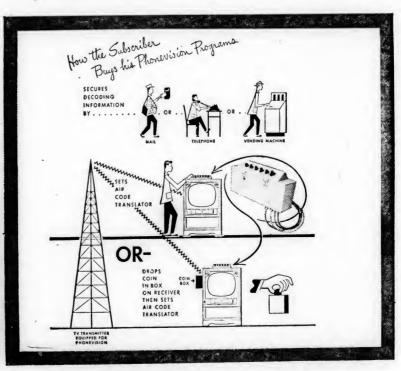
There are other possibilities too. One of these might be to film a play which has at least limited success directly from the stage, at he time it is about to close. This film could then be made available to subscription TV buyers. And this bears on another important point—the strong position of the stage in the TV picture. In the early days of television, the novelty of the medium was enough to satisfy the average viewer. Now it has long ceased to be enough. And theatre has what it takes to please the more discriminating spectator.

Lest there still be some skeptics who doubt my motives in advocating something that seems to compete with commercial TV, let me point to another side of the entire TV picture, a side that actually makes a strong case for the payas-you-see system as a benefit to all television. Whereas we now have approximately 380 stations supported by advertising, we could have close to a thousand, provided additional sources of revenue were present. Something like Phone-vision might provide that additional source. The Zenith people feel that subscription TV may well determine if many areas of the country—the less populous ones—ever get any form of television. They reason that under present high costs, the advertiser cannot afford to go beyond the major markets in presenting his show. This leaves the station in the smaller area dependent on local sponsorship—if it can get such sponsorship—and the size of the if in the foregoing is indicated by the high mortality rate among these stations. Closed-circuit and home subscription TV will make the station operator independent of the economic require-ment of network affiliation. Television now sends all its bills to advertisers, and about half its bills to less than twenty national sponsors.

This illustrates that angels are very important people in TV too, and it isn't so far afield from theatre when you consider the ground we've covered. Pay-as-you-see TV can do a lot for theatre. Theatre can also do a lot for TV—and without commercials.



Subscriber's decoder for home use in unscrambling pictures transmitted in the Phonevision Air-code system. Information for setting the decoder is contained on punch cards received by mail, on cards purchased at a vending machine, or received orally over the telephone. The settings apply to the customer's individual decoder.



A typical combination of the operating methods employed by the Zenith Radio Corporation in Phonevision, its brand of subscription TV.

# ••••• Radio Reviews

MARTHA WRIGHT SHOW With Hal Hastings Director: Walter Cheetam 30 Mins.; Mon.-thru-Fri., 9:30 a.m. Participating WCBS, N. Y

CBS, N. Y. Martha Wright, who's about to close out on her Sunday night show for Packard on ABC-TV, has now moved into a WCBS slot as a replacement for the ailing Joan Edwards and should cut herself a solid niche as an early morning personality. Miss Wrlght is bright and personable and handles her lines with a flip but not-too-flip manner.

manner.

This is basically a disk jockey stanza with Miss Wright up as gabber plus occasionally doing a song on her own with Hal Hastings accomping on the piano. On a show last week the disks were of bestseller calibre, including tunes by Eddie Fisher. Kitty Kallen, Don Cornell and Leroy Anderson's orch. Miss Wright contributed a snappy version of "Mr. Sandman" and also handled the intros to the various plugs with an adept cueing into the transcriptions. Herm.

FRANK SHARP SINGS
15 Mins.: Sun., 10:30 p.m.
Sustaining
WTRY, Troy
One of the few area radio programs featuring live music, this Sunday nighter presents bass-baritone Frank Sharp in standard numbers, with Mrs. Hilda Golden as accompanist. He has a resonant, well trained voice, nicely handled. Sharp might be personalized through brief chatter with the aemouncer, or via introduction of a number. Present format is a bit stiff. Mrs. Golden accompanies competently.

Paul Flanagan announced one origination alert in sure fashion.

Jaco.

BILL RANDLE SHOW
Producer: Randle
Director: Kathy Revner
205 Mins, Sat, 205 p.m.
WCBS, New York
For the second time this season.
a New York station has brushed off
the homegrown decjay product for
a Cleveland platter spinner. WINS,
Gotham Indie, reached into the
Cleveland territory last September
to woo Allan Freed (ex-"Moon
dog") from WJW for a permanent
slot in its decjay stable. Now
WCBS, Columbia's key, has tapped
WERE's Bill Randle for a weekly
Saturday afternoon series. He'll
continue, however, with his regular
WERE chores.
Randle is a potent platter man

Randle is a potent platter man in his own backyard but it's doubtful if this once-a-wecker will give him ample opportunity to make a similar dent. He's a hep disk-spieler and can stand up among New York's best, but the Block, Marshall, Lacy listening habit is a tough hurdle to beat. Some solid promotion by WCBS directed at Friday (3) classed radio and tv

CHANNE

the kidialers may do the trick.

the kidialers may do the trick.
Randle has a long day ahead of
him every Saturday. He's on for
a total of 205 minutes but manages
to pace it nicely with expertly integrated platter and chatter. He
gets a little dogmatic over his
"picks"; still, It's the kind of enthusiam that could help the disk
on the retail level. He also supplies
the kind of inside stuff about the
music and disk biz that appeals to
the fans.
Stanza is broken up on the hour

Stanza is broken up on the hour for a five-minute session with the WCBS newscaster. Gros.

# **Code Board**

Continued from page 27

tions. Its statement has been submitted to the Senate Subcommit-tee which attacked the violence in some of the films shown to juve audience on tv. Report said in part:

Television Code Review Board Board acknowledges the serious-ness of the Subcommittee's inquiry ness of the Subcommittee's inquiry and commends the thoroughness and care with which it is being conducted. The board reiterates the determination of the nation's television broadcasters to give full cooperation to such Congressional investigations.

investigations.

"The Code Review Board has reached the following conclusions:

"That despite the fact that some of the films (the five pictures viewed) were the subject of considerable editing by the stations, both for the purpose of timing and deletion of objectionable content, the Television Code Board exdetetion of objectionable content, the Television Code Board ex-presses doubt as to whether por-tions of certain of the films are wholly within the spirit of the Code.

"That some instances of excessive violence were noted.
"That all of the films under re-

view were produced originally for theatre display, not for television presentation.

"Four of the five films reviewed

"Four of the five films reviewed were approved for theatre presentation by the National Board of Review of the Motion Picture Industry. The fifth, a British import, was approved by the motion picture review board of that country.

"Thus, it is felt that previous clearance by such theatre review

"Thus, it is felt that previous clearance by such theatre review boards did not take into consideration the intimate viewing by family groups as provided by television. Such action does not neces-

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vour advertising dollar

316,000 WATTS

territory—a rich target for

Steinman Station

Clair McCollough, President

crime programs with narcotic drugs in a lecture before 600 in-surance and business leaders here. Now a lawyer in Washington, Johnson said the "crime programs undermine the true values of life and create, for the impressionable child mind, a world of evil dreams where cruelty and violence reign supreme." supreme.

Johnson said the so-called "radio and tv crime programs are not so base and degrading as the horror books.'

# FCC Stay

Continued from page 27

away; and station KTRM. Last of these has as a leading stockholder, W. P. Hobby, of Houston, former Governor of Texas, publisher of the Houston Post, owner of radio and television stations in Houston, and husband of Mrs. Oveta Culp Hobby, Secretary of Health, Education and Welfare in the Eisenhower Cabinet.

The hearing examiner recommended KTRM for the tv channel but the FCC, by a 4-3 decision last Aug. 6, Ignored this recommendation and selected Beaumont Broadcasting. It felt there was an over-lap of service between Houston and Beaumont and that the Hobby newspaper interests would help to provide too great a concentration of power. casting. It felt there was an over-

of power.

Applicants in Tampa included the Tampa Times, which also has a radio station there; Orange Television Broadcasting Co., among whose stockholders are Mitchell Wolfson and Sidney Meyer, owners of a large theatre chain and broadcast stations in Florida and Tampa

of a large theatre chain and broad-cast stations in Florida, and Tampa Television Co., which has a small radio station there, and whose president is Doyle E. Carlton, for-mer Governor of Florida. The Commission examiner rec-ommended that the grant go to the Tampa Times. On Sept. 3 last, the FCC, by a 4-0 decision, overturned its examiner and gave the channer to Tampa TV in the interest of "diversification of the media of mass communication."

# 'Olive Branch'

Continued from page 26 :

not even the top Big 10 team or the hottest Coast club would have the national sponsorship appeal of a Notre Dame. And a Notre Dame game piped into the home areas of practically any team in the coun-try would have its impact on the

Aside from the NCAA's own Inter-family conflicts, there's also the matter of the tv network's relationship with the traditional game of the week package. It goes without saying that ABC-TV, for example, has learned its lesson to the tune of a reported-\$2,200,000 loss on the year's schedule. And NBC-TV, which carried the college games the two years previous, won no friends among the NCAA'ers with Its introduction of the competing Saturday afternoon Canapeting Saturday afternoon Canadian pro games.

Committee chairman Harvey
Cassill took pains to point out that

Cassill took pains to point out that it was the networks and not the NCAA that set the price on the games, the inference being that if the package was overpriced it was the webs doing. This points to the possibility that if the college majordomos continue with the single national game policy next year, the potential advertisers and their agency reps may set the price, since it's considered unlikely the networks can again be maneuvered into competitive bidding.

# Libby's 'About Baby' Buy

Cues WABD Reshuffle Cues WABD Reshuffle
Additional Thursday network
buy of "All About Baby" by Libby
Baby Foods forced WABD, N. Y.,
to revamp its 2 to 3 p.m. sked. The
DuMont quarter-hour stanza, on
Friday as well, would have cut too
heavily into the commercially
strong "Letter to Lee Graham," so
that show changed places with
"Journey Through Life."
"Journey" shifts to 2 p.m. on
WABD, with "Baby" taking over
the first 15-minute segment of that
half hour program on Thursdays

half hour program on Thursdays and Fridays, "Letter" is jest intact as a half-hour strip at 230.

Hartford—Norman L. Cloutier, radio-tv arranger, conductor and composer, has been named a fac-ulty member at Hartt College of Music here.

# **Inside Stuff—Radio-TV**

Canada's annual football classic, the Grey Cup Game, got the widest tele and radio coverage in its history. Played in Toronto's Varsity Stadium Nov. 27, game was carried on 92 video stations in Canada and the United States and 75 Canadian radio stations. Canadian Broadcasting Corp. handled both tv and radio, the video airing sponsored by Northern Electric. Commentary was handled by four CBC staffers from cities not represented on the field.

from cities not represented on the field.

CBC guessed that 80% of Canada's 900,000 tv sets were tuned to the airing. In the United States, 70 tv stations carried the game from NBC against heavy opposition from the Army-Navy game airing. Windsor, Ont., and Vancouver, B.C., still to get on CBC's web, took the NBC coverage which used CBC visuals and its own narration. Stations not on CBC's microwave web got telefilmed coverage, stations in Edmonton and Winnipeg receiving the films by Royal Canadian Air Force Sabre jets. Three new video stations (Sault Ste. Marie, Ont.; Rimouski, Que.; Moncton, N.B.) not yet working fulltime, opened special schedules to carry the game.

National Assn. for Better Radio & Television, the organization which stirred up a hornet's nest over violence on tv. took time out from the critical aspects of its work to present the second annual Lee DeForest award to Harvey S. Firestone Jr. as the individual responsible for the most outstanding contribution to the cultural development of radio and television this year. Award was made for Firestone's personal interest and contributions toward the "Voice of Firestone's simulcast on NBC and latterly ABC. Award, presented at a luncheon at the Savoy Plaza in N.Y. by Prof. Charles A. Siepmann, a member of the NAFBRAT board and chairman of the department of communications at NYU, made special mention of Firestone's effort to keep the show in its long-established Monday-at-8:30 time period despite the switch in networks.

Mickey Ross is not the director of the Sid Caesar show on NBC-TV but is the editorial consultant. Direction remains in the hands of Clark Jones, with Leo Morgan the producer. Erratum apparently resulted from "mixed signals" attendant upon the program's return to a revue format. According to a spokesman for the show, there are no technical changes in the top spots.

"Melody" (Mrs. Mildred B.) Miller, Cleveland-Miami Beach socialite-artist-composer, paid off a secret but longstanding debt of personal gratitude when she played hostess to the entire cast of CBS Radio's "Romance of Helen Trent" soaper to honor its star, Julie Stevens, at a luncheon-musicale in her N.Y. apartment Friday (3). In 1941—while hospitalized for eye treatments that failed to restore her sight—"Melody" was first attracted to the radio voice of Miss Stevens and became an avid fan of hers down through the years.

'Background," the NBC-TV "news-in-depth" "Background." the NBC-TV "news-in-depth" segment, will devote next Sunday's (12) show to a study of the John Paton Davies dismissal, thus demonstrating a rare bit of unanimity with its CBS confreres. Big Senate debate between Sen. Herbert H. Lehman (D., N.Y.) and Sen. Joseph McCarthy (R., Wis.) raged a couple of weeks ago when Sen. Lehman asked to have the text of a broadcast on the Davies dismissal inserted in the Congressional Record and Sen. McCarthy at first refused, then allowed it to be inserted. Broadcast was that of CBS Washington news topper Eric Sevared, who attacked the dismissal, "Background" study, which will include a filmed interview with Davies and his wife, is also expected to shed new light on the ex-diplomat. segment, will devote

CBS-TV programming veep Hubbell Robinson Jr., puts up a spirited defense of today's television in the January issue of Esquire. Piece, titled "Television Faces Life—Distilling Hope and Happiness into the Cathode Tube," hits out at the "damners and deriders" of video and covers the gamut of production, programming, sponsorship and criticism, and concludes with the observation that television has "done pretty well, but obviously, pretty well is not good enough." He expresses the belief that the Industry has the "resolution" to make American television "a sight to delight the American eye and heart and mind."

Couple of interesting trade sidelights to the piece. For one thing, Robinson isn't identified, either in the captions or in the story, as the programs overseer at CBS. For another, he gives due credit for NBC programs, though the larder of listings is slightly weighted toward the CBS side.

# Mutual's Nov. in Seesaw: Essocast Vice Manville. Kraft in for Johnson It's been a seesaw November for

Mutual, with three major clients ankling the radio web and two other big ones signing to come on shortly. It's understood that the latest pactee is Esso, to replace Johns-Manville on the 9 p.m. capsule strip. Plus losing J-M, Mutual sule strip. Plus losing J-M, Mutual had Johnson Wax slip away on a total of 25 five-minute news programs weekly. However, Kraft, handled by the same agency, Needham, Louis & Brorby, has signed to replace the waxery. The only loss that hasn't been recouped was the \$1,250,000 annually that the AFL is shortly moving to ABC.

With the Manville loss, commentator Bill Henry's future is in question. It's said he's considering retiring from radio and tv entirely, in which case a new voice will have to be inked for the five-minute Essocast.

Mutual has added other business in the past several weeks. First National Biscuit inked for "Rin Tin Tin" in a Sabbath half hour. On National Biscuit inked for "Rin Tin Tin" in a Sabbath half hour. On the religioso side, Billy Graham and "Herald of Healing" were pact-ed as weekly half-hour casings. American Home Products signed for three days of the Gabriel Heat-ter quarter-hour strip. Latter biz replaced some lost a few weeks earlier. earlier.

Incidentally, Mutual's 14-man af-filiate committee will powow to-morrow (Thurs.) and Friday with net execs at Boca Raton.



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# **Television Chatter**

New York

Add tv-to-legit trend: Robert
Schultz has client-optioned Haskel
Frankel's "The Perfect Wife," first
seen on CBS-TV's "The Web" in
October, 1953, for Broadway proseen on CBS-TV's "The Web" in October, 1953, for Broadway production. Producers will be Herbert Hirschman and Eugene Burr, respective producer and story editor of the ex-Sunday nighter.

Sue Oakland, exploited in the current Look mag, is the femme who won the "Junior Jinx" title on WRCA-TV last summer. She's now Jinx Falkenburg's Girl Friday, doing guesterviews and covering openings... Add Alfred Drake as costar with Patrice Munsel for Max Liebman's Jan. 15 specola. "Naughty Marietta". WCBS-TV publicity chief Bob Fuller spearheaded petition-drive to persuade the N. Y. Central's West Shore division to continue its choochoos for the commuting fraternity, of Rery Reynel Reyne sue Oakland, exploited in the current Look mag, is the femme who won the "Junior Jinx" title on WRCA-TV last summer. She's now Jinx Falkenburg's Girl Friday, doing guesterviews and covering openings. ... Add Alfred Drake as costar with Patrice Munsel for Max Liebman's Jan. 15 specola. "Naughty Marietta". ... WCBS-TV publicity chief Bob Fuller spearheaded petition-drive to persuade the N. Y. Central's West Shore division to continue its choochoos for the commuting fraternity, of which he's leading Tappan, N.Y. (Hickory Hill) citizen. Campaign has produced numerous Page 1 and other stories ... James Truex's "With One Heart and One Mind" teleplay on NBC-TV "Hall of Fame" (5) and Rod Serling's "Knife in the Dark" adaptation on CBS-TV "Danger" (7).

Leslie Nielsen and Jack Livesy on "Robert Montzomery Presents" Dec. 13 ... Paul Henreid guests on Steve Allen's "Tonight" Dec. 14 ... Beverly Whitney into femmelead on tomorrow's Thurs.) Kraft production of "The Consul" on ABC ... Norman Brokenshire guesting on WRCA-TV's "Sentimental You" Friday (10) ... Harry Townes plays the lead on Fridy's (10) "Big Slory" ... Lee Richardson and Nina Tabbot return to "Omnibus" Sunday (12) for another repertory play, "Contrast" ... George Koudolf of the "U.S. Steel Hour" production staff, speaks at Flora Rheta Schreiber's workshop on radio and film writing at New School for Social Research tomorrow (Thurs.).

Dale Garrick to Alec Alexander agency to head up talent dept. ... Norman S. Brett in switch from DuMont promotion to the Tootsie Roll account at Moselle & Eisen ... Imagene Coca, Zsa Zsa and Jolie Gabor did guest stints on Hy Gardner's WPIX show (5).

Francis Lederer planed in from the Coast last weekend to prepare or his appear one Dec. 14 on the "Elgin Hour" ... Svea Grunfeld in "The Hunter" this Sunday (12) on NBC-TV ... ABC-TV's Jack Gregson, who flew out to Spokane for the funeral of his mother, was back in New York yesterday (Tues.) ... Alan Haines will appear on "Kraft Theatre" over ABC-TV to-morrow (Thurs.) in "The Consul"

Arait Theatre" over ABC-TV tomorrow (Thurs.) in "The Consul".

Edward Andrews will again appear on "The Robert Montgomery Show" in "End Of A Mission" Dec. 13.

Robert Wright, baritone lead opposite Irra Petina in the new Broadway musical, "Hit the Trail," has been signed for a third season by "You Are There," CBS-TV show. Wright handles the com-

Off-Broadway producer Bertrand
R. Berns has formed a new company, Berns Television Productions, to package live shows.
Peter Fernandez into cast of tomorrow's (Thurs.) Kraft Theatre
. Joel Crager doing announcing
chores on Sammy Kave's "So you
Want to Lead a Band" on ABC-TV
. Neil Laurence of the Broadway Chaptel Players' "Noah" cast,
into tonight's (Wed.) Kraft on
NBC-TV.

# Chicago

Chicago

George Kapel, cx-manager of KOMU-TV. U. of Missouri equational station in Columbia, has joined Ted Weber's WGN-TV sales staff. . Burr Tillstrom's "Kukla, Fran & Ollie" now riding on 36 ABC-TV stations as a web program service sold locally by the individual outlets. . ABC-TV's "Creative Cookery," meanwhile, added WINT. Fort Wayne, as its ninth co-op outlet. . WTTW. Chi's educational station, signed a three-year lease for studio space in the Museum of Science & Industry. . "Ding Dong School's" Dr. Frances Horwich guests Sunday (12) on NBC-TV's "Zoo Parade" . . Dick (Two-Ton) Baker recuperating in Arizona for two weeks after being conked with a virus. Kenny Bowers and Art Hern are subbing on his daily WBKB "Tip Top Lunch Hour" . . Latest Electric Assn. survey shows 32,835 tv sets were installed in the Chi area during October, bringing the total to 1,740,205 . . John Beebe moved over from national spot sales to the WBKB local selling crews.

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# TV's 'Hour Glass' Figures Vs. the Field

Ratings of 60-minute and 90-minute major nighttime shows as given in the reports of American Re-

SUNDAY		SuperCircus	Hall Fame	<u> </u>
	5:0010.8	SuperCircus ABC	Backgr'd	No DuMont Service
Omnibus CBS	5:30	13.8	Meet Press	_
	7:30			*Alternates with Jack Benny
Fanfare	7:30	29.9	7.5	**Every Fourth
Spec NBC*	8:00	Tst, Town 48.5	· · · · · · · · · =	Sunday
		GF Thea	Vinchell-M. Wright	Rocky King (Dul
TV	9:0030.7	22.9	11.4 4.7 (9:15)	
Playhouse NBC	9:3031.2	22.9 Celeste 15.3	6.0	Lite At
MONDAY		I	Burns-Allen CBS	No other
Sid Caesar	{ 8:00	23.8	33.9 A. Godfrey	No other Network Service
NBC	( 8:30	22.5	37.9	Boxing Dul
Robt.	9:30	Dec. Bride  28.9 Studio One  , 22.5 , 23.9	(5.5	3.1
Montgom- ery	10:00 28.1	Studio One	9.4	8.2
NBC	10:30	(23.9	8.7	6. 5
TUESDAY	§ 8:00	Red Skelton	Bish. Sheen-DuM	*Substitute
Steve Allen	§ 8:00	2 17.0	18.7	for Bob Hope
NBC*				
U. S.	(0.20	Danger (	Circle TheaNBC	*Alternates
Steel ABC*	9.30	Life Father	Truth-Conseq.	with Elgin Hour
	(10.00	.0	22.1	
WEDNES- DAY				
WEDNES- DAY Disney-				
WEDNES- DAY	\ 7:30 \ 34.9 \ \ 8:00 \ 36.1 \ \ \ \ 36.1 \ \ \ \ 36.1 \ \ 36.1	News-CBS-Perry	Como Coke (7:45)Ma	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7
WEDNES- DAY Disney- land	\ 7:30	News-CBS-Perry 11.3 19.1 ( A. Godf rey (30.5 (33.3 (33.3 )	Como Coke (7:45)	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A 30.5
WEDNES- DAY Disney- land ABC	\ 7:30	News-CBS-Perry 11.3 19.1 ( A. Godf rey (30.5 (33.3 (33.3 )	Como Coke (7:45)	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A 30.5
WEDNES- DAY Disney- land ABC Kraft Thea,	\ 7:30	News-CBS-Perry 11.3 19.1 ( A. Godf rey (30.5 (33.3 (33.3 )	Como Coke (7:45)	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A 30.5
WEDNES- DAY Disney- land ABC	\ \begin{pmatrix} 7:30 & 34.9 \\ 8:00 & 36.1 \\ \end{pmatrix} \\ \begin{pmatrix} 9:00 & 23.0 \\ 9:30 & 22.3 \end{pmatrix} \\ \end{pmatrix}	News-CBS-Perry   11.3   19.1     A. Godf rey   30.5     33.3     Strike Rich-CBS   23.8     Got Secret   36.1	Como Coke (7:45) Mai	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A 30.5
WEDNES- DAY Disney- land ABC Kraft Thea, NBC	\ \begin{pmatrix} 7:30 & 34.9 \\ 8:00 & 36.1 \\ \end{pmatrix} \\ \begin{pmatrix} 9:00 & 23.0 \\ 9:30 & 22.3 \end{pmatrix} \\ \end{pmatrix}	News-CBS-Perry   11.3   19.1     A. Godf rey   30.5     33.3     Strike Rich-CBS   23.8     Got Secret   36.1	Como Coke (7:45) Mai	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A30.5
WEDNES- DAY Disney- land ABC Kraft Thea, NBC	\ \begin{pmatrix} 7:30 & 34.9 \\ 8:00 & 36.1 \\ \end{pmatrix} \\ \begin{pmatrix} 9:00 & 23.0 \\ 9:30 & 22.3 \end{pmatrix} \\ \end{pmatrix}	News-CBS-Perry   11.3   19.1     A. Godf rey   30.5     33.3     Strike Rich-CBS   23.8     Got Secret   36.1	Como Coke (7:45) Mai	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A .30.5
WEDNES- DAY Disney- land ABC Kraft Thea, NBC	\ 7:30	News-CBS-Perry   11.3   19.1     A. Godf rey   30.5     33.3     Strike Rich-CBS   23.8     Got Secret   36.1	Como Coke (7:45) Mai	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A30.5
WEDNES-DAY Disney-land ABC  Kraft Thea, NBC  Best of B'way CBS*  THURS-	\ \begin{pmatrix} 7:30 & 34.9 \\ 8:00 & 36.1 \\ \end{pmatrix} \\ 9:00 & 23.0 \\ 9:30 & 22.3 \\ \end{pmatrix}	News-CBS-Perry   11.3   19.1     A. Godf rey   30.5     33.3   Strike Rich-CBS   23.8     Cot Secret   36.1     This Your   25.6   Big	Como Coke (7:45)	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 30.5
WEDNES-DAY Disney-land ABC  Kraft Thea, NBC  Best of B'way CBS*  THURS-DAY They	\ \begin{array}{llllllllllllllllllllllllllllllllllll	News-CBS-Perry   11.3   19.1     A. Godf rey   30.5     33.3   Strike Rich-CBS   23.8     Got Secret   36.1     This Your   25.6   Big	Como Coke (7:45) Mai  M  Life-NBC 38.5 Town 18.2  McNulty-CBS	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A. 30.5
WEDNES-DAY Disney-land ABC  Kraft Thea, NBC  Best of B'way CBS*  THURS-DAY They Stand	\ \begin{array}{llllllllllllllllllllllllllllllllllll	News-CBS-Perry   11.3   19.1     A. Godf rey   30.5     30.5   33.3     Strike Rich-CBS   23.8     Got Secret   36.1     This Your   25.6     Groucho Marx-NBC   48.9     Justice	Como Coke (7:45)	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A 30.5 13 Masque Pty-A .22.4  *Ethel Merman in Panama Hattie (every fourth Wednesday)  Handle Care-A
WEDNES-DAY Disney-land ABC  Kraft Thea, NBC  Best of B'way CBS*  THURS-DAY They	\begin{cases} 7:30 & 34.9 & \\ 8:00 & 36.1 & \\ 9:00 & 23.0 & \\ 9:30 & 22.3 & \\ 10:00 & \\ 10:30 & \\ 8:30 & 6.3 & \\ 9:00 & \\ \end{cases} \end{cases} \end{cases}	News-CBS-Perry   1.3   19.1     A. Godf rey   30.5     30.5   33.3     Strike Rich-CBS   23.8     Got Secret   36.1     This Your   25.6   Big     Groucho Marx-NBC   48.9     Justice   24.3     Dragnet   44.7	Como Coke (7:45)	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-A .30.5
WEDNES-DAY Disney-land ABC  Kraft Thea. NEC  Best of B'way CBS*  THURS-DAY They Stand Accused DuM	\begin{cases} 7:30 & 34.9 & \\ 8:00 & 36.1 & \\ 9:00 & 23.0 & \\ 9:30 & 22.3 & \\ 10:00 & \\ 10:30 & \\ 8:30 & 6.3 & \\ 9:00 & \\ \end{cases} \end{cases} \end{cases}	News-CBS-Perry   1.3   19.1     A. Godf rey   30.5     30.5   33.3     Strike Rich-CBS   23.8     Got Secret   36.1     This Your   25.6   Big     Groucho Marx-NBC   48.9     Justice   24.3     Dragnet   44.7	Como Coke (7:45)	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 Angle Stu Erwin-A. 30.5
WEDNES-DAY Disney-land ABC  Kraft Thea. NBC  Best of B way CBS*  THURS-DAY They Stand Accused	\begin{cases} 7:30 & 34.9 & \\ 8:00 & 36.1 & \\ 9:00 & 23.0 & \\ 9:30 & 22.3 & \\ 10:00 & \\ 10:30 & \\ 8:30 & 6.3 & \\ 9:00 & \\ \end{cases} \end{cases} \end{cases}	News-CBS-Perry   11.3   19.1     A. Godf rey   30.5     30.5   33.3     Strike Rich-CBS   23.8     Got Secret   36.1     This Your   25.6     Groucho Marx-NBC   48.9     Justice	Como Coke (7:45)	Time-NBC-Camel Ne 20.2 17.1 (7: rried Joan 23.7 argie Stu Erwin-Al 30.5

FRIDAY				Chance
Gillette	§ 10:00	27.0	Lineup-CBS	Tifotime Duas
Boxing	110.00		Person-Person	

	•		•		
SAT'DAY				Mick. Rooney-NBC	Pro Grid
Jackie	1	ь со · · · · · · · · · · · · · · · · · ·	48.1	12.1	7.9
				Place Face	

# TV 'Schizo'

Continued from page 27;

Godfrey's "Friends," but the race is tight. Both shows assume different

tight. Both shows assume different personalities in segmentation. The November "Best of Broadway" (Ethel Merman in "Panama Hattie") gained a peg midway, while "Big Town." opposing it in the last half, dropped some 20 points as compared to "This Is Your Life," with which it's back-to-back—a condition that appears to favor not only the one-a-month Westinghouse series but the regular Pabst bouts (especially if the card has marquee values).

card has marquee values).

The major go as between sports and the more formal show biz components is between the Gillette bouts on Fridays and Ed Murrow's 'Ferson to Person.' Some of the rights are over, of course, this side of 10:30, but the Murrow stanza pulls a substantial audience either way (big championship fights might be the exception).

(For figures on outsized shows vs. their competition, see charts.)

# AN IMPORTANT QUESTION

\*Runs to conclusion, followed

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# What Cost-Per-Thousand D'Ya Read?

Nielsen did a report on all sponsored radio and tv shows as of last spring. It'd have been an ordinary report but for the company's inclusion of "an unusual twist": Report compared the stanzas of Nielsen subscribers with all other programs. The result? Those shows representing Nielsen agency or advertiser subscribers cost less per-thousand listeners or viewers than all "mon-Nielsen" programs cost on the same basis. In short, Nielsen subscribers collectively averaged higher ratings on their shows than the sum of non-Nielsen program interests.

Jazzbo Collins to WRCA

From WNEW; Set 3 Slots

WRCA, the NBC radio o&o in N.Y., grabbed off Al (Jazzbo) Collins from indie rival WNEW this week, with the deejay starting in a 12:05 to 1 p.m. strip replacing Jack LaDelle. WCBS, its CBS rival, last week launched a Saturday show with d.j. Bill Randle who was drafted from Cleveland.

In addition to the customary

In addition to the customary upped coin lure, Collins decided to switch because he's also slated for a three-hour Saturday session early next month as well as a regular nighttime stanza sometime thereafter.

thereafter.

A few months ago, WNEW shifted Collins to the midnight-to-6 slot vice Art Ford, and the former was understood to have expressed some dissatisfaction with his new working hours.

WRCA also signed sportswritergabber Jimmy Powers (via WPIX, N.Y.) to an evening cross-the-boarder.

Ed Locke replaces Collins on WNEW's midnighter on Monday (13). Some day, gabber Bill Wil-liams steps in on Collins' 9 p.m.

RCA's Double Turndown

In Zenith Suit Action:

miere" move by the giant company to bring "headliners" into its line-up for both active and public relations values. Last week, for instance, Gen. Walter Bedell Smith was named a member of RCA's board of directors.

General Smith, board vice chairman of Amercan Machine & Foundry, is the former Undersecretary of State and Amhassador to Russia, in addition to his previously held titles in the Defense Intelligence and other departments.

ABC-TV Manhandles 'Care';

'Soldier Parade' to Sub

'Headliners' in Lineup

thereafter.

boarder

# NBC's New Act: Hitz, McFadden & Shea; Web's Veep List Upped to 31

NEC handed out veepee stripes to three of its veteran exees last week. bringing up the total number of veeps at the web to 31. New brass are Edward M. Hitz, central division sales chief; Thomas B. McFadden, spot sales topper, and Hamilton Shea, general manager of WRCA and WRCA-TV, the web's flagships in New York. Trio now bear the title "v.p. in charge" of their respective departments.

Hitz is the oldest of the from point of service, having joined the web in 1928 as a salesman, since then having operated joined the web in 1928 as a salesman, since then having operated in Philadelphia, New York and Chicago. McFadden is another 20-year man, having begun as a Radio City guide in 1934, moving up the ranks to the general managership of WRCA (then WNBC) in 1946 and KRCA, Los Angeles (then KNBII) in 1950. Shea, who joined the web in 1949 after five years as treasurer-comptroller of the Emerson Drug Co., moved into his present WRCA spot a year and a half ago, after heading up the Cleveland oko's. WTAM and WTAM-TV.

Burlington, Vt. — Dean Slack, who had been with WCAX here for four years, has joined WJOY, where he will serve as music director, as well as being a news announcer and disk jockey.



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• Radio Registry •

FOR \$44,000!

Wanderful ranch house on sheltered bey, in Darien, Conn., set back over 200 ft.; over one acre. Ground level: 24 ft. living room with massive fireplace, large dining area facing 1. Sound, 3 bedrooms, cross-ventilated kitchen, utility room, 2-car garage. lower level: 44 x 26 ft. entertainment area with 18 ft. wall of windows overlooking sectuded terrace and bay where waterfowl feed, large bedroom, luxury both has Belgion glass walls. 3 utility rooms. Masonry construction. Easy separation of family from entertainment. 5 Min. to Darien station, bus passes door. tainment. 5 Min. to Darien station, bus passes door.

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# **Peak Price**

Continued from page 25 =

of only \$612,000 (after taxes) for the first 40 weeks of this year. Outfit has done much better over comparable periods i: the past. Moreover, the network division of DuMont was the only one of the four tele webs to run at a loss, as per October PIB figures (see separate story). All this coupled with the fact that DuMont is calling for immediate retooling for tint, made the WDTV sale more urgent than the DuMont sale announcement would indicate.

DuMont said that WDTV was

nouncement would indicate.

DuMont said that WDTV was sold because profit would be decreased in Pittsburgh through introduction of other tv stations. However, by Westinghouse thinking, it appears that the station has a number of months to go in making heavy profit. Westinghouse, it's understood, figures to get back almost one-third of its \$9.750,000 outlay in the next year and as much or more the following year. Thinking is based on a belief that it'll be another 10 months before i'ill be another 10 months before another VHF gets into the Pitt picture and at least another year between that before it can gain enough local stature to give WDTV any real competition

# Same PIB Story:

Network billings for October, as reported by Publishers Information Bureau, continue to tell the same story—television up, radio down. There's one switch, however, in that DuMont shows a drop in monthly billings for the first time in several months. Web's \$1.426.031 for October was 2.5% below the gross for October of 1953, but its 10-month pull of \$10.267.775 shows a comfortable increase of 14.5% over the same period last year.

period last year.

CBS-TV continues the leader for October, with \$14.033.536, up 46.9%. Web already has \$117.032.072 in the house for the first 10 months, up 51.3% over last year. NBC-TV trails with \$12.307.403 for October, up 19.9%, and \$100.541.824 for the first 10 months, up 30.7% over last year. Biggest gainer percentagewise is ABC, up 69.3% for the month with \$3.890.802 and 65.2% for the first 10 months with \$26.584.163.

In radio, ABC continues to show

first 10 months with \$26,584,163.

In radio, ABC continues to show the most comfortable position, its October billings of \$2,502,439 being down only 0.63% from last year and its 10-month total of \$24,199,694 up by 0.1% over last year. Mutual was the biggest October loser, its \$1,570,952 being 28.1% down from last October. CBS' \$4,131,628 is down 24.6% from last year, while its 10-month total of \$45,567,675 declined 11.4%. NBC, though showing only a 21.7% drop in October with \$2,735,080—less than CBS and Mutual decreases—is still the biggest loser in the 10-month returns, its \$28,106,616 representing a 26.3% drop from the first 10 months of 1953.

Total four-networks billings in

Total four-networks billings in Total four-networks billings in tv are up 35.2% for the month, to a total of \$31.657.772, while the 10-month total of \$254.425.834 is even higher, a 41.9% increase. In radio, it's the reverse, with the October total of \$10.940.099 down 20.9% from last year and the 10-month \$115.015.098 down an average of 13.3%.

# RCA's Double Divvy

"Soldier Parade' to Sub
ABC-TV has given the axe to
"Handle With Care." the Bernard
Prockter package about postal inspectors currently occupying the
Thursday at 8 spot. Show, to which
ABC was committed for 13 weeks
but which the web couldn't get off
the sustaining roster, bows out
after the Dec. 30 show.

Replacing it will be the semisustaining "Soldier Parade." the
Arlene Francis starrer which of
late has been serving as a utility
segment. "Parade" is currently in
the Monday at 8 slot, serving as a
fill-in between the cancelled
"Come Closer" and the "Reader's
Digest" telepix series which starts
Jan. 17. "Parade" stays on Mondays until Jan. 10, RCA declared an extra dividend of 25c per share as well as a quarterly dividend of 25c per share on common stock, with both payments ready as of Jan. 24 to holders of record as of Dec. 17.

Dallas—Michael Bushell, former INSer, takes over nighttime newscasting chores at KGBC, Galveston.

# **DuMont-Westinghouse Deal in Pitt** May Pair WWSW-WJAS on 'V' Merger

# Jan Murray Joins TV's 'Comedy Is No Fun' List As Hospital Casualty

Strain of television comedy, which hospitalized Milton Berle and Red Buttons a couple of weeks ago, has also put Jan Murray in the hands of the medics. Star of "Dollar a Second" collapsed at his home last week (2), a day before the ABC-TV quizzer was due on the air, and was rushed to a New York hospital for what the web described as "complete physical exhaustion."

Bud Collyer subbed for Murray on the show, and there was no indication whether Murray would be back in time for this week's segback in time for this week's seg-ment. Both Berle and Buttons had indicated before they were hospi-talized that the strain of doing a live show had decided them on switching to film next season. There's little likelihood. though, that Murray can do the same. Apart from the fact that he doesn't have a property interest in "Dol-lar" that Berle and Buttons have in their shows, there's the question of the spontaneity that would be lost by filming the audience partic-ipation quizzer.

With sale of WDTV here DuMont to Westinghouse for \$9,750,000, insiders expect a merger deal to be consummated any now between WWSW and WJAS on their application for channel 11, one of the two remain-ing V's allotted to Pittsburgh. KDKA and Westinghouse also had applied for the channel, and of course their acquisition of chan-nel 2 eliminates them from the 11 nicture.

If the merger goes through, and according to information available it seems likely. Pitt will get another V station far in advance of expectations. Before the DuMont-Westinghouse deal, it looked as if WDTV \*the call letters are to be changed to KDKA-TV) might be the only operation locally for at least another (wo years.

WWSW is owned by the Post-

least another two years.

WWSW is owned by the PostGazette, morning daily, and WJAS
by H. K. Brennen. A deal for a tw
merger would mean that one of
those two radio stations would
have to be disposed of, and on
basis of speculative calculations,
it's figured that the "For Sale"
sign will go up on WJAS when and
if the two remaining applicants for
channel 11 get together.

On the DuMont-Westinghouse

On the DuMont-Westinghouse front, Harold C. Lund will remain as general manager of KDKA-TV, Chris J. Witting announced with news of the sale.

# TV's Ups & Radio's Downs in October Network billings for October, as

Along with this, it was disclosed that future quarterly dividends will be paid by RCA on April, July, October and January, meaning that payments will be coming a month earlier than before.

The RCA board also set a divvy



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# TV-FILMS

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time - day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN	PROGRAM	P COMPETING	PROGRAM STA.	RATING
MILWAUKEE		Approx. Set Count	-700,000		Stations—	-WTMJ	(4), WO	KY (19)	, WCAN	(25)
1. Liberace (Mus) 2. Colonel March (Myst) 3. Čisco Kid (W) 4. Lone Wolf (Adv) 5. Kit Carson (W) 6. Mr. District Attorney (Myst) 7. Ellery Queen (Myst) 8. Racket Squad (Myst) 9. Boston Blackie (Myst) 10. Wild Bill Hickok (W)	WTMJ WTMJ WTMJ WTMJ WTMJ WTMJ WTMJ	Flamingo UTP MCA Ziv TPA ABC Ziv	Mon, 9:30-10:00 , Sat. 5:30-6:00 , Sat. 11:00-11:30 , Sat. 5:00-5:30 , Thurs. 10:30-11:00 , Fri. 10:30-11:00 , Wed. 10:30-11:00 , Sat. 6:00-6:30	30.4 28.5 26.9 26.2 23.1 21.5 21.2	61 88 89 91 84 74 75	50.2 32.3 30.2 29.0 27.4 29.0 28.5 29.8	Studio One Play Regal Real Estate M	lovie	WCAN WCAN WOKY WCAN WOKY	14. 2. 1. 3. 5. 5.
ALBANY-SCHEN'T'Y-T	ROY	Approx. Set Count	-310,000		Stations—	-WRGB	(6), WI	RI (35)	, wrow	(41)
Favorite Story (Dr)     Death Valley Days (W)	.WRGB.	Ziv McCann-Erickson	. Wed. 8:30-9:00 Thurs. 7:00-7:30	43.1	83	52.3	Ringside With			
3. Superman (Adv) 4. Kitran's Kaleidoscope (Misc) 5. City Detective (Myst) 6. Invitation Playhouse (Dr) 7. Foreign Intrigue (Dr) 8. Sports Spotlight (Spts) 8. Greatest Drama (Doc) 9. Crown Theatre (Dr) 9. Amos 'n' Andy (Com)	WRGB WRGB WRGB WRGB WRGB WRGB	MCA Tee Vee Sheldon-Reynolds MCA General Teleradio CBS	Sun. 7:15-7:30 Tues. 10:30-11:00 . Tues. 7:30-7:45	30.6 30.0 23.3 22.8 17.2 17.2	85 84 89 100 74 70	36.7 35.7 26.2 22.8 23.4 24.5 50.3	Kukla, Fran, News—John The Ruggles Stop the Musi CBS News—D Sunday Star Name's the Sa Voice of Fire Mama	Daly  Edwards  Theatre	WROW WTRI WROW WTRI WTRI WROW WROW WRGB	1. 4. 3. 1. 5
MEMPHIS	•	Approx. Set Count	-285,000			Sta	tions—W	MCT (5)	, WHBQ	(13)
1. Favorite Story (Dr)	WMCT.	Ziv	.Wed. 7:00-7:30 Tues. 8:30-9:00	39.7	66	60.0 52.0	Godfrey & Fr Godfrey & Fr U.S. Steel Ho Blue Ribbon	riends ur Bouts	WHBQ WHBQ WHBQ	20.3 21.
5. City Detective (Myst)	WHBQ WHBQ WMCT.	TPA Guild NBC NBC	Sat. 6:00-6:30 Mon. 8:30-9:00 Tues. 9:30-10:00 Wed. 8:00-8:30	24.9 23.7 22.9 22.3	62 37 56	40.0 64.6 41.2 60.6	Wrestling	Archer mery Present or Daddy eatre	WHBQ WMCT s. WMCT WHBQ	14.1 1540 18
SAN DIEGO, CAL.		Approx. Set Count	-250,000			Station	s—KNXT XETV	(2), KRCA (6), KFMB	(4), KTI (8), KFS	A (5) D (10)
1. Mr. District Attorney (Myst) 2. Superman (Adv) 3. Ramar of the Jungle (W) 4. Liberace (Mus) 5. Waterfront (Adv) 6. Wild Bill Hickok (W) 7. Clsco Kid (W) 7. Amos 'n' Andy (Com) 8. Favorite Story (Dr) 9. Hopalong Cassidy (W)	KPMB. XETV. KFMB. KFSD. KFMB. KFMB. KFMB.	Flaminge TPA Guild UTP Flamingo Ziv CBS Ziv	. Mon. 7:00-7:30 . Thurs. 7:00-7:30 . Thurs. 7:00-7:30 . Fri. 8:30-9:00 . Tues. 8:00-8:30 . Tues. 7:00-7:30 . Fri. 7:00-7:30 . Fri. 9:00-9:30		40 35 33 21 21 25 21	57.7 61.9 61.9 71.5 66.8 53.5 64.5	People in the Local New Studio One Liberace Ramar of the Topper Red Skelton Life With Fat Cavalcade of Big Story Cavalcade of	Jungleher.	KFMB KNXT KFMB XETU KFMB KNXT KNXT KNXT KFSD KFSD	121320212417111817.
PORTLAND, ORE.		Approx. Set Count	180,000	•		S	tations—	KOIN (6	), KPTV	(27)
1. Favorite Story (Dr) 2. Waterfront (Adv) 3. Amos 'n' Andy (Com) 4. Badge 714 (Myst) 5. I Led Three Lives (Dr) 6. City Detective (Myst) 7. Death Valley Days (W) 7. Range Rider (W) 9. Liberace (Mus) 10. Hopalong Cassidy (W)	KPTVKOINKPTVKOINKPTVKPTVKOINKPTVKOINKPTV	UTP CBS NBC Ziv MCA MCAnn-Erickson CBS Guild	Thurs. 8:30-9:00 Tues. 8:00-8:39 Mon. 7:00-7:30 Tues. 9:00-9:30 Thurs. 7:00-7:30 Wed. 10:30-11:00 Tues. 7:00-7:30 Tues. 7:00-7:30	37.6 37.4 35.7 35.3 30.8 30.2	58 58 64 63 85 52 48	65.2 64.1 55.9 55.9 50.0 35.5	Range Rider Art Linklette	Presents	KOIN KPTV KOIN KPTV KOIN KOIN KOIN KOIN KOIN KOIN KOIN KOIN	
HARRISBŰRG		Approx. Set Coun	<i>t</i> —170,000		S	tations-	WGAL (8	8), WCMB 61), WTP	(27), WH	P (55)
1. Foreign Intrigue (Adv)	WHP WHP WHP WTPA WHP	CBSMPTVCBSZivUTPZivMCCapp.Fricken	Wed. 7:00-7:30 Mon. 8:30-8:30 Mon. 8:30-9:00 Sun. 8:30-9:00 Wed. 9:30-10:00 Tues. 8:30-9:00 Tues. 8:30-9:00 Sun. 8:30-9:00		29	70.2 68.4 65.8 66.0 56.4 62.6	Kukla, Fran, News—Joh Comedy Hou Godfrey's Tal Comedy Hou Kraft TV T Texaco Star Milton Berle	Ollie n Daly. —Milton Ber ent Scouts r heatre	WTPA WTPA WGAL WGAL WGAL WGAL WGAL	

# TAKING THE KIDS OUT OF KIDPIX

Consummation of the deal whereby Westinghouse acquires WDTV in Pittsburgh from DuMont, may have the effect of bringing the outlet into the Guild Films-Vitaplx vidplx network lineup. That was one of the prime topics of discussion a couple of weeks ago between Guild prexy Reub Kaufman and DuMont topper Ted Bergmann, but no conclusions were reached at those huddles. However, Westinghouse is one of the avid Vitapix members, with Westinghouse v.p. Joseph Baudino also Vitapix's v.p. Group's WBZ-TV in Boston is a Vitapix outlet and so is WPTZ in Philadelphia. Also, with the WDTV negotiations out of the way, DuMont will be in a better position to dicker a deal for WABD in New York and WTTG in Washington to join the Vitapix lineup. Chances of this happening are also increased since the Pittsburgh sale undoubtedly will reduce the selling power of the DuMont network, thereby leaving the two statlons more friendly to overtures of a film net affiliation.

# Republic Puts 27 Features, Produced For \$20,000,000, Into Video Release

Hollywood, Dec. 7.

Republics "Diamond Group," a
block of 27 of the highest-budgeted
films ever turned out by the valley
studio, will be released to television next year. They represent
a production outlay of more than
sea 000 000.

Pix, all made between 1940 and Pix, all made between 1940 and 1948, carried budgets ranging from \$600,000 to \$1,250,000. Earl Collins, prexy of Rep's tv subsid, Hollswood Television Service, will handle sales after the first of the year and hopes to peddle them on a regional basis.

a regional basis.
Only one of the 27 pictures is not in the Diamond group. "Bill and Coo," bird picture made by Ken Murray at a cost of \$475,000, was originally sold as a "sparkler." Most of the studio's top product included in the block buy have had rejesses.

Among stars appearing in the pictures to be sold to tv are Susan Hayward, Alan Ladd, Vera Ralston, Eve Arden, Dennis Day, Joe E. Brown, Judy Canova, Eddie Albert, Mona Freeman, James Dunne, Richard Arlen, Edward Everett Horton, Tito Guizar, Virginia Bruce, Victor McLaglen, Ann Jeffreys and Freddy Martin. Among the pictures they appear in are "Change of Heart" (formerly "Hit Parade"), "Brazil," "In Old Wyoming," "Earl Carroll Sketch Book," "In Old Sacramento" and "Rendezvous With Annie." Rep's old releases have been shown on 275 tv stations.

# **CBS' Loud Blow** On 'Whistler' Coin

CBS Television Film Sales unis-week landed three key regional deals on "The Whistler" that projects the series into 11 new major markets. Deals were set with Hamm Brewing Co... House-hold Finance Corp. and Block Drugs, the latter directly with the firm.

Hamm bought the series in Denver, Salt Lake City and Albuquerque. HFC picked it up in Kansas City, Milwaukee, Detroit and Cleveland. Block Drug deal (firm has assigned the Grey agency to the account, incidentally) is for Cincipnett. See Diego Surveyee Cincinnati, San Diego, Syracuse and Providence.

and Providence.

Meanwhile, the initial pactees for the show, Standard Oil of Callfornia and Lipton's Tea, have set their alternate week sponsorship of the segment in seven Coast markets. Series goes into Los Angeles, Sacramento, San Francisco, Seattle, Portland, Fresno and Bakersfield.

# Guild's 10c Divvy

Guild Films this week declared a loc dividend on its common shares. Divvy is payable Jan. 3 to stockholders of record as of Dec.

# **NELSON-COHAN A DUO** ON SANDRA VIDPIX CO.

Jimmy Nelson and his personal manager, Louis W. Cohan, have formed Sandra TV Film Productions to lens a new variety series starring the ventriloquist. Series will be titled "Jimmy Nelson Show" and will go into production in New York in January. Studio hasn't been set yet.

Series will first be offered for national sale, then for syndication if no national deal pans, with syndication to be through an estab-lished distrib. Cohan is prez of and Nelson v.p. of Sandra's Ventrilo-quist's ABC-TV panel show, "Come Closer," goes off next Monday (13).

# 'Authors Playh'se' **Nabs 4 CBS Rides**

"Authors Playhouse," "Authors Playhouse," the Brew-ster Morgan-Eugene Solow tele-film series based on works of American writers, will get a tem-porary network showcasing via CBS-TV starting this weekend. Web has signed for four of the films as an interim replacement for "Honestly Celeste" in Bristol-Myers' Sunday at 9:30 slot.

Myers' Sunday at 9:30 slot.

"Playhouse" sale, incidentally, is a tipoff to the fact that the merger between Music Corp. of America and United Television Programs has been firmed even though papers haven't actually been signed. Sale to CBS-TV was made by MCA, but the property, which is shooting on the Gross-Krasne California Studios lot, has been repped up till now by UTP. Latter has been showing it to agencies for a national sale, and has also been mulling syndication. Fact that representation on the series was turned over to MCA is the first substantial indication that the merger deal has gone through. through.

First of the group of four, which starts Sunday (12), is "Leave It to Hannah," with Ethel Waters star-

# 'China Smith' Now Off SAG's 'Unfair' List

Hollywood, Dec. 7.
Following agreement reached regarding rerun coin due actors who worked in the first batch of "China Smith" telefilms, Screen Actors Guild has removed producer Bernard Tabakin and his "Smith" series from its "unfair" list. Consequently, actors were notified they are now free to work for Tabakin.

stockholders of record as of Dec. 20.

It's the first such dividend Guild has paid, coming only little more than two months after Guild became a public corporation by floating its 250,000-share over-the-counter issue.

Tabakin.

Meanwhile, the Guild placed Pictures and Reynolds & Howe Film Associates of Cleveland on Its "unfair" list agency, Griswold-Eshleman Co., from the list after it signed a Guild pact.

Telefilm syndicators and produc Telefilm synducators and producers are coming to the realization that there's a strong untapped adult audience in the early evening hours, a time period traditionally blocked out for the juvenile audience. With prime evening hours becoming increasingly difficult to clear in the major markets, distribs are now nitching that 6 distribs are now pitching that 6 o'clock exposure for shows they previously considered "adult only," and they're convincing sponsors and agencies who in the past wouldn't venture into pre-7:30 time that there's an audience of adults to be had at dinnertime.

to be had at dinnertime.

Meanwhile, the shift to early evening, necessitated by the night-time clearance problem, has cued some new thinking on the part of producers. If their "adult" series are to be sold in early evening time, some drastic budget revamping is necessary because of the lower price range. While telepix syndicators have no pat formula for market-by-market pricing of their product and there's no direct ratio between price and station their product and there's no direct ratio between price and station rates, the fact that a series is sold for Class B or Class C time does bring the price down. Producers of high-budgeted kidshows have found this to be true, much to their sorrow when they started re-estimating their market break-even point. Trend to early evening will activate new production analysis on how to reduce costs on the shows.

on how to reduce costs on the shows.

Syndicators, though in the past pitching the early evening hours for westerns and other juvenile product, have long suspected the presence of an actual viewing adult audience but hadn't researched it to the point where they could actually make a pitch on the basis of audience composition. Now, however, CBS Television Film Sales, along with other distribs, have collated rating and composition studies and find, for example, that the 6 to 7 p.m. weeknight audience consists of more adults than children, while the weekend audience for the same period is even greater in proportion of adults.

Breakdown

### Breakdown

Breakdown

CBS study, taken from TelePulse ratings for the period covering January to June this year,
show that the weeknight audience
for 6-7 p.m. in multiple station
markets consists of 26.8% men,
29.1% women, 9.7% teens and
34.4% children. Totals come to
55.9% adults as compared with
44.1% children. In one- and twostation markets, the composition is
27.7% men, 28.6% women, 9.8%
teens and 33.9% children, which
totals to 56.3% adults compared
with 43.7% teens and children.
Weekend figures for multiple station markets are 30.4% men,
34.0% women, 9.2% teens and
26.4% children, or totals of 64.4%
adults and 35.6% teens and children. In one- and two-station markets, it's 31.5% men, 35.6% women, 8.5% teens and 24.4% children, totalling to 67.1% adults and
32.9% teens and children.
Same TelePulse period also
shows sets-in-use during the 6-7
hours at levels from 25% to 35%,
as compared with 35% to 60%
from the 8 to 10 period. While this
sets-in-use comparison would make
the early evening circulation suffer
by comparison with the prime evening hours, the lower Class B and
C ratecard in terms of time costs
along with program price would
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Schenectady—Earle Jerris, former member of the Charlie Spivak and Art Mooney bands, began a half-hour song and plano program on WRGB-TV here Monday (6). Jerris, who has also toured night clubs as a single, is telecasting thrice weekly. He joined the WRGB and WGY announcing staffs last June.

# Onward & Upward With 'Vidpix Webs' ADULT VIEWERS | Coast Vidpix Production So Busy, Have to Use Holidays for Shooting

# Katz to Guild Films

Katz to Guild Films

Aaron Katz is exiting Ted Ashley Associates, where he's been active in the financing phase of it and film production, to join Guild Films as treasurer. Katz moves in later this week, taking over the financial end of the Guild operation, with John Mahon, who's been controller for several months, moving into second-in-command.

Up to now, Jane Kaye, wife of prexy Reub Kaufman, has been acting as treasurer of the corporation. With the firm's expansion and its tie-lin with Vitapix, however, it was felt necessary to have a specialist in the post.

# **Brisson to Sing** For 'Supper' Pix

five-year, \$1,000,000 deal for a vidpix series to be produced by North American Television Productions. Skein will go into production next

Skein will go into production next month for release in the spring. Show will employ a musical format with a supper club background. Guest artists will be used in the half-hour films, along with fashion features and Interviews. Filming will be done initially in black-and-white, but North American prexy E. M. Glucksman said that color pilot films would be shot with the aim of going into tint as soon as it's ready. Series will be shot at company's New York studios. dios

While North American will produce, it hasn't yet been decided whether the firm will also distribute. NA's other productions include "Tenth of a Nation" and "American Newsreel," and while active in production, it's turned its properties over to distrib companies for sale. Singer-personality Brisson had been talking a deal with Guild Films before signing with North American, and while It's not known whether any discussions have taken place since, it's conceivable that Guild might take the property over for distribution. While North American will pro-

# **Vidpix Chatter**

New York

Calvin Co. of Kansas City has produced a 20-minute color film on highway safety for the Caterpillar Tractor Co., available to tv stations on a public service basis via local Caterpillar dealers ... J. Milton Salzburg's Award Productions locationed in Houston last week shooting additional episodes in color of the Jimmy Demaret show, quarter-hour golf- and-celebrities series... George A. Ottins, previously supervisor of tv spots at Transfilm, upped to manager of the N.Y. production outfit's animation department ... CBS Television's film service dept. moved from its W. 54th St. site into web's 57th St. Production Center. Frank Baxter inked by Fuller & Smith & Ross for Alcoa's "See It Now" commercial... Official Films v.p. Herman Rush back at homeoffice after four-week sales and supervisory jaunt... Betty White in from Coast last week for huddles with Guild Films prexy Reub Kaufman and program chief Larry Menkin on future formats on her "Life With Elizabeth" series ... Construction got underway last week on NBC's new film exchange in Englewood Cliffs, N. J.

Harry S. Goodman inked Tenney-King Productions of Denver as Rocky Mountain sales rep, largely to handle line of part stock, part "made to order" film commercials ... Thetis, Italo telefilmery, was launched with strictly Italian funds, equalling about \$400,000 in American coin ... Richard H. Rogers to Sterling sales, covering southeast.

Hollywood, Dec. 7.
Usual year-end slump in theatrical film production will be offset
this month by steady, continued
telefilm production, with employment expected to remain high during the Christmas holldays as a
result result.

Ing the Christmas noilogys as a result.

Most of the telefilmeries are planning to shoot straight through the holiday season, taking only a couple of days off for Christmas and New Year's. This is'in sharp contrast with the past pix pattern of slowing down for three weeks or more during the holiday season. At the Hal Roach Studios, for example, there's a full tv sked straight through this month, with the lot near capacity, and employment at a peak. A survey reveals pretty much the same story holds true at other vidifilmeries, such as Motion Picture Centre, American National Studios, General Service and California studios. and California studios.

National Studios, General Service and California studios.

As an example of the current situation, highest employment in its history has been chalked up by IATSE film editors Local 776, with 92% of its 1,200 members working, business agent John Lehners said.

Lehners estimated that 50% of cutters now employed are with the major filmeries; 40% in telefilm companies, and 10% with indies. He stressed that vidpix have hypoed the union's employment situation considerably, and said the overall scene looks very good.

"As fast as a man finishes a picture, he goes right to work on another assignment," he added.

IA Local 44, propmen's union, had a 100% employment figure a few weeks ago, but a temporary—jull ln pix production has cut that to 85%, according to B. C. ("Cappy") DuVal, business agent. Union has 2.800 members.

Makeup Local 706 business agent Fred Phillips reports all the 370 makeup members were employed

Makeup Local 706 business agent Fred Phillips reports all the 370 makeup members were employed three weeks ago, but since Nov. 22 the percentage is down to about 83%. Generally, makeup union employment is the best it's been since the lush war years, with the work evenly divided between pix and teleplx, says Phillips.

# Dig 'Em in Rome For Archeo Pix

New series based on archeological discoveries is being produced by the newly-formed Ilca Productions, firm headed by Dr. Paul Ilton, who's a digger and a film consultant as well as a lecturer and author. Dr. Ilton's already shot two half-hours, has scripts on eight more and synopses on the remaining 29. He's currently dickering a distribution deal on the series, which is titled "It Came to Pass." First two pix, shot in Rome, are "The Reflection," a murder story set in Egypt 6,000 years ago which

First two pix, shot in Rome, are "The Reflection," a murder story set in Egypt 6,000 years ago which traces the origin of cosmetics, and "The Inquiry," a story on gambling in the Roman Empire in 30 A. D. and the first "Kefauver" committee. Films, shot on location in Rome, star John Sostini, an American actor there. Westbrook Van Voorhees narrates the pix. Dr. Ilton, who while in Rome wound the scriping of Titanus Studios' production of "Last Days of Sodom and Gomorrah" (tentatively slated for United Artists release here), said production on the series would resume in January in New York.

# Ginsburg's Ad-Sales Post at Studio Films

Norman S. Ginsburg, who exited DuMont and WABD, N. Y., a few weeks ago after a couple of years as advertising-promotion chief at the web, has joined Studio Films as director of advertising and sales promotion. Studio's current catalog consists of the three-minute musical telescriptions and the upcoming all-Negro musical series.

# **Screen Gems on Comm'l Tint Spurt;** Sets Agency Units, Mulls Canada Setup

Screen Gems, whose commerciais activity has been steadily on the upbeat, is currently on a color blurb kick, with eight tinted spots in the works along with two industrial color films. Mass of the commercial work is for film manufacturers, with five 90-second spots in production for Eastman Rodak for use in its "Norby" tint series, and two more in production for the

in production for Eastman Kodak for use in its "Norby" tint series, and two more in production for the competitive Ansco.

On the industrial front, the Columbia Pictures telefilm subsid is turning out a quarter-hour pic, tracing the his ory of color tv, for RCA, which will use it on television and in non-theatrical release. Their industrial is a 30-minute job on growth of tobacco and cigaret manufacture for Lucky S'rike. SG is also turning out a one-minute tinted spot for Luckies featuring Dorothy Coliins.

Meanwhile, firm has laid out a plan for what it calls "personalized" service for a gency accounts and is also engaged in setting up a Canadian commercial production subsid in association with Canadian interests. Ralph Cohn, v.p.-general manager, along with Ben Berenberg, eastern exce producer, and

manager, along with Ben Beren-herg, eastern exec producer, and M. Peter Keane, technical director, are in Montreal this week laying out the details on such a Canadian setup, while sales v.p. John Mitch-ell is in Toronto conferring with CRC official. CBC officials on the project. Firm's program series are dis-tribbed in Canada, and it's deemed

desirable to have a commercial production service there as well. "Personalized" service involves the assignment of one producer to each agency using the firm for commercials. Berenberg will head on the built producing for BDD 60. commercials. Berenberg will head up the unit producing for BBD&O, while Sonny Chalif will boss the Kenyon & Eckhardt unit. Two new producers have joined the firm in connection with the expansion involved, with Ben Blake pansion involved, with Ben Blake and Lee Goodman added, the lat-l, as an associate producer on the BBD&O unit. James Kelly has been added to the commercials sales staff.

# Roland Reed's N. Y. Arm Sets Howard as Head

Roland Reed Productions has acquired a New York office, with Hampton W. (Hamp) Howard resigning as Gotham rep for Gross-Krasne Productions to head the new setup. Howard will concen-Krasne Productions to head the new setup. Howard will concentrate on sales of commercials and industrial pix (of which the Reed unit has produced some 690 in the past). He's also exploring possibility of setting up an eastern production unit for commercials and the public relations films. Program representation will stay status quo, with a number of outfits handling saies of the Reed properties.

Howard joined Gross-Krasne about a year ago after several years as head of his own firm, Special Purpose Films. Prior to that, he was officer in charge of the Army's Overseas Motion Picture Service. Before the war, he was a publicist for Paramount.

It's not known whether Gross-Krasne will replace Howard in N. Y., in view of the takeover of its United Television Programs by Music Corp of America and the corollary production deals involved.

# Pacey to Sonnenberg

Jack Pacey former publicity and public relations chief at ABC is joining the Benjamin Sonnenberg office. Pacey, who checked in with the N. Y. firm this week, is still holding down publicity chores still holding down publicity chores for Television Bureau of Advertis-ing on a temporary basis, with pos-sibility of bringing that account into the house.

Pacey left ABC in the web's mass personnel lop off in Septem-ber after several years with the network.

# MOTION PICTURE FREDUCER

10 years' experience, in the United States and Europe, in the production of feature films, government films, film programs for I devided in 19 years and the vision commercials. Have a insiderable vision commercials in the program of the vision commercials in the vision commercials in the vision commercials in the vision of the vision of

# 'Ivy' Story Pairing Set For Consec Playdates

Hollywood, Dec. 7. "The Halis of Ivy" producer Wil-iam Frye is tying together a pair of "Ivy" teiepix storywise, to be

shown on consecutive playdates.
First of the two rolled last week
at Motion Picture Centre, with
Ronald and Benita Colman starring, William Cameron Menzies
megging the first, and Norman Z.
MacLeod the second.

"Faculty Follies" is name of the yarn. Frank Jenks, Arthur Q Bryan, Herbert Butterfield, Mary Wickes, Paul Smith, Rex Evans and Fred Grimes round out cast of "Follies," which concerns a fund-raising affair sponsored by faculty.

# 'Arch' Tipoff to Large Pix Product Audience

Chicago, Dec. 7.

Strong argument that there's still Strong argument that there's still a huge audience for fresh feature film product was registered last month on WGN-TV'S Sunday night showcasing of "Arch of Triumph." Charies Boyer-Ingrid Bergman starrer score a 34.6 ARB telly to lead the pack of locally-sponsored entries.

"Arch" is one of the bundle of General Teleradio distributed Bank of America pix, being underwritten on WGN-TV by car dealer Jim

# Libby-McNeill's 30 Pix

General Teleradio pacted with Libby, McNeili & Libby for sole sponsorship of the 30 features in the Bank of America package in all Canadian markets. It's the first time in the history that any sponsor has bought sole identification with feature films, and it's understood CT is seeking to bind similar deals on a regional basis within the U. S.

Libby already has picked up air time in 14 Canadian markets, with time expected on the several other stations in due course.

# McDonald to Direct 26

Holiywood, Dec. 7.

Frank McDonald has inked a deal with Italian Films Export to direct 26 "The Three Musketeers" vidfilms in Rome, with production due to begin in mid-January.

due to begin in mid-January.

Jeffrey Stone stars in the series, produced by Ralph Serbe, and to be distributed by Official Films. McDonald, who is winding his pact with William F. Broidy, leaves Dec. 18 for N. Y. and Rome to prep the telefilms. Deal was set by Norman Brokaw of the William Murris agency.

# Telepix Followup

PEPSI-COLA PLAYHOUSE

Retribution is an old-saw theme, but here it's been developed well through to give the viewer a fair shake for his dialing. Paul Landres' direction builds the Fenton W. Earnshaw-Sid Swirsky telepiay to a logical climax, and the three protagonists give meaning to their roles.

Action unravels when a plane, en Action unravels when a plane, en route to the States from Mexico, develops engine trouble and sets down in the desert. In the plane are two partners, who sold their Mexican air freight line for \$80-000, and a gai, in love with one of them. Pilot of the small plane pulls a gun on his partner, demanding the payment check, but the other, tipped off by femme not to trust the pilot, has taken the rotor out of the engine, which makes the takeoff impossible. Violent conflict ends when pilot breaks his leg after deciding to hike back to civilization, and is left to his fate as a rescue plane appears.

Whitfield Connor, as pilot, and Ross Ford, who can't fly but knows enough about an engine to remove a vital part, are satisfactory in their respective characters, and Jaciynne Greene makes the most of her role. Polly Bergen gets all dressed up for her three soiels about the merits of Pepsi-Col.

George Shupert (President of ABC Syndication)

has some interesting views on The Path of Syndicated Film

an interesting editorial feature in the upcoming

49th Anniversary Number

VARIETY **OUT SOON** 

# Jack Paar's Four For **CBS-TV 'Morning' Course**

The Jack Paar-ringmastered 'Morning Show" on CBS-TV has lured a quartet of new bankroilers. Rexall Drug is down for three partictpations on fuil web starting Feb. 15. (Order takes in "Panorama Pacific," Coast version of program.) Eastco, for Clearasil, inked two-a-week starting last Thursday (2), Campbell Cereal is in for a weekly aiternating pair on midwest portion, over a seven-week span. Western Union is also down for two and includes "Panorama." Dec. 23-24.

It was reported last week that the commercial screening wing of one of the web's owned-andone of the webs owned-and-operated stations had tentatively nixed the Eastco Clearsil order. Product is a skin ailment "van-isher." Question may arise as to the practical meaning of owned-&operated autonomy in the case of a "not acceptable" commercial.

# New Telepix Shows

THE WHISTLER
With Howard Duff, Martha Vickers, others
Producer: Joel Malone
Director: William H. Claxton
Writers: Malone, Adrian Gendot,

39 half-hours Distrib: CBS-TV Film Sales

Distrib: CBS-TV Film Sales

Penchant of syndicators for whodunits has resulted in an oversupply of the crime shows in that market, along with a tendency of each
show to resemble the next. It's become a sort of stereolype, with the
station filmbuyer or the agency tw
director now able to blindfold himself, reach into the grabbag and
come up with one as equally satisfactory as the next. One can't pin
the blame on the syndicators too
much, since the thrilier-diller has
been a radio-tv staple, but the existing situation is stiil one of their
own making. own making

own making.

CBS Television Film Sales has a couple of advantages over the rest of the field in "The Whistler." Series has a long track record as a radio property, for one thing. For another, CBS has extracted the best of the long string of radio scripts for conversion into tele. And finally, it's being produced as a medium-budgetcr, which allows Film Sales to price it a notch below the average.

a medium-budgetcr, which allows Film Sales to price it a notch below the average.

As result, Film Sales should do fairly well with the vehicle, which already has been set on the Coast via Lipton Tea. Combination of good scripts, better-than-average production values attained with a large proportion of location shooting, and the use of medium names as stars should project the scries as an acceptable mystery vehicle for local stations and sponsors. One other factor of importance in sensitive areas—producer Joel Malone and CBS have painstakingly avoided the use of physical violence in shooting the show, and that can count heavily in areas where there are militant self-made centors among the audience.

Segment caught, "Letters from Aaron Burr," stars Howard Duff as an ex-con who stumbles onto a racket involving the sale of forged manuscripts and cuts himself in. Yarn by Malone and Adrian Gendot unravels at a leisurely but not dull pace, and the final ironic twist at the end is a good one. Duff does manuscripts and cuts himself in. Yarn by Malone and Adrian Gendot unravels at a leisurely but not dull pace, and the final ironic twist at the end is a good one. Duff does manuscripts and cuts himself in. Show can be slotted in just about so the interction.

Show can be slotted in just about so the property of the caket. Supporting cast is does not be some carried or the racket. Supporting cast is does not be some carried or the racket. Supporting cast is does not be sourced by the property of the prop

# From the Production Centres

for year around farm safety promotion . . . Jim McGovern, former WDGY radio news director and announcer, and recently with KGTV, Des Moines, and WISN, Milwaukee, named news director of KEYD tv and radio here . . . Minneapolis Ad Club to have Bob DeHaven, tv and radio here . . . Minneapolis Ad Club to have Bob DeHaven, WCCO personality, at mike for Christmas party for 10th consecutive year. He'll also emcee U.S. Veterans' hospital Xmas party and commentate Tchaikovsky's "Nutcracker Ballet" for Minneapolis and Duiuth Symphony orchestras for second straight year . . . Jeanne Arland Peterson, WCCO thrush, visited by stork. It was a girl. Dad is Willie Peterson, WCCO pianist . . Matthew J. Culligan, NBC-TV national sales manager, addressed Minneapolis Sales Executives Club's Midwest Conference here. At same meeting Sylvester C. (Pat) Weaver, NBC president, was seen and heard over closed circuit tv from New York. Both painted a glowing picture of tv's increasing advertising potential.

# IN BOSTON . . .

John McNulty, Northeastern Airlines flight superintendent killed in crash at Berlin, N.H. last week, formerly handled a deejay show at indie WJDA... Richard F. Hartnett, ex-sales rep for Eastern Airlines, has joined the WEEI sales staff... Ben Gross, New York News radio editor, was slated as guest speaker at joint meeting of the Radio-TV-Advertising Execs Club and Advertising Club at the Hotel Statler yesterday (Tues.)... Joe Tobin has ankied the sales staff of WCOP and plans to enter the tv field. Tobin and his wife, Eileen Bell, conducted a husband-and-wife chatter show over WCOP for several months... Francis W. Hatch, BBD&O veepee, has been named chairman of next year's Greater Boston Red Feather Campaign.

### IN PITTSBURGH . .

Automobile sponsor of 8-8:15 segment of Rege Cordic's show on KDKA, has renewed for another 26 weeks . . Infant son born to Moe and Norma Woolsey, lived only two days. Woolsey was a director here at WDTV before he left to join a tv station in Bay City, Mich. . . Ed Schaughency, of KDKA, will mc. first anniversary party of Circus Saints & Sinners in William Penn Hotel Friday (10) when Jimmy Finks, quarterback of pro Pittsburgh Steelers, is "the fall guy" . . . Jim Thompson now doing hour-long hillbilly record program on KQV Saturday afternoons at 2 preceding the new Joe Mann wax session from 3 to 6 . . Kenny Walborn started his 19th year on the KDKA engineering staff . . Pat O'Connell, featured on Katharine Copeland's "Be My Guest" Thursday afternoons on Channel 2, is also pa. for Western Pennsylvania Institute for the Blind . . Margaret Firth and Marlene Gornall begin shooting "It's Fun to Reduce" telepix for Guild Films in New York on Dec. 17 . . . Jay Michael, WCAE deejay, presented Jonl James with a plaque as being the vocalist whose platters are most requested on his program. He gave it to her when she was in town last week plugging her new MGM waxing, "When You Come of Age."

### IN ALBANY-SCHENECTADY . . .

Staff additions and changes at WTRI-TV include: announcer Hank Maloy, doubling from WTRY, to handle "Late News" nightly; Frank Allen and Tom Gibson, for the production crew; Ray Gilbard, promoted from floor manager to staff director; Sue Schuster, for the publicity department, and Margo Benjamin, receptionist... George Miller is again play-by-playing the RPI hockey games over WPTR, while Steve Davis is doing the commentary to highlights of filmed half-hours (delayed) over WTRI-TV... "Ski Report," by WTRI sports director Steve Davis, is a new Thursday evening program on WRGB-TV... John Eaton and Leo McDevitt are new announcers at WPTR. Eaton is a graduate of the Syracuse U. Radio Workshop.

# IN CLEVELAND . . .

Two new flacks named are George Franklin Way 4th to WTAM-WMNK, succeeding Bob Horan, who becomes news editor, and Pete Lee, named publicity-promotion head at WJW . . . Sohio's radio voice, Bill Tompkins, deer-hunting in Pennsylvania, with Robert Waldrop taking over the WTAM stint . . Waldrop also named as weekend WGAR announcer along with Bud Wendell . . NBC's assistant general manager Bill Davidson back from Florida hiatus . . Louise Winslow doing woman's show on WICA . . . WTAM disker Joe Mulvihill selected by Heart Assn. as member of "12 Team National D.J. Committee" . . . Bill Mayer will take over emcee chores on WTAM Bandwagon stint when Johnny and Betti Andrews vacation in New York . . . . WGAR's Reg Merridew and Lloyd Wingard off sick list . . . Ex-WHK announcer Alan Jenkins, has joined Northeast Airlines . . . WERE added Joyce King and Leonard Adams to sales . . . Mel Horace, ex-WXEL news cameraman, setting up tv news, special events film unit at Productions on Films

Janet King, 16, is new staff vocalist for WFAA "Early Bird" break-Janet King, 16, is new staff vocalist for WFAA "Early Bird" breakfast show. Highschool junior was selected from over 100 auditioners ... KGKO will carry all Southern Methodist U, basketbali games playby-play ... KRLD-TV staffers honored by Kiwanis Ciub with plaque for raising over \$5,000 via a tv auction for the Pilot Institute for Deaf Children ... Rosemary Johnson new femcee of "Ladies First," WFAA ayem across-the-board show ... Barry Wood, NBC special events director, slated for Jan. 27 address to Dalias Salesmanship Ciub ... Deejay Bob Mitchell switched from KGKO to KLIF ... KRLD bowed "Top Twenty," new nightly platter show with Ed Whitis spinning ... Variety Broadcasting Co.. (KIXL and KIXL-FM), declared a 10% annual dividend. Stockholders include Greer Garson, Tyrone Power, Robert Taylor, William Holden, Tony Martin, Lee Segall and iocal businessmen.

# IN OMAHA . . .

Dick Chapin, manager of KFOR, Lincoln, and Jack McBride of U. of Nebraska's new outlet, KUON-TV, addressed Nebraska Council for Better Education last week . . . Singer Betty Cox, who now has a new east coast tv morning show, "Look Up and Live," in town between planes . . . KVTV, Sioux City, bringing in Ed Sullivan and his "Toast of the Town" Thursday (9) to City Aud there, Profits will go to Woodbury County Society for Crippled Children building fund . Lyle Richardson handling play-by-play of Creighton, Omaha U., and local highschool basketball games for KBON . Dick Nesbitt, former Drake and Chicago Bears football player, named sports director of KSTP, Minneapolis, succeeding Jack Horner, effective Dec. 13 . . Bud Makinster, announcer at KGFW, Kearney, suffered a torn knee cartilage and will be hospitalized two weeks . . Denver bowling proprietors have launched a new tv competition series over KOA-TV Sundays at 1 p.m.

Cincinnati—Ruth Lyons, WLW-TV personality, is conducting her eighth annual pitch for hospitalized children in Ohio. Kentucky and Indiana. Funds raised by her appeals in previous years totaled more than \$375,000. They supply toys throughout the year.

Des Moines—Donna DeCamp, former film supervisor for WOI-TV, Ames, Iowa, has been named the toying the toying the former film supervisor for WOI-TV, and Indiana. Funds raised by her appeals in previous years totaled more than \$375,000. They supply grams, spot announcements and toying the film activities.

# PREP KAYO OF 78 SPEED IN '55

# SPA, MPPA Joining Legal Appeal To Get Royalties on Pre-1909 Tunes

Importance of the Marks Musicappeal against the N. Y. Federal Court ruling that mechanical royalties are not payable on pre-1909 copyrights is cuing both the Songwriters Protective Assn. and the Music Publishers Protective Assn. to enter the case on Marks' side as amleus curiae or friends of the court. Marks dropped the original decision earlier this year in its action against Remington Records to collect royalties on the oldle, "In the Good Old Summertime."

Both the MPPA and SPA. in

"In the Good Old Summertime."
Both the MPPA and SPA, in their petitions to enter the case as amicus curiae, declare they are not involved in the specifics of the Marks vs. Remington suit, but want to discuss the general ideas underlying the case. MPPA, through its attorney Sidney Wm. Wattenberg, and SPA, through its attorney John Schulman, jointly applied to the Federal Appellate division for the right to present briefs in the case.

Both the SPA and MPPA will

Both the SPA and MPPA will seek to establish that mechanical royalties should be paid on tunes written before the Copyright Act of 1909. Basic contention of publishers in such situations is that, even if the song itself is in the public domain as far as mechanicals are concerned, the later arangements are entitled to full protection of the copyright statute. The original court's ruling affects royalty payments on all tunes written between 1898 and 1909 when the two 28-year terms of copyright protection were established. All tunes written before 1898 are already in the public domain.

# Fred Rose, 'Berlin Of Country Music,' Dies In Nashville at 57

In Nashville at 57

Fred Rose, who died last week (1) in Nashville at 57, was one of the most successful publisher-writers in the hillbilly music field. Often referred to as "the Irving Berlin of country music," Rose began his career as an ASCAP writer, but in the past decade his major publishing activities were under the BMI banner.

His firm, Acuff-Rose, launched in 1942 with hillbilly singer Roy Acuff, has racked up more than 10.000.000 sales credited to "Tennessee Waltz." His son, Wesley, will continue operation of the firm, as well as Milene Music (ASCAP) and Hickory Records, which was formed last year.

A tunesmith in his own right, Rose also was noted as a song-doctor. It's understood that he nurtured a flock of tyro writers, fixing up their songs and taking no (Continued on page 46)

# Rosa Ponselle Comeback Via New Victor Platter

Rosa Ponselle, onetime leading Met Opera soprano who retired about 20 years agó at the height of her career, is making a comeback via wax. RCA Victor is issuing an LP platter of songs which she recently recorded in her home in Baltimore under the diskery's supervision.

Decision to make a new commercial disk follows Miss Ponselle's recent success with a private set she made in behalf of the Baltimore Symphony Orchestra fund campaign.

# MGM Inks Longhairs

MGM Records bolstered its long-hafr roster last week with the pact-ing of pianist Lenore Engdahl and maestro Arthur Winograd. Miss Engdahl's initial release, a collection of modern piano pieces, is set for release early in Febru-ary. Winograd already has cut a series of chamber orchestral works. Latter päckäge is due late in January.

Dean of Britain's Tin Pan Alle Lawrence Wright

Pop Music as the Best Anglo-U.S. 'Diplomat'

one of the many byline pieces in the forthcoming

49th Anniversary Number

VARIETY DUE SOON

# **Capitol Aims For** 'Lover' Carbon In Gleason on TV

Capitol Records is banking on Label will try to duplicate the impact of the video plug on Joan Weber's Columbia etching of "Let Me Go, Lover" over CBS-TV's
"Studio One" a couple of weeks
ago with its Bob Manning slice of
"My Love Song To You" on Jackie
Gleason's show (CBS-TV) Saturday (11).

Tune, which was especially writ-ten for the program by Roy Aifred and Al Frisch, will be an integral part of the show (Gleason and Art Carney will play the writers of the song), and it will wind up with the airing of the Manning etching.

the airing of the Manning etching.

Diskery is going on the hook for lots of coin on the platter. It was cut last Friday (3) and 200,000 records are being pressed and shipped around the country so they'll be in the retailers' hands when they open for business the Monday following the tv plug. Cap also is prepping a heavy exploitation campaign to push the platter's tweether. "If it doesn't happen," one Cap exec said, "we'll just have to eat those 200,000 disks."

Tune, incidentally is being nub-

Tune, incidentally, is being published by Songsmiths, Gleason's publishing operation.

The oldstyle 78 rpm disks, which have been steadily declining in the single field in favor of the 45 rpm platters, will probably be knocked out of the box completely next year due to a now-considered inevitable change in the industry's pricing setup. In line with current thnking of some major company execs, it's expected that the price of the 78s will go up from 89c to about \$1\$ sometime in 1955.

While the 78s are going up, the 45s will hold the line at 89c. Thus, the slow speed platters will not only have the convenience of unbreakability, portability and easy storage, but will also be cheaper. At the present time, the 45s are forgling ahead of 78s in the single field and with the price differential operating, it's expected that the 45s will quickly assume an overwhelming dominance to the pont where some companies may usepend the manufacture of 78s altogether.

Major factor in the projected price increase on the 78s by some companies is the increased cost of production. As the 78s decline in importance, their unit cost of production rises and will continue to rise until their final demise.

Industry exces will not be sorry to see the end of the 78s and the 33 rpm LPs firmly entrenched in the longhair market, dealer inventory problems will be enormously eased.

Boost in the 78 rpm price, if and when it's executed, will also encourage the sale of new phonograph equipment. It's expected that customers, who are still sticking to the 78s, will switch to the new speeds to cash in on the savings.

# CECIL THE SERPENT READIED FOR WAXING

Hollywood, Dec. 7.
Cecil the Seasick Serpent and his pals are finally going to be available on wax.
Decca set a deal over the weekend for a long term kidlsk pact with Bob Clampett, originator of the local television show, "Time for Beany," Layout is one of the highest-rated moppet video programs on the air and deals currently are in the works for national distribution of the program.

# DIME PRICE HIKE | ASCAP Distributes Special \$1,000,000 IS FINAL BLOW Melon Earned on O'seas Performances

Pat Ballard has his own ideas of How Not to Be

an interesting byline piece in the 49th Anniversary Number

A Songwriter

VARIETY

# **Henri Rene Going Back to Coast As** RCA A&R Head

Henri Rene, RCA Victor musical Henri Rene, RCA Victor musical director who has been statloned in New York for the past two years, will return to Hollywood early next year to take over the post of Victor's artists and repertoire chief on the Coast. Rene replaces Harry Geller, who exits the company to direct a series of tv films to be made by the Ames Bros.

made by the Ames Bros.

Rene, in effect, will be resuming the functions he gave up when he came east in 1952. He will be Coast a&r chief of all Victor departments, from pop through hillbilly. He will report to Joe Carlton, Victor's overall pop a&r head, in N. Y.

in N. Y.

In addition to his a&r duties. Rene will also continue to record with his studio orchestra. An important segment of Victor artists, such as Dinah Shore, Tony Martin and Phil Harris, work on the Coast and will cut under Rene's direction. Geller was brought into the company by Carlton, who worked with him while Carlton was a&r chief of Mercury Records.

Rene went to the Coast over

a&r chief of Mercury Records.

Rene went to the Coast over the weekend for conferences with Carlton there and will remain there for several days. He will probably return to N. Y. the end of this week to begin clearing his desk.

Writer and publisher members of the American Society of Composers, Authors & Publishers received a big year-end windfall last week with a special distribution of foreign income. Dividend amounted to about \$1,000,000 and will be followed shortly by ASCAP's usual fourth-quarter payoff, which is expected to top \$4,000,000.

Foreign money covers the 1951-

expected to top \$4,000,000.

Foreign money covers the 195153 period from England, Australla,
France, Germany, Holland, Portugal, Switzerland and several South
American countries. This coin is
collected by the foreign performing rights societies and is then remitted to ASCAP. Most of the coin
comes from the exhibition of U.S.
pictures abroad.

Splitup of the foreign coin he-

pictures abroad.

Splitup of the foreign coin between ASCAP writers and publishers is highly complex, with each writer and publishers being pale off on actual performances abroad. In addition, some U.S. publishers have deals with foreign firms or affiliates to collect the performance money, so that they would not share in the current ASCAP distribution. In any case, the \$1,000,000 melon is understood/to be largest foreign dividend ever distributed by ASCAP.

ASCAP's domestic revenue is split evenly down the middle for allocation to writers and publishers under their own payoff systems.

# Andrews Sis May Stay As Duo Depending On \_\_\_\_ Aussie Aud Reaction

Aussie Aud Reaction

Hollywood, Dec. 7.

The future of the Andrews Sisters may be determined during a current 11-day trek in Australia. Maxene and LaVerne Andrews are working Down Under as a duo, sharing billing with Billy Daniels in a unit set up to play dates in Sydney, Melbourne and Brisbane. They're getting a flat \$25,000 for the tour.

Sisters have a tentative deal with British singer Dorothy Squires to join the act next year, replacing Patti Andrews who has gone out as a single. However, the deal has not been finalized and will not be finalized until Maxene and La-Verne return from Australia.

Meanwhile, sisters are paying careful attention to Aussie audience reaction in an effort to determine whether they have a strong potential as a duo. If the reaction is good, the deal with Miss Squires probably will not be finalized and the Andrews Sisters will henceforth work as a pair.

# Sacks Better, Attends Atlantic City RCA Meet

Atlantic City RCA Meet

Atlantic City, Dec. 7.

Manie Sacks, RCA vlce-prexy and general manager of the disk division, exited the Albert Einstein Medical Center in Philadelphia last weekend in time to attend the RCA meetings In Atlantic City this week. Meetings of all the RCA consumer products division convened yesterday (6) and will run to Friday (10).

Robert Seidel, exec vice-prexy over consumer products, will preside at several of the sessions of the field staffers. It's the first time that the disk staffers are meeting jointly with other RCA departments, such as radio-tv, phono equipment, airconditioners, ranges, etc.

# Shaw's European 0.0.

Arnold Shaw, veep of Hill & Range Songs, is flying to Europe with his wife this Friday (10) for a month's holiday.
"Of course I won't shut off my ears," says the music man. "and if we hear anything worthwhile for America in Madrid, Rome, Paris and London, naturally we'll act pronto."

# OUT SOON!

# 49th Anniversary Number



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Pop & Jazz Album Reviews

# Jocks, Jukes and Disks

By HERM ECHOENFELD

The Four Lads: "Two Ladies In De Shade Of De Banana Tree" "Dance Calinda" (Columbia), "Ba-"Dance Calinda" (Columbia), "Ba-nana Tree," from the legit produc-tion of "House Of Flowers," is one of the cleverest numbers of the year and should stir pienty of attention via its catchy melody and smart lyrics. Four Lads give it an appropriately humorous workover with a harpsichord back-ground. Reverse is a good tune with a voodoo theme.

pôtent commercial bracket. The tune jumps in a blend of r&b and Latin beats and the lyric is catching, especially as Miss Young belts it. "Hearts Of Stone" is a solid hillbilly-type number on which Miss Young again demonstrates a standout attack.

McCuric Sistens: "Sincorply"

the year and should stir pienty of attention via its catchy melody and smart lyrics. Four Lads give humorous workover with a harpsichord background. Reverse is a good tune with a voodoo theme.

Richard Maltby Orch: "Star Dust Mambo" - "Strictly Instrumentai Itabel X). Richard Maltby found the payoff formula on his previous "St. Louis Mambo" slice and follows up with a mambofied version of "Star Dust" that could even be a bigger entry. Maltby works with polite. danceable arrangements

# CHAMPAGNE MUSIC

169th Consecutive Week, Aragon Ballroom, Santa Monica, Calif. Exclusively on Coral Records THERE'S A SMALL HOTEL

# Best Bets

FOUR LADS.TWO LADIES IN DE SHADE OF DE BANANA TREE RICHARD MALTBY ORCH

tempo.

Richard Hayman: "Vera Cruz""Winter Wonderland" (Mercury).

Richard Hayman gives the title
tune from the UA pic, "Vera
Cruz," his most effective rendition
since "Ruby." It's a lush instrumental version with Hayman's expressive harmonica in front. On the
flip, Hayman has -cut a highly atractive version of the seasonal
standard.

Cowboy Church Sunday School:

tractive version of the seasonal standard.

Cowboy Church Sunday School:
"The Lord is Counting On You""Open Up Your Heart" (Decca).
Two more tunes by the prolific western tunesmith, Stuart Hamblyn, which are bound to hit big in the pop religioso market. The juve choir on this coupling produces a charming sound, full of enthusiasm and naivete. "Lord is Counting On You" has the more attractive beat, but the other side could be equally big.

Les Baxter & The Bombers: "Earth Angel" was launched on an indie rhythm & blues label and doesn't stray far from the typical r&b format. It's an interesting entry, for the genre and Les Baxter, who customarily does lusher sides, batons the rhythm section and saxes authentically. Vocals are supplied by an okay vocal ensemble, The Bombers.

Vickie Young: "Tweedle Dec"-

WHITHER THOU GOEST .

that are highly pleasing and compercial. Flip is another neat instrumental side in smooth swing tempo.

Richard Hayman: "Vera Cruz"Winter Wonderland" (Mercury), Richard Hayman gives the title tune from the Universal film, "So shall be a simple that the salliting melody and some literate lyrics for Miss Richard Hayman gives the title tune from the UA pic, "Vera Wo of Us" is a classy ballad cruz" his most effective rendition which could develop into a strong since "Ruhy" IV a luph instru-

Rosa Linda: "Peanut Vendor Tarantella" - "Limehouse Blues" (Coral). Rosa Linda is a fancy keyboard artist who gets some original effects out of the piano. Particularly on the "Peanut Vendor Tarantella," she gets a "sound" out of her speeded-up finger work that should give this version some spinning impetus. On "Limehouse Blues," she gives another intricate reading with her distinctive flourishes.

Michael Raine: "Day"

ishes.

Michael Raine: "Do You Recail""Christmas Is The Time For Love"
(Pacific). Just to make it confusing, Michael Raine is the monicker
of a femme songstress from the
Coast. She's a firstrate stylist who's
due to break through with a big
one sooner or later. "Do You Recall" is an excellent bailad that
she renders poignantly. The flip
side is a fair seasonal tune which
doesn't particularly suit Miss
Raine's style.

# SAW YOUR EYES

British Pop Reviews

Frank Chacksfield Orch: "London.
Nightingale"-"Sur Le Pave" (Decca.) So now dem boids is nightingales. Chacksfield, having scored with seagulls in "Ebb Tide." moves on among his featured friends and plays his iush meiodic stuff against a nightingale working overtime. Playing is faultless, as usual, as is also the performance of "Sur Le Pave." but neither side has the melodic appeal to put it in the bigseiler class.

Billie Anthony: "This Obe London. Frank Chacksfield Orch: "Lonely

melodic appeal to put it in the bigseller class.

Billie Anthony: "This Ole House". "What A Dream" (Columbia). This young lady is Scottish, but she sings "House" more American than the Americans. Result is artificial. Eric Jupp orch. provide a swingy accompaniment, and there's a deep-voiced stranger who puts in a few bars here and there very nicely. The "Dream" side is also topheavily transatiantic.

Dennis Lotis - Ted Heath Orch. "Honey Love" - "Manhattan Mambo" (Decca), "Honey Love" disk has been banned by the BBC though Lotis may broadcast the song live. Difficult to see why on hearing the record, which if entlussiastic seems inoffensive enough. "Manhattan Mambo" is a bit staid and respectable for the enough. "Manhattan Mambo" is a bit staid and respectable for the American market; it generates

from the typical r&b format. It's an interesting entry for the general Les Baxter, who customarily does lusher sides, batons the rhythm section and saxes authentically. Vocals are supplied by an okay vocal ensemble, The Bombers.

Vickle Young: "Tweedle Dee"- "Hearts of Stone" (Capitol), Vickie Young delivers a virtuoso blues performance on "Tweedle Dee," the first waring or the performance on "Tweedle Dee," the first waring or the performance on "Tweedle Dee," the first waring or the performance on "Tweedle Dee," the first waring or the performance on "Tweedle Dee," the first waring or the first waring, and warine formerly crooned with the Fred Waring orch. He's being would never have been waxed if which could lift this side into the

Les Paul-Mary Ford



# LAWRENCE WELK

This soundtrack album from the Metro biopic of Sigmund Romberg is a naturai. It's a collection of great Romberg standards delivered by a varied cast of topflight names, some from rival labels. From Helen Traubel's "Softly, In the Morning Sunrise" to Vic Damone's "A Road To Paradise," this is a "A Road To Faradise, this as superlative package of songs. Sides include Tony Martin's "Lover superlative package of songs. Sides include Tony Martin's "Lover Come Back To Me"; Miss Traubel's "You Will Remember Vienna," "Stout Hearted Men" and "Auf Wiederschm"; duets by Jane Powell and Damone on "Will You Remember," Miss Traubel and Jose Ferrer on "Leg Of Mutton," Rosemary Clooney and Ferrer on "Mr. & Mrs.", Gene & Fred Kelly on "I Love To Go Swimmin' With Winnem"; Howard Keel's stirring "Your Land And My Land," Ann Miller's "It" and William Olvis "Serenade." Ferrer, who plays the part of Romberg in the Metro pic, also solos "When I Grow Too Old To Dream" touchingly, with some introductory dialog. Adolph Deutsch batons the studio orch authoritatively.

Stuart Foster: "Today's Hits"

thoritatively.

Stuart Foster: "Today's Hits" (Camden). RCA's subsid label, Camden, has a bargain package in this set of four current hits in an EP set retailing at 69c. The price alone should be a big factor in this set's sales, but Stuart Foster handles the numbers with proter shandles the numbers with professional class typical of highers priced wax. Tunes are "Papa Loves" accomp to some.

Franck Pourcol & Orch: "Paris with Right North N

"Deep In My Heart" (MGM) Mambo," "I Need You Now," his soundtrack album from the etro biopic of Sigmund Romberg Your Blessings."

"Teach Me Tonight" and "Count Your Blessings."

"Sonny Berman Jam Session—1946" (Esoteric). This jazz set was cut, for the most part, back in 1946, with the rhythm section dubbed in more recently. The technical blending has been done flawlessly and the sound comes through as thoroughly integrated. There are several firstrate passages in this loosely flowing jam session, which had the late Sonny Berman and Marky Markowitz on trumpets; Al Cohn on tenor; Serge Chaloff on baritone sax: Earl Swope on trombone, Ralph Burus on piano and Don Lamond on sare drum. Lamond and Eddie Safranski later supplied the bass drum and cymbals via dubbing.

George Feyer: "More Echoes of Paris" (Vox). Although the cream was taken off last fall by the first album of "Echoes," this one has some charming Parisian tunes, played in planist George Feyers appealing, skilled and original style. Offenbach, Debussy and such pic tunes as "Moulin Rouge" are included, for a fresh, unhackneyed selection. There's rhythm accomp to some.

Franck Pourcol & Orch; "Paris by Night?" (Westminster). Album

# **Songs With Largest Radio Audience**

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index.
Published by Office of Research, Inc., Dr. John Gray Peatman,
Director. Alphabetically listed. \* Legit musical. † Film.

Survey Week of Nov. 26-Dec. 2, 1954

Ail Of You—*"Silk Stockings" Chappell
Count Your Blessings-+"White Christmas" Berlin
Don't Let The Kiddygeddin Sherwin
Fanny—*"Fanny"
Hajji Baba—†"Adventures Of Hajji Baba"Remick
Hey There—*"Pajama Game"Frank
Hold Me In Your Arms
Hold My Hand—†"Susan Slept Here" Raphael
Home For The Holidays
I Need You Now
If I Give My Heart To You
It's A Woman's World—†"Woman's World" Robbins
Let Me Go, Lover
Love, You Didn't Do Right-†"White Christmas" Berlin
Mambo Italiano
Mister Sandman
My Own True Love-+"Gone With The Wind"Remick
Naughty Lady Of Shady Lane Paxton
Papa Loves MamboShapiro-B
Rudolph The Red-Nosed Reindeer
Siik Stockings-*"Silk Stockings" Chappell
Silver Bells
Sleigh Ride Mills
SmileBourne
Teach Me Tonight
That's Ali I Want From You W & B
This Ola Harra
This Ole House
Where Can You Be
Whither Thou Goest
Wooden Shoes And Happy Hearts

# Top 30 Songs on TV

(More In Case of Ties)

Aii I Want Is All There Is And Then Some Frank	
Aii Of You-*"Silk Stockings"	
Be Kind To Your Parents—*"Silk Stockings" Chappell	
Best Things Happen—†"White Christmas" Berlin	
Christmas AiphabetBudd	
Count Your Biessings—†"White Christmas" Berlin	
Fanny-*"Fanny"	
Hernando's Hideaway—*"Pajama Game" Frank	
Hold My Hand- "Susan Slept Here"	
I Need You Now	
If I Give My Heart To You Millier	
It's A Woman's World-t"Woman's World" Robbins	
Let Me Go, Lover	
Mambo Italiano Ryian	
Man That Got Away- "A Star Is Born" Harwin	
Mister Sandman	
My Sweetie Went AwayLaurel	•
Naugity Lady Of Shady LanePaxton	
Papa Loves Mambo	
Santa Claus Is Comin' To TownFeist	
Sh-Boom H & R	
Siik Stockings—*"Silk Stockings" Chappell	
Sisters—†"White Christmas" Berlin	
Skidiee Gumbo Eastbrook	
Sleigh Ride	
Smile	
Teach Me Tonight Bourne Hub-L	
There's A Small Hotel—*"On Your Toes" Chappell	
This Ole House	
This Ole House	
" Slik Stockings" Chappell	

# 10 Best Sellers on Coin-Machines

1.	MISTER SANDMAN (4)	Chordettes Cadence   Four Aces Decca
2.	I NEED YOU NOW (14)	Lancers
3.	LET ME GO, LOVER (2)	(Joan Weber Columbia  Teresa Brewer Coral
4.	TEACH ME TONIGHT (5)	DeCastro Sisters Abbott
5.	HOLD MY HAND (10)	Don Cornell Coral
6.	IF I GIVE MY HEART TO YOU (13)	Doris Day Columbia Denise Lor Majar Connee Boswell Decca
7.	PAPA LOVES MAMBO (9)	Perru Como Victor
8.	NAUGHTY LADY OF SHADY LANE (2)	Ames BrothersVictor
9.	SHAKE, RATTLE AND ROLL (8)	Bill Haley's Comets Decca
10.	THIS OLE HOUSE (15)	Rosemary Clooney Columbia
	Second Group	
HE	ARTS OF STONE	(Charms DeLuxe

Second Group	
HEARTS OF STONE	CharmsDeLuxe
COUNT YOUR BLESSINGS	Eddie Fisher Victor
DOWN IN THE BUTTOM OF THE WELL	Wilder Brothers Label V
IT'S A WOMAN'S WORLD	Four Aces Decca
HAJJI BABA	Nat (King) Cole Canital
THAT'S WHAT I LIKE	Don, Dick & Jimmy Crown
HEY THERE	Sammy Davis, Jr Decca
SMILE	Nat (King) Cole Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10]

# Indie Longhair Labels Getting Hot With Jazz Catalogs; Angel Latest

ket is spearheading a move-in by Continent. the indie longhair labels. The indies are finding the addition of a jazz line a simple operational procedure and in most cases a profit-

cedure and in most cases a profitable one.

The longhairs haven't changed their marketing tactics in the segue to jazz because they feel they're after the same consumer. They figure that jazz has become an "intellectual pursuit" and the classical music buyers are adding the jazz set to their libraries. Comparatively low costs of cutting jazz packages is another feature attracting the longhairs.

Latest indie firm to pitch for a jazz trade is Angel Récords. Label will launch its jazz series in middanuary with sets drawn from Denmark, Italy, Australia and France. Diskery's tieup with EMI (Electric & Musical Industries) of Europe will give its upcoming sets an international flavor. The jazz projectivill be under the direction of W. A. Savory and the disks will be released on a new "black label." Angel's "red label", is reserved for its classical output and its "blue" the same consumer. They in the project being but together by scripter Jean Holloway for the Anthon Management Corp. (If with the is the corporate setup for batoneer Ray Anthony. Miss classical output and its "blue full many plans to film a pilot in the near full many plans to film a pilot

Upsurge in the jazz album mar- label" for light music from the

Continent.

The jazz disks will not be released under a regular time schedule but only as new material becomes available. Initial sets include Svend Asmussen & His Un-Melancholy Danes, Italian Jazz Stars, Inside Jazz Down Under and Le Jazz Hot.

# Arnaz 88'er Gets Star

Hollywood, Dec. 7.

Marco Rizo, longtime keyboardist with Desi Arnaz, gets star biling on his own in a Coronet Records LP album.

Rizo is a top planist and conductor in his own right, apart from his work with Arnaz and his occasional appearances in local intimeries. Last year he was guest soloist with the Mexican Symphony and guest conductor of the Havana Symphony.

# **CAMDEN INTO PACKAGES** WITH POPS, LONGHAIR

For the first time since it's been launched, RCA's low-priced Camden label subsid will release current pop tunes in package sets. Camden is planning a series of EPs framed around the hits and the first one, sliced by Stuart Foster, reached the stands last week. Camden's EPs sell for 69c.

Camden's EF's sell for 69c.

In the longhair field. Camden is prepping a major packaging program. The label is putting all of Tchaikovsky's six symphonies in one box with specially-written notes. The six 12-inchers will go for \$10.95, about \$2 less than if the platters were purchased individually. A collection of operatic platters will be similarly packaged.

# Ballroom Ops Aim at 'Fomenting' **New Dance Craze to Spark Band Biz**

# Louvre in the Groove

RCA Victor has come up with an unusual twist in "mood music" albums in a forthcoming package tilled "Famous Paintings Set To Music." Music composed and conducted by Henri Rene, was inspired by a group of master paintings ranging from Botticelli to Picasso.

The album cover will be

The album cover will be bordered by small prints of the paintings.

# Kenton Irks Quintet For Jazzy Label Roster

Hollywood, Dec. 7. First talent signed by Stan Ken-ton in his recently launched nationwide hunt for new jazz names is the Al Belletto Quintet. Ken-ton heard of the outfit in Buffalo, traced them to Calumet City, Ill., and signed them for his Stan Ken-ton presents label, a Capitol records subsidiary.

He goes to Chicago this week to record quintet for first time.

Chicago, Dec. 7.
Seeking to follow through on
promotional ideas set forth at last
summer's convention, National
Ballroom Operators Assn. held an
all-industry board meeting here
last week to set stage for its
attack. Adopting theme that
there's nothing wrong with our
business that a little showmanship
couldn't cure." group decided that
ballrooms, bands, and bookers all
must focus their publicity in a
single direction to hypo public interest in dancing. terest in dancing.

Accordingly, the committee out

Accordingly, the committee sub-lined a program which future sub-committees will try to execute: (1) To service ballroom opera-tors with advertising mats that sell dancing primarily, and bands sec-ondarily.

(2) To survey ballroom conditions, via outside agencies, to ascoms. via outside agencies, to as-certain whether or not they are being kept up as desirable places for patronage and whether or not they are promoting themselves suf-ficiently.

(3) To work out a program for the popularization of dance tunes and if possible to foment a new dance craze;

(4) To hypo dance instruction.
(5) And to seek more exposure of bands and bandleaders on tele-

of Dances
vision.

Repping bandleaders at the
meeting, Les Brown planed in from
Dallas. Bookers were spoken for
Toward Sinnot of General meeting, Les Brown planed in from by Howard Sinnot of General Artists Corp. In the New York, and James Breyley of Music Corp. of America In Chi. NBOA prexy Tom Archer, secretary Otto Weber, Ed Schott of Coney Island Ballroom in Cincinnait, and Joe Barry, old-time operator of Bridgeport, dancery, represented the ballrooms. Fred Benson, manager of Ray Anthony, is also on the committee but could not attend the meeting. In coming weeks, NBOA subcommittees will be formed which are to include trade newspapermen, deejays, and other connected with the music or ballroom biz.

# MAREK, STOKY TO FACE **MUSIC CRIX ON 'DIGEST**

MUSIC CRIX ON 'DIGEST'

George R. Marek, RCA Victor artists & repertoire manager, is golng to have it out face-to-face with his N. Y. daily newspaper critics who severely rapped Victor's condensation of longhair classics in its "Listener's Digest" package. Marek, together with Leopold Stokowski, who wrote the preface to the "Digest," a Victor pactee, will debate the issue with Harold C. Schonberg, of the N. Y. Times, and Paul Henry Lang, of the N. Y. Herald-Tribune, at the Juilliard School of Music in N. Y., Dec. 14. William Schuman, Juillimoderate.

Marek devised the "Listener's Digest" as a way of introducing the musical masterworks to the masses in easy stages. The "Digest" comprised some 10 basic compositions, most of which were edited down to short selections.

# **Burley Blackouts On** Next Jubilee Album

Next laugh album under the Jubilee imprint will be a burlesque package of famous blackouts. Album already is in the works and Jerry Blaine, prexy of Jubilee, which brought out the "Blooper" albums, is rushing completion of

bums, is reserved package.

Most of the actual recording has Most of the actual recording has been completed and a good portion of the material has been edited. Blaine expects to wind up with such oldtime burley names as Smith & Dale and Bozo Snyder represented — if only through material.

# Queens Disk Pact Okayed

Queens Disk Pact Okayed
Los Angeles, Dec. 7.
Disk contract between The
Queens, vocal trio, and Flair
Records, was approved here by
Superior Judge Arnold Prager.
Contract calls for eight sides during the ensuing year, with the girls
to receive 2½% of 90% of the
gross on the disks.
Trio consists of Shirley Gunter,
20; Blondean Taylor, 18, and Lulu
B. Keney, 17.

RETAIL DISK BEST SELLERS

VARIETY Survey of retail disk best sellers based on reports ab-tained from leading stores in Seattle-(Sherman-Clay 22 cities and showing com-parative sales rating for this and last week. Miami-(Spec's York-(R. Minneapolis City National Rating This Last Artist, Label, Title CHORDETTES (Cadence)
"Mister Sandman".....

JOAN WEBER (Columbia) ROSEMARY CLOONEY (Col.) "This Ole House" EDDIE FISHER (Victor)
"I Need You Now"... DeCASTRO SISTERS (Abbott)
"Teach Me Tonight".

PERRY COMO (Victor)
"Papa Loves Mambo"..... HALEY'S COMETS (Decca)
"Shake Rattle and Roll"... EDDIE FISHER (Victor)
"Count Your Blessings" DON CORNELL (Cord) "Hold My Hand"...) "Hold My Hand"....).......

AMES BROTHERS (Victor)
"Naughty Lady of Shady Lane" "Naughty Lady of Shady Lane"
ROSEMARY CLOONEY (Col.)
"Hey There".

FOUR ACES (Decca)
"Mister Sandman".
"If I Give My Heart to You".

SARAH VAUGHAN (Mercury)
"Make Yourself Comfortable".
ROSEMARY CLOONEY (Col)
"Mambo Baliano".

FONTANE SISTERS (Dot)
"Hearts of Stone".....

FOUR ACES (Decca)
"It's a Woman's World"..... 10 25 SIX TOP ALBUMS

16 17A 16

17B 19

21B 23

1 STUDENT PRINCE Marie Lanza Victor LM 1837 ERB 1837

HALEY'S COMETS (Decca)

THREE CHUCKLES (Label X)

NAT (KING) COLE (Capitol) "Hajji Baba"....

JAYE P. MORAN (Victor)
"That's All I Want"..... H. WINTERHALTER (Victor)
"Barefoot Contessa".....

"Dim, Dim the Lights"
PAUL-FORD (Capitol)
"Whither Thou Goest".

CHARMS (DeLuxe)
"Hearts of Stone"...

"Runaround"

2 MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-509

3 WHITE CHRISTMAS Crosby-Kaye-Lee Decca DL 8083 ED 819

A STAR IS BORN Judy Garland Columbia BL 1201 BA 1201 BM 1201

5 GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701

BRIGADOON Hollywood Cast MGM E 3135 X 263

# Top Record Talent and Tunes

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1   David Whiffield   London *Stands   10   8   7   4     1   David Whiffield   London *Stands   10   8   7   4     28   Eddie Fisher   Victor   *Count Note Blessings   10   2   7   4   7     28   9   Petry Come   Stands   10   10   1   7   7   7     1   Dick Contino   Mercury *Yours   2   7   7   7     2   1   Dick Contino   Mercury *Yours   2   7   7   7     3   2   Torner Boswell   Decca   *If Give My Heart to You   10   10   10     3   3   Julius LaRosa   Cadence *Mobile   1   1   10     4   3   Lorr Raine   Dot   *What Would I Do   *Smile   1   1   10     5   7   Aitty Kallen   Decca   *I Want You All to Myself 10   1   1   10     6   7   Torner Browell   Label Nover   Coral   *Let Me Go, Lover   6   10   9     9   7   Aitty Kallen   *Count Your Blessings   1   1   1   1   1   1   1     1   Teresa Brewer   *Columbia *Count Your Blessings   1   1   1   1   1   1   1     1   1	40			*Mood Indigo			Ĩ.		:	9				:				. 10	:				1			: :	: :	:	: :	:		9		:	:			
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34   7   Janet Brace   Decea   Teach Me Tonight     1   Fornate Sisters   Doca   Hearts of Stone     2   1   Fornate Sisters   Doca   Hearts of Stone     3   2   Conne Boswell   Decea   Hearts of Stone     3   3   Julius LaRosa   Cadence   Mobile   Decea     3   1   Delah Sisters   Dot   Smille   Decea     4   1   Delah Sisters   Epic   No More   Dot     5   7   Kitty Kallen   Decea   I Want You All to Myself 10     6   7   Lancers   Coral   Mister Sandman     8   1   Teresa Brewer   Coral   Mister Sandman     9   Teresa Brewer   Coral   Mister Sandman     1   Teresa Brewer   Coral   Tet Me Go. Lover   6     1   Rosemary Clooney   Columbia   Count Your Blessings     1   Norman Petty Trio   Label X   On the Alamo     2   Charles   Capito   Tetal Me Tetal Me     3   June Valii   June Churches   Capito   Tetal Me Tetal Me     4   Cheers   Capito   Tetal Me Tetal Me     5   Cheers   Capito   Tetal Me Tetal Me     6   Cheers   Capito   Tetal Me Tetal Me     7   Cheers   Capito   Tetal Me Tetal Me     8   Cheers   Capito   Tetal Me Tetal Me     9   Cheers   Capito   Tetal Me Tetal Me     1   Tetal Me Tetal Me Tetal Me     2   Cheers   Capito   Tetal Me Tetal Me     3   Cheers   Capito   Tetal Me Tetal Me     4   Cheers   Capito   Tetal Me Tetal Me     5   Cheers   Capito   Tetal Me Tetal Me     6   Cheers   Capito   Tetal Me Tetal Me     7   Cheers   Capito   Tetal Me Tetal Me     8   Cheers   Capito   Tetal Me Tetal Me     9   Cheers   Capito   Tetal Me Tetal Me     1   Cheers   Capito   Capito   Tetal Me     1   Cheers   Capito   Capito   Tetal Me     1   Cheers   Capito   Capito   Capito   Capito     1   Cheers   Capito	:		Mercury			2 .		:		:				:	10	:		:	:	:	:								- 0						:	:		
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34   3   Junis Lanosa   Captiol   Smile     34   3   Lorry Raine   Captiol   Smile     35   12   Lorry Raine   Dot   What Would I Do     37   Kity Raine   Dot   What Would I Do     38   3   Lorry Raine   Dot   What Would I Do     39   Kity Kallen   Dotea   I Want You All to Myself I O     30   T   Kity Kallen   Dotea   Wister Sandman     4   Teresa Brewer   Coral   Let Me Go, Lover     5   Toon   Dick & Jimmy Crown   That's What I Like     6   Toon   Dick & Jimmy Crown   That's What I Like     8   13   June Valii   Victor   Tell Me, Trell Me     9   Coral   Label X   Captiol   Treed Your Lovin     10   Norman Petty Trio   Label X   Captiol   Theed Your Lovin     11   Label X   Captiol   Tabel X   Runaround     12   Captiol   Label X   Runaround     13   Label X   Captiol   Label X   Runaround     14   Label X   Captiol   Label X   Runaround     15   Label X   Runaround     16   Label X   Runaround     17   Label X   Runaround     18   Label X   Runaround     19   Label X   Runaround     10   Label X   Runaround     10   Label X   Runaround     10   Label X   Runaround     11   Label X   Runaround     12   Label X   Runaround     13   Label X   Runaround     14   Label X   Label X   Runaround     15   Label X   Runaround     16   Label X   Runaround     17   Label X   Label X   Runaround     18   Label X   Label X   Runaround     18   Label X   Label X   Label X     19   Label X   Label X   Label X     10   Label X   Label X   Label X     10   Label X   Label X   Label X     11   Label X   Label X   Label X     12   Label X   Label X   Label X     13   Label X   Label X   Label X     14   Label X   Label X   Label X     15   Label X   Label X   Label X     16   Label X   Label X   Label X     17   Label X   Label X   Label X   Label X     18   Label X   Label X   Label X   Label X     18   Label X   Label	13 2		Decca,.	*Mobile					: 0					:	: :	_		:	:	:	:	8		1		:	:	:	:					:	:	:		
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29         7         Kitty Kallen         Decca         *I Want You All to Myself           1         Lancers         Coral         *Mister Sandman           1         Teresa Brewer         Coral         *Let Me Go, Lover           1         Rosemary         Cloney         Columbia "Count Your Blessings           20         7         Don, Dick & Jimmy         Crown         "That's What I Like           18         13         June Valli         Victor         "Tell Me, Tell Me           1         Norman Petty Trio*         Label X         "On the Alamo           24         Cheers         Cappitol         "I Need Your Lovin"           26         A Cheers         Label X         "Runaround	:			*No More	:			6	:	:	:			:	:				:	-	4		:		:		10	:	:	:		000		:	:	:		
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it's here!
TONY
MARTIN'S

creat new hit!

# ALL OF YOU

(from "SILK STOCKINGS")

# **VERA CRUZ**

(from the movie "VERA CRUZ")

20/47-5946

on the charts!

JAYE P. MORGAN

BILLBOARD BEST SELLER

THAT'S ALL
I WANT FROM YOU

Jaye P. Morgan . . . . 20/47-5896

A "New Orthophonic" High Fidelity Recording

RCA VICTOR



### New York

cocktailing London David Whitfield at the Hotel Warwick today (Wed.)... Crooner is set for a shot on Ed Sullivan's CBS-TV Sunday (12)...Les Paul-Mary Ford profiled by Hyman Goldberg in January issue of Cosmopolitan . . . Andy Griffith guest-starred at spe-

January issue of Cosmopolitan...

Andy Griffith guest-starred at special Christmas party yesterday (Tues.) thrown by Capitol's Denver distributor. Ceell Boyd, for local dealers and deejays. Diek Linke, Capitol's eastern promotion manager, will visit deejays in the north-west when Cap's annual meet winds at the end of this week. Gene Weiss, in charge of Columbia's popsales and promotion, takes over coin operators and one-stop sales and promotion, takes over coin operators and one-stop sales and promotion. George Hayes named merchandise manager of Columbia's kidisk division. The Manhattan College Glee Club and orch under the direction of Robert Gary, of Fred Waring's troupe, presents its annual Christmas show Saturday (11) in its Smith Aud Nick Noble, Mercury Records new young crooner, on a d.j. hop plugging his etching of "Don't Break My Heart". Milt Okun pacted by Stinson Records for another long-play album of folk songs. Earl Boetic into the Makreez Club. Lowell, Mass., Dec. 14 for five days. He then takes a five-week hiatus.

Milt Herth returns to the Roney Plaza's Bamboo Room, Miami

then takes a five-week hiatus.

Milt Herth returns to the Roney Plaza's Bamboo Room. Miami Beach, Dec. 15 for an indefinite stay. . Crooner Harvey Grant inked to a Benida Records paat.

Terri Stevens on a midwest deejay junket plugging her Adetching of "Unsuspecting Heart. Thrush Lubov Hamshay headlining the sixth anni show at the Two Guitars... Xavier Cugat penned an original tune. "One At ATime." for the upcoming Columbia pic, "Chicago Syndicate."

### Pittsburgh

Pittsburgh
Morry Allen's band goes back to
the Vogue Terrace Monday (13).
following the Dorsey Bros. current
engagement. through Jan. 1 . . .
Whitey Scharbo celebrating silver
anni as a professional musician
here. He started as a trumpet man
with Etzi Covato at the old Plaza
Cafe and now has the orch playing
for Friday and Saturday night
dancing at Park-Schenley retaurant
. . Sally Brenner, who was in summer opera company chorus last
season, is singing with Baron
Elliott's outfit . . Red Barr plays
for Pittsburgh Model Club's Poinsietta Ball at the William Penn

# FRANKIE LAINE:

"I look at myself... and I flip!"

Frankie's success puzzles him as much as the music critics. What's the real story behind his rise from \$5-aweek crooner to \$500,000-ayear recording star? How did he get his singing style from a famous trumpet player, his first break from a famous song writer? Why does he agree with the people who pan him? This week's Saturday Evening Post solves The Case of the Screaming Treubadown. Get your copy today!

### London

Publicist Les Perrin returned to London from a six-week business trip to the United States . . . Singer

### Chicago

Count Basie playing Scaler's in Milwaukee Dec. 3 for 10 days ... Billy Taylor Trio set for Blue Note fortnighter Jan. 5, followed by

fortnighter Jan. 5, followed by Dave Brubeck Quartet on Jan. 19

... Louis Armstrong tapped percentages in 10 dates of midwestern tour just completed... Ken Grifiin begins indefinite stand at Old Heidelberg on Jan. 5. Ben Arden set for eight weeks at Jefferson Hotel, St. Louis, beginning Dec. 31

... Eddy Howard headlining National Boat Show at Amphitheatre, Chi, Feb. 4 through 13, with Peg-Leg Bates also on bill.

### Omaha

Paul Moorhead orch stays at the Pax Room of the Paxton Hotel . . . Verne Byers orch pacted for Terrytown Arena at Scottsbluff on both Christmas Night and New Year's Eve . . Joe Lukesb orch set for Oscar's Palladium at Sargent Xmas nite. with Bobby Mills following on Tuesday (28) . . . Walter Eisenberg is the new conductor of the Colorado Springs, Colo., symphony . . . Marvin Price combo in at the Reno Bar. Reno Bar.

### Scotland

Scotland
Don Cornell's "Hold My Hand."
on the Vogue label, topping bestsellers, with Doris Day in second
slotting with "If I Give My Heart
to You" on Philips. Frankle Laine
in fourth position with "There
Must Be a Reason" . . . George
Sumner taking over as orch leader
at Palais. Edinburgh, in succession
to Ivor Kirchins . . Neville Taylor, colored Glasgow singer, to
Germany to sing in U.S. zone, with
Swedish cabaret dates in the offing.

### Ireland

Pete Roxborough combo pacted for German terpery tour next spring . . . Irish date for Duke Ellington being mulled by promoter Harry Davidson and Bill Puller . . Earl Gill orch into Palm Court. Dublin . . . Eddie Downey bowed out of Dublin Roseland to open new neighbourhood terpery at Dundrum.

ALEC TEMPLETON

CURRENTLY

BASIN STREET. NEW YORK CONCOCCIO DE CONTRA DE CON ASSOCIATED BOOKING CORPORATION

Frank Luther has his own concepts of Children's Songs

one of the many editorial features in the

49th Anniversary Number

VARIETY

# MPPA in Rap At Dirty Songs

Joining other organized ments of the music biz, the Music Publishers Protective Assn. yesterday (Tues.) passed a resolution condemning dirty songs. MPPA, representing most of the major pop publishing firms, was cued to rap the dirty songs in view of their recent spread and the concomitant criticism of the music biz by civic groups interested in preventing juvenile delinquency.

Resolution noted that MPPA has on several prior occasions severely on several prior occasions severely condemned the publication or exploitation of tunes containing "suggestive lyrics or lyrics with double meanings." MPPA board also noted that there is a growing practice among certain firms to publish musical compositions of this type.

this type.

The MPPA resolution raps the dirty songs "as showing bad taste and a disregard for recognized moral standards and conventions and as detrimental to the music publishing industry." Several weeks ago, the Songwriters Protective Assn. passed a similar resolution, asking for industrywide cooperation to block the smut.

# Schirmer Sues Alamo On Tune Infringement

Alamo Music was named de-fendant in a copyright infringe-ment suit filed by G. Schirmer in New York Federal Court last week. Other defendants named in the action were Kay Twomey, Fred Wise and Ben Weisman.

Wise and Ben Weisman.

The suit charges that the defendants infringed on the plaintiff's 1944 copyrighted tune, "Go Way From My Window," by publishing "Mother Nature and Father Time," which was allegedly copied from plaintiff's copyright. The Schirmer tune was penned by John Jacob Niles. Action seeks an injunction, damages sustained and an accounting of profits.

### Sues Perez Prado For Refund On Deposits

San Antonio, Dec. 7.

Perez Prado was named defendant in a \$2,875 damage suit in district court here while in town last weekend for a one-night stand at the Municipal Auditorium. at the Municipal Auditorium.
Plaintiff is Raoul A. Cortez, president of KCOR. Prado was listed by his real name of Damaso P. Prado.

Cortez alleged that in 1953 he agreed to sponsor several appearances in the state by Prado and his ances in the state by Prado and his band, placing a deposit with Prado or his agent for each appearance. They amount to the sum Cortez now seeks to recover in court. Cor-tez said that Prado failed to ap-pear for three performances, and that he didn't get his deposits back.

# Top Christmas Sellers

(As Reported by MDS)
White Christmas ... Berlin
Silver Bells ... Famous
Rudolph ... St. Nicholas
Winter Wond'land ... BVC
Home Holidays ... Roncom
Mom Mambo ... Regent
Frosty ... H & R

9. Santa Is Coming .... Feist 10. Blue Christmas .... Choice

# **Inside Stuff—Music**

VARIETY'S recent special issue on ASCAP's 40th anni was virtually turned into a radio script and set to music for the NBC salute to ASCAP on its "Best of All" show Monday night (6). John Golden, one of the Society's founding fathers, retold the yarn about how he was elected the first treasurer back in 1914 while he was out of the was elected the first treasurer back in 1914 while he was out of the room. Otto A. Harbach and Richard Rodgers reminisced about their early years in the music biz, with Rodgers giving a strong salute to both Jerome Kern and Harbach for teaching him the fundamentals of the showtune craft. ASCAP prexy Stanley Adams reiterated the Society's basic aim of protecting the creators of the nation's music and extending our musical culture. At the windup, Irving Berlin again stressed that without ASCAP, he could not function as a writer and publisher. [Berlin will be saluted on this hour stanza the following Monday. [3]] (13).]

Skitch Henderson's studio orch, Shirley Harmer and the Textor Singers, with an assist on one tune from Eddie Fisher, capably handled the AŞCAP musical interpolations.

Two brothers who hadn't seen each other in more than four years, were reunited as a result of a single line in Variety's nitery column, "Vaude-Cafe Dates."

A couple of weeks ago. Sam Raskin asked the help of Variety in locating his brother, Jules (Buddy) Raymon who had stopped writing and had virtually disappeared from the normal performer routes. Raskin had been particularly worried since his brother had been ailing. Following the insertion, a reader reported that he had spoken to Raymon in Dallas, where he had been working in a nitery. A wire to the spot and telephone call to Dallas resulted in the first conversation between the pair in years.

Multiple Sclerosis Society will get half of the proceeds from both the sheet music and the initial disking of John Hawley's new tune "Raindrops." Ditty is the first published effort by Hawley, an MS victim, who formerly was a classified ad salesman for the Los Angeles Mirror and a part time commercial photographer. Hawley is the only one connected with the tune who has the disease but everyone else has volunteered to cut MS in on the proceeds. Tune was recorded by Kay Brown on Crown and the label is earmarking a share for MS as is Malabar Music, which is publishing. Tune was first heard on MS telethon here last August.

Sarah Vaughan's first hit disk in years, "Make Yourself Comfortable, Baby"—"Idle Gossip" (Mercury), is sparking a flood of booking offers into the Gale office. Currently winding a three-week stand at Birdland, N.Y., thrush is set for an 11-day run at Boston's Storyville for \$9.000 as well as a special three-day sting for the Automotive Show in Washington beginning Jan. 11 for \$3,500. She's tentatively skedded for a week at the Apollo, N.Y., starting Jan. 14 to be followed by three weeks at the Chicago Theatre, Chi. On Feb. 11, she heads out with the Birdland Concert package until March 6.

You can't tell where the future Norman Granzes of the jazz world are going to come from. Latest jazz concert impresarios are a sodajerk from Walgreen's Drug Store in Times Square and a bookkeeper for the Dining Room Employees Union. Earl Wing (soda-jerk) and Glory McCulley (bookkeeper) have teamed up to produce a concert at Town Hall, N.Y., Dec. 17. Featured in the bash are Billy Taylor, Eddie Bert, Jimmy Raney and Gil Melle. The tyro producers have tagged the concert, "Interpretations of New York Contemporary Music."

A four-month old baby has taken a sheet music title page cover away from Tony Martin. Baby is Gregory Deutsch, son of Marjorie Goetschius (Mrs. Emery Deutsch) writer of "My Bambino" with Al Hoffman. Usual publisher practice is to give the title page cover to the disker who cuts the tune, but since the infant is said to be the inspiration for the song, he got the cover preference. Martin cut the song for RCA Victor. Ben Bloom is publishing.

# **Fred Rose**

Continued from page 41

writer-credit. He was instrumental in launching the late Hank Wil-liams' career. Rose made a prac-tice of giving financial aid to down-and-out tunesmiths in both the hill-billy and pop fields.

and-out tunesmiths in both the hillbilly and pop fields.

He became an ASCAP writer in 1928 and among his writing credits are "Roly Poly." "Honest and Truly." "Blue Eyes Crying In The Rain," "Be Honest With Me," "Tears on My Pillow" and "Tweedle-O-Twill." Under the Acuff-Rose danner, he published such hits as "Cold. Cold Heart," "Half As Much." "Your Cheatin' Heart," "Jambalaya." "Bonaparte's Retreat," "Chattanoogie Shoe Shine Boy" and "Too Old to Cut the Mustard." among others.

Born in Evansville, Ind., Rose began his career in Chicago as a pianist-writer-singer. He had one of the first radio shows out of Chicago in 1922. He came to Nashville in 1934 and worked for WSM there for seven years. He returned there in 1942, after a stay in New York, to form Acuff-Rose.

In addition to his son, Wesley, two other sons, Lester and Gene, his wife and three daughters survive.

# New \$50,000 Ballroom Skedded for Toledo

Skedded for Toledo,

Toledo, Dec. 7.

Hippodrome Enterprises Inc., has been organized to operate a new \$50.000 ballroom to be built on the site of the Coliseum Roller Rink here. Part of the rink collapsed earlier this year. When remodeling is completed, the ballroom will have more than 12,000 square feet of floor space, a balcony for spectators and a snack bar.

Donald F. Hipp is president of the new corporation, with R. K. Price vice-president,

HAJJI NAT "KING" COLE Capitol #2949 REMICK MUSIC CORP., New York, N. Y.

### SONGWRITERS!

Need commercial, unpublished songs for radio and T.V. show. Your song may be one of the lucky 39 tunes to debut on

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All rights to your material remain yours. We charge no fee, If se-lected, we'll preview your song the way you want it presented!

C. & S. Productions P.O. Box 3923, N. Hollywood, Cal.



# Deluxe P'kge Of 'Fanny' Tunes Set For Sheet Hypo

In an unusual merchandising maneuver on legit score sheet copies. Chappell Music and tunesmith Harold Rome have devised a special package of the tunes from the ledituner. "Fanny," to kypo sheet sales. The package, wrapped in a cellophane cover, contains 10 songs from the musical and is being pedical for each single copies are

from the musical and is being peddled for f4. Single copies are priced at 50c each. The Rome score, which is published via the Chappell subsid. Frances Music, currently is being tied in with the Liberty Music stores in the New York area. Package is getting top display in the stores and is being tied-in with the RCA Victor original cast album as well as the Liberty produced set of Eadie & Rack playing the show's score. Peg for the tie-in with the accompaniment of Eadie & Rack."

Rome, who believes that sheets

Rack."

Rome, who believes that sheets will sell if peddled properly, also has worked out ticups with such N.Y. department stores as R. H. Macy and B. Altman. He's set to appear in their music departments, chat with the customers, sign autographs after.

The Shuberts, who operate the Majestic Theatre, where "Fanny" currently is running, have okayed the construction of a special display rack to feature the albums Rome also cut a set for Heritage), as well as the sheet package. The packages are being peddled to dealers at the regular 100% return privilege.

Rome is now prenning his first cross-country disk jockey trek to plug the disks and the copies. He'll hit Pittsburgh, Cincinnati, Cleveland, Detroit and Los Angeles. He'll be accomped by his personal manager Norman Rosemont. Shuberts, who operate the The

# 'Walking' Infringe Suit Settled for About \$5,000

Harry G. Atwood and Louis Herscher, owners of Keynote Music, have settled their infringement suit against Peter Maurice Music of London and Leeds Music here on the hit tune, "I'm Walking Behnd You." It's understand that the Maurice firm, which had the original copyright on the British tune, paid about \$5,000 to the complainants.

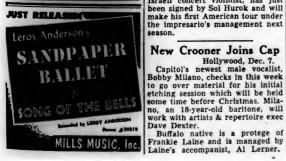
plainants.
Plaintiffs alleged that their tune, "I Can't Forget You," written by Paul Mellein and Herscher, was assigned to Maurice Music in 1951. They alleged that "I'm Walking Behind You" was largely copied from their tune.

# Can. Distrib for 'Blooper'

Kermit Schafer has pacted with Quality Records for the distribu-tion of his album, "Pardon My Blooper," in Canada.

Jerry Blaine's Jubilee label dis-tributes the package in the U. S





# RETAIL SHEET BEST SELLERS

Piano Co.)

anapolis-(Pearson Music Co

Fischer

cago (Carl

oft-(Grinnell Brothers)

sas City-(Jenkins

oufs-(St.

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week, 

\* ASCAP † BMI

National Rating This Last

wk.	wk.	Title and Publisher	Nex	Bos	Phi	San	Chic	Indi	Detr	Min	Kan	St. 1	18	Seat	S
1	3	*Mister Sandman (Morris)	1	2	1	2	1	1	2	2	7	3	1	1	108
2	1	*Count Your Blessings (Berlin)	3	1	3	3	3	4	4	1	1	2	3	2	102
3	5	†This Ole House (Hamblen)	4	9	7	1	2	3	10		2	1	5	4	73
4	4	*I Need You Now (Miller)	8	8		5	5	8	1	3	4	5	2	5	67
5	2	*If I Give My Heart (Miller)	7	7		4	6			4	3	4	4	3	57
6	6	*Papa Loves Mambo (Shapiro-B)	9			7	4	6	3	8	6	9	7		40
7	8	*Teach Me Tonight (Hub-L)	5	5	2	8	7	10		10		8	10	6	39
8A	7	*Hold My Hand (Raphael)	10			6	9	7		6	5	7		9	29
8B		Let Me Go, Lover (H&R)	2	3	9		10	2							29
10	10	*Naughty Lady (Paxton)	6	6	4					7			9		23
11	-	*White Christmas (Berlin)			5							6	6	7	20
12	9	*Hey There (Frank)					8	5		9			8	8	17
13	11	*Woman's World (Robbins).			6				5						11
14A		Muskrat Ramble (Simon)				9			1.			10			3
14B	13	Shake, Rattle & Roll (Progressive)				10			- 4		9				3

# **GREETING CARD & DISK COMBO IN XMAS PAYOFF**

Cumbu in Amas raturf

Kansas City, Dec. 7.

Cardinal Records, subsid of
Blasco Music, Inc., apparently has
hit the jackpot in its original
"Card-N-Play," a Christmas card
including a recording of four tunes
by The Mulcays, electro-harmonica
team. Record and card combo is
being sold not only over music
counters, but in greeting card
shops, department stores and theatres, opening up some untapped
markets to the record biz. Four
tunes are included on single 45
rpm EP, at \$1.47 retail, or on a
78 rpm disk at \$1.69.

Cardinal has national distribu-

78 rpm disk at \$1.69.

Cardinal has national distribution on the item, and locally is reaping big sales from greeting card counters. It is also being offered at concession stands by a string of 15 theatres in the surrounding area, who plug the item with screen trailers. Blasco said he already has had offers from other houses for use of the idea on other seasonal promotion items, for Valsender of the same of the seasonal promotion items, for Valentines Day, Easter, Mother's Day, etc.

# Brit. Tooters' Extra Pay For Disked Air Repeats

London, Nov. 30.
Under a pact negotiated by the
BBC with the Musicians Union,
tooters are to get extra pay for recorded repeats of broadcasts, ranging from \$4.56 a time. When transcriptions are sold to overseas

scriptions are sold to overseas broadcasting organizations, the extra fee rises to \$8-\$11.

The new pact is an answer to an MU threat earlier this year that it would ban recorded programs at the end of the year unless special terms were agreed.

# Vox Preps 2d Feyer Set; Gitlis Signed by Hurok

Gitlis Signed by Hurok
Vox Productions is following up
its successful 1933 Xmas boxed
album of three George Feyer
"Echoes" (Paris, Vienna and Italy)
with another for the current holiday trade. This one contains Feye
er's "Echoes of Broadway," "Echoes
of Latin America" and "Echoes of
Paris" Vol. 2.
New Vox artist, Ivry Gitlis, young
Israell concert violinist, has just
been signed by Sol Hurok and will
make his first American tour under
the impresario's management next
season.

# New Crooner Joins Cap

# Larry Adler, Hampton Cop Top Awards In French Disk 'Oscars'

Paris, Dec. 7.

The Academie Du Disque Francais (The French Record Academy), set up to kudos the outstanding disks each year in longhair, shorthair and offbeat categories, gave out its prizes for 1954 last week. For the first time an American won the variety instrument category with Larry Adler getting it for his Columbia waxing of Jean Williamer's "Grisbi Blues," which figured as background music for the Gallic gangster pic "Touchez Pas Au Grisbi" ("Don't Touch the Swag").

Pas Au Grisbi" ("Don't Touch the Swag").

Second U. S. winner was Liopel Hampton and his Paris All Stars on a Vogue longplaying pressing. Both were considered Gallic since both were made here and used French musicians. Twelve sides got awards with only four in the pop field. For French songs, femme winner was Odette Laure for her "Je Suis Nerveuses," and male award was to cleffer Leo Ferre for his own recording of his "Le Piano Du Pauvre."

Other winners were Charles Muench and the Boston Symphony for their "Romeo and Juliet" on Pathe, Walter Gieseking for his Columbia Debussy record, and folklore prizes to Ducretet-Thomson for their "Cante Flamenco."

Adler discovered "Grisbi" during his recent stint at the Olympia Music Hall here and recorded it at the behest of cleffer Wiemer. It was an immediate hit here, and Adler flew in from London to get his prize, which was an ancient book on the history of money. Hampton is now at the Olympia and also came down for his prize. Minister Edgar Faure presented the Legion of Honor to composer Arthur Honegger who left a sick bed to attend.

# **Best British Sheet Sellers**

Smile Bourne
Santo Natale Spier
My Friend Chappell
Can't Tell Waltz Reine
Sky Blue Shirt Wright
Things, Mean a Lot. Robbins
Happy Wanderer Bosworth

# Second 12

Story of Tina Macmelodies
I Love ParisChappell
Veni Vidi Vici Dash
High-Mighty . Harms-Connelly
SwayLatin American
Wait For Me Lafleur
No One But YouRobbins
Mama Doll Leeds
Cara MiaRobbins
Coins in Fountain Feist
I Need You Feldman
Sh-Boom Aberbach

# SAM HINTON'S MULTIPLE **JOBS FOR DECCA ALBUM**

Hollywood, Dec. 7.
History of folk songs from Elizabethan times to the present will be traced by Sam Hinton, in a Decca 12-inch LP to be cut this week. Hinton, who has heretofore done some kidisk stuff for the label, will accompany himself on the guitar.
In addition to recording the material and supplying the factual

In addition to recording the material and supplying the factual material for the liner notes, Hinton will do the cover design. His full-time occupation, however, has nothing to do with any of the foregoing pursuits. He's a professor of occanography at the Scripps Institute in La Jolla, Cal.

# Mantovani's First **U.S. Tour in 1955**; May Gross 180G

British bandleader Mantovani has been signed for his first U. S. tour by the Coppleux, Schang & Brown division of Columbia Artists Mgt. Maestro, whose lush, schmaltzy division of Columbia Artists Mgt.
Maestro, whose lush, schmaltzy
arrangements have made him one
of the top disk sellers here as well
as abroad, will do five U. S. weeks
next fall. A sixth week will be added in Canada under management
of Nicholas Koudriavtzeff.

of Nicholas Koudriavtzeff.

Mantovani will do about 30 U. S. dates under personal management of Frederick C. Schang. With his program halfway between symphony and jazz, comprising selections from Strauss. Romberg, Herbert, Friml, Rodgers, Gould, etc., maestro wants to plav concert halls only, as a concert rather, than popevent. He will be sold only on percentage, Schang figuring he can do \$180,000 at the bo. Mantovani made his first North American appearance this fall in Canada, drawing 8.800 persons in the Montreal Arena (including 940 standees) and do.500 at Toronto's Maple Leaf Gardens.

By special arrangement with American Federation of Musicians prez James C. Petrillo, the band-leader is coming with three key tooters. Balance of 45 orchsters will be American.

# **Coast Arrangers Form** Commercial Jingle Firm

Hollywood, Dec. 7.
Two of the town's best known arrangers have joined forces to form a commercial jingle firm. Partners are Keith Williams, former arranger for Walter Lantz cartoons, and Jack Matthias, who was with Harry James for several years.

was with narry comment was to years.
Firm's first assignment was to turn out a singing commercial for Albert Sheetz, local restaurateur and candy manufacturer.



# DAVID ROSE

and His Orchestra

**FASCINATING** RHYTHM

LOYE WALKED IN

MGM30865—78" RPM K30865—45 RPM

RECORDS



Al Manuti, president of Local 802, N. Y. wing of the American Federation of Musicians, was reelected as topper of the largest AFM local in a complete rout of opposing parties. When the ballots were counted last week, Manuti received 6,351 votes against 1,971 votes for the leader of the opposing Blue ticket, Charles R. Iucci. It was the biggest margin in recent years.

Manuti also swept all candidates for his Musicians Ticket in with him. The new exec board comprises Max Arons, Irving Bloom, Sherman Brande, Robert Effros, Patsy Fasanella, Al Gentille, Joe Lindwurm, Tiny Walters and Harry Kantor. Al Knopf was renamed as vice-prexy; Aldo Ricci as secretary, and Hy Jaffe as treasurer. The current sweep of Manuti contrasted to his initial victory two years ago, when he was elected by, a relatively close margin as prexy and discovered that the majority of the exec board were adherents of the opposing Blue Ticket. Many of the Blue Ticket supporters on the exec board, however, soon switched to Manuti.

With his defeat in his bid for the prexy post, Jucci now leaves the post of secretary which he has held for many years. Jucci has been a longtime administrative exec for the local and, for the past two years, was head of the Blue Ticket. Also defeated with him were two former Local 802 prexies, Dick McCann and Sam Suber, both of whom ran for the exec board.

There were no clearcut differences in programs between the opposing groups this year, so union

exec board.

There were no clearcut differences in programs between the opposing groups this year, so union insiders ascribe Manuti's sweep to his personal popularity. Manuti's major problem has been and remains the chronic unemployment situation among the 30,000 AFM members in N. Y.

# "DIXIE DANNY"

The Matys Brothers Sound #106 A

Published by SOUND MUSIC CO.

Selling Agent Moonlight Music, Inc. 1733 BROADWAY, NEW YORK

A WONDERFUL SEASONAL SONG

IT SNOW!

CAHN MUSIC COMPANY

PEPI & ORCH ....

EARTHA KITT HOMER & JETHRO LESLIE UGGUMS MORENITA RAY .....

Another BMI "Pin Up" Hit

THIS YEAR'S SANTA BABY

Published by TRINITY MUSIC, INC.

(Non-exclusively licensed by BMI) Rainbow

# VARIETY Scoreboard

# TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets** 

**Coin Machines Retail Disks Retail Sheet Music** 

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### TALENT

This	Last Week	ARTIST AND LABEL	TUNE
1	2	CHORDETTES (Cadence)	Mister Sandman
2	3	EDDIE FISHER (Victor)	I Need You Now Count Your Blessings Fanny
		POGETAL DEL GLOONIEN (G. 1-11-1)	This Ole House
3	1	ROSEMARY CLOONEY (Columbia)	Mambo Italiano
4	5	JOAN WEBER (Columbia)	
5	7	De CASTRO SISTERS (Abbott)	Teach Me Tonight
6	. 6	BILL HALEY'S COMETS (Decca)	Shake, Rattle and Roll   Dim, Dim the Lights   Rock Around the Clock
7	4	PERRY COMO (Victor)	(Papa Loves Mambo '') Things I Didn't Do
8	8	DON CORNELL (Coral)	
9	10	FOUR ACES (Decca)	(Mister Sandman ) It's a Woman's World
10	••	AMES BROTHERS (Victor)	Naughty Lady of Shady Lane

# **TUNES** (\*ASCAP. †BMI)

Week	Week	TUNE	PUBLISHER
1	1	*MISTER SANDMAN	
2	8	†LET ME GO, LOVER	Hill & Range
3	2	*I NEED YOU NOW	Miller
4	3	†THIS OLE HOUSE	
5		*COUNT YOUR BLESSINGS	Berlin
6	6	*TEACH ME TONIGHT	Hub-Leeds
7	5	*PAPA LOVES MAMBO	Shapiro-Bernstein
8	4	*IF I GIVE MY HEART TO YOU	
9	7	*HOLD MY HAND	Raphael
10	Q	*NATICUTY LADY OF SHADY LANE .	Donaton

# **Jack Rael Counters** Miller's 'Copy' Charge; 'It's Only Competition'

POSITIONS

The "great music business debate" sparked by Mitch Miller's allegations that rival diskers had "copied" the arrangement for Joan Weber's Columbia etching of "Let Me Go, Lover" faded last week into just a quarter-hour retort over WNEW. N. Y. indie, by Jack Rael, Patti Page's manager.

Miller. Col's a&r chief, started

Miller, Col's a&r chief, started the brawl on his regular WNEW, N. Y. show, "The Money Record."

蓝

..... MGM

when he slapped the Coral (Teresa Brewer) and Mercury (Patti Page) versions as "copies" of the Col cut. Rael and Coral's a&r chief Bob Thiele immediately demanded "equal time" to answer Miller and the station slotted them both for a 15-minute shot each during the week as well as for a special roundtable with Miller on his Sunday (3) show. Thiele, however, didn't show and Rael came on last Wednesday (1) for his return volley. Everything was dropped after that.

In his turn at bat, Rael stressed

that."
In his turn at bat, Rael stressed the importance of competition to the record industry. "There's no reason," he said. "why the public should be forced to buy only one version." If the song is a big enough hit, he added, everybody should have a piece of it. He mentioned that it's become a common practice for major labels to cover the indies and none has raised any squaks. He cited Miller's following Denise Lor's "If I Give My Heart To You" on Majar with a Doris Day slice that had the same basic idea. It's not copying per se, he wound up, it's competition, and it's good for the record industry.

# 'Hit Parade' Lineup

100 Dec. 4 NBC-TV Show)

1. Mister Sandman ... Morris

2. Count Blessings ... Berlin

3. If I Give My Heart ... Miller

4. This Ole House ... Hamblen

5. Teach Me Tonight ... Hub

6. Papa Loves Mambo ... S-B

7. I Need You Now ... Miller

# 'Hit & Run' Hit With 150G Infringe Suit

Los Angeles, Dec. 7.

Charges of unfair competition and wrongful appropriation, involv-ing his tune, "Blessing in Dis-guise," were filed in Jack Watson's guise, were filed in Jack watson's \$150,000 suit in Superior Court. Named as defendants are Lou Levy's Duchess Music, Don Rose-land, Roy Cormier, Mel Van and 10 John Does.

Plaintiff declares the first 14 bars of the song, "Hit and Run Affair," are the same as those in his "Blessing." He demands an accounting of all profits in addition to damages. Tune was etched by Perry Como for RCA Victor.

DELANEY BICYCLING AGAIN
Joe Delaney, RCA's Label X
sales chief, heads westwards again

this week on a cross-country tour of distribs. He recently returned from a similar checkup.

# Decca, 20th Team For Big Push On 'Business' Album

Decca Records and 20th-Fox are teaming on a major promotional campaign for the soundtrack album, less the voice of Marilyn Monroe, on "There's No Business Like Show Business." Diskery is kicking off its drive next week with special screening for disk jockeys and retailers in all the major cities. Decca branches are setting up the screenings in conjunction with 20th's staff. Decca Records and 20th-Fox 20th's staff.

Schemigs in Conjunction with 20th's staff.

Irving Berlin, who did the score for the pic, has taped interviews for circulation among the jockeys and will, by remote control, do the same kind of plugging job he did for the Paramount pic and Decca album of "White Christmas." Berlin's music publishing staff is also hitting the road to plug the film and album. With Miss Monroe out of the Decca set due to her RCA Victor deal, Decca has wrapped up the rest of the top players, including Ethel Merman, Donald O'Connor, Dan Dailey, Johnnie Ray (courtesy of Columbia Records) and Mitzi Gaynor.

### Georgie Auld to Slice Jazz Oldies for Coral

Hollywood, Dec. 7.
Coral is completing a new 12inch LP album of jazz classics
featuring Georgie Auld. Initial four
sides were cut last week and the
remainder will be recorded this
week to wind up the package
which will be released early next
year.

Album shies' away from "wild" jazz to provide a special treatment of the classics. Auld is backed by Jud Conlon's Rythmaires and side-men who include vibist Terry men Gibbs.



# CHARLIE APPLEWHITE

Per. Mgt. Direction
WYNN LASSNER WM. MORRIS AGENCY

IT'S A **WOMAN'S** WORLD

It's Music by

Program Today Yesterday's

# FLAPPERETTE



# **Competitive Ice Shows in Indpls.** Touches Off 'Wait' Billing War

Indianapolis, Dec. 7.

A battle between showmen, reminiscent of the oldtime circus wars when billposters would cover up each other's paper, hit Indianapolis last week. Arthur Wirtz, who has long been the major leeshow entrepreneur here, has been accused of flooding the town with circulars asking prospective customers to stay away from the Coliseum where "Holiday on Ice" started an engagement yesterday (Mon.).

Folder asked the customers to wait for the original show, "Hollywood Ice Revue," which Wirtz always produced, and not to be misled by similarly named productions. It's believed that Wirtz will play the city in the Spring at Butler Field House, "Holiday" spokesmen claimed an advance of about \$85,000 for this stand and indicate that it will be a big engagement for them.

"Holiday" countered with ads in the papers saving "There is only

"Holiday" countered with ads in the papers saying "There is only one 'Holiday on Ice'" and urged immediate attendance.

Wirtz, in former years, held a lease on the Coliseum and thus was able to tie up that house for his own show which he played during the fall or winter season. He didn't bid on a renewal of the lease this year.

# PIAF SET FOR THEATRE TOUR IN U. S. IN SPRING

Edith Piaf will start 10 weeks of theatre dates in the U.S. to be played in 11. French chantoosey will play a string of houses starting March 7 in San Francisco. Gale Agency set up the stands.

Agency set up the stands.
Following the two-week Frisco
deal. Miss Piaf continues in Denver for March 21; St. Louis, March
28. She lays off Holy Week and
start afresh with the Great Northern Theatre, Chicago, starting
April 11; Detroit, April 25; Toronto,
May 5, and Montreal for two weeks
starting April 9. starting April 9.

Miss Piaf was originally slated to make a long stand at the Versailles, N.Y., but operator Nick Prounis agreed to the tour on the proviso that she steer clear of New York and vicinity.

# Chile Launches First Stage-Pix Combo Policy

Santiago, Nov. 30.

Chile's first combination pic and stage policy has been inaugurated at the Pacific Theatre here with the playing of the Gina Lollie brigida starrer, "La Insatisfecha" (The Unsatisfied), with the Argen-

others.

Violins ensemble was booked by the newly-organized Conciertos y Espectaculos Limitada set up by Donato Roman Heitman, local rep of Southern Music, and Lolo Achondo, radio announcer. Heitman and Achondo booked the violin act into the Pacific for three weeks together with three performances weekly for three weeks over Radio Corporation, to be followed by appearances at the gambling casino in Vina del Mar.

Achondo and Heitman are nego-

casino in Vina del Mar.

Achondo and Heitman are negotialing to bring the French D'Arcy Ballet from Buenos Aires to the Pacific Theatre next. The Magic Violins is an act consisting of seven violins and a pianist. They also are trying to book Frankie Laine, Duke Ellington and Lucienne Boyer for next year.

# Tex. State Fair Netted 350G, Less Than in '53

Dallas, Dec. 7.

Dallas, Dec. 7.

The State Fair of Texas, in its 16-day run, Oct. 9-24, made an estimated net profit of \$300,000, expoprez R, L. Thornton revealed to the 48-man directors' board last week. In 1953 the net was \$350,439. Record b.o. was 1949's sock \$513,133. However, this year's fair broke all attendance records with 2,506,463.

Exec committee voted two more payments of principal and one of

payments of principal and one of interest on Cotton Bowl bonds, prepaying the debt to Jan. 1, 1963. Bowl bonds still outstanding total \$685,000.

# **Gordon Irving** details that while TV is growing in the Highlands

Vaude in Scotland Still Packs a Wallop

one of the many editorial features in the

49th Anniversary Number

VARIETY OUT SOON

# Sauter, Phillips to L. A. For Holiday USO Shows For Overseas Troops

USO-Camp Shows president James Sauter and exec veepee Lawrence Phillips leave for the Lawrence Phillips leave for the Coast today (Wed.) to put the final touches on the holiday troupes to be sent to all parts of the world where U. S. troops are stationed. This is the fourth successive year that these holiday shows will be going out.

This year, five special mission Air Force and Navy planes will leave Burbank Dec. 17 for various parts of the world. At present, it's estimated that 86 performers will take off.

will take off.

Thirty performers will be assigned to entertain in the Atlantic theatres. One troupe will go to France, Germany and England, and the other to Navy bases in North Africa. On the return flight, the latter group will perform in Bermuda and Puerto Rico. Other group will work the Northeast Air Command, visiting isolated base in Thule, Greenland, Baffinland, Newfoundland and Labrador.

Performers flying westward will

Performers fwing westward will stop at Eniwetok. One half will be flown to Guam, Phillipines and Okinawa. Balance of the group will split into two units on arrival in Tokyo for entertainment in

Fields-Seeley Club Date
Benny Fields & Blossom Seeley
will play their first nitery date in
some time at the Beverly Hills
Country Club, Newport, Ky., starting Dec. 17.

Duo had been heading an air
show on WMGM, N.Y., until a few
weeks ago.

# Parnell's Africa Dates: Anzacs Wooing Heath

Jack Parnell, British drummer-leader is flying to South Africa for a long theatre tour next March. He will take with him his full orch, plus his two singers, and they will all be part of a package show featuring British arists.

At the same time, Ted Heath has received an offer to tour Australia and New Zealand next spring. The project calls for a series of concerts extending over four weeks.

# **Outlying Clubs Sign Names For** 'Weekends Only'

The outlying clubs in the New York area are starting to tie up performers for successive weekends only. Not willing to spend tall coin for the portions of the week when many shouldn't even be open, the operators are willing to spend important coin in order to maintain top-level business over the weekends. A slump during that portion of the week puts them in the losing column.

that portion of the week puts them in the losing column.
One of the longer-range bookings was made last week when Ben Maksik's Town & Country Club, Brooklyn, signed Jackie Miles for four successive three-day weekends starting Friday (10). Joni James recently played the Boulevard for two successive weekends, and operators are shopping around for any name that can lure them in during these vital periods.

# **BILL LOEB TO BOOK** FOR BIMBO'S IN FRISCO

San Francisco, Dec. 7. Bill Loeb, Hollywood personal manager and agent, has been signed as house booker for Bimbo's 365 Club. This is the first time the spot has had a regular booker since Sam Rosey departed early last summer.

The new move is expected to change somewhat the nature of the talent playing the club with an in-creased emphasis on record names creased emphasis on record names and a bigger pitch to the younger customers. It is understood that the spot has dropped off in its week by week business considerably in recent months and the bringing in of Loeb, who manages Mel Torme and Margaret Whiting among others, is aimed at hypoing business. Loeb formerly was with MCA in San Francisco and is hip to the local scene.

# Hilton-Statler Merger Cues New **Talent Setup; Abbott May Take Over**

**Nat Abramson** details the whyfore of

Insurance for Performers, A Modern-Day Necessity

an interesting editorial feature in the upcoming

49th Anniversary Number

VARIETY

# Joe Bonds, Dallas Club Owner, Gets 8-Year Rap On Morals' Conviction

Dallas, Dec. 7.

Dallas, Dec. 7.

Joe Bonds, 44, former nitery and tavern operator, drew an eight-year prison sentence on a morals charge here last week from a jury in Judge William McCraw's criminal court here. Bonds said he would appeal the decision.

Ex-nitery owner disclosed he was born Joseph Locurto and changed his name to Joe Bonds here in 1947 when he and his wife, singer Dale Belmont, bought the Sky Club while the vocalist was booked there. Last year Bonds opened the midtown Blue Lady lounge and was ready to open a similar spot, the Blue Isle, when three morals charges were filed against him by teenage girl employees. Two plaintiffs disappeared, and he was convicted on testimony of a 15-year-old former waitress.

Earlier, the Texas Liquor Control Board had revoked his Blue.

waitress.
Earlier, the Texas Liquor Control Board had revoked his Blue Lady beer license for sales after the midnight curfew in Texas; he was refused a license for his new midtown Blue Isle, and County Judge Lew Sterrett refused to renew the license for Bonds' huge Sky Club ballroom.

# Texas Prairie Spot Dallas, Dec. 7.

Bea Hoffman has opened the Sadie Hawkins Club between Dal-las and Grand Prairie. Miss Hoff-man is a former model now turned nitery operator.

At present jukebox music will be used, with name bands to be brought in on occasion. The spot boasts the largest dance floor in Texas.

Consolidation of talent buying in the Hilton Hotels is about to be set. Presently, Merriel Abbott has been acting as entertainment purchaser for the Hilton Hotels, while John Grande has been holding a similar post for the Statler chain, recently taken over by Hilton. It's reported that Grande is about to leave the post and Miss Abbott will take over. Chicago will serve as the buying center for the entire operation.

A Hilton rep has been in resi-

as the buying center for the entire operation.

A Hilton rep has been in residence at the Statler Hotel in New York for the past two months studying the operation, and his recommendations are about to be put into effect. One of the items is the consolidation of talent purchases. The N. Y. Statler has been serving as the centre of the Statler talent boys.

However, there are some rumbles as to the permanency of the Hilton merger with the Statler Hotels. The step has been condemned in financial circles as a union which had no economic base. The American Management Assn., which had given the Statler chain an award as one of the better-run corporations, has taken away that award because of the merger. It's also reported that Sen. Langer (R.-S.D.) wants a Congressional investigation into the matter.

# LIBERACE TO GET 50G WKLY. IN L.V. HOTEL BOW

WALT. IN L.V. HUTEL BUW

Las Vegas, Dec. 7.

Initial attraction at the Riviera
Hotel, slated to open its doors
early in April, will be Liberace at
\$50,000 per week. It's a record
peak in the Las Vegas sweepstakes.

Jack Goldman, operator of
Miam's Clover Club and entertainment director for the ninestory hostelry here, closed a threeweek deal for the pianist, his
brother George, and the 22-piece
orchestra that backs Liberace on
his Columbia recordings. Liberace
also will have final approval on
one additional act to be booked to
round out the show.

Joan Crawford will hostess the

Joan Crawford will hostess the opening night cocktail party for \$10,000 plus a free week's vacation.

# Comic Fiddler Yonely To Do a Victor Borge

Comic violinist Yonely is getting his first concert showcasing, a la Victor Borge, in 10 midwestern cities this winter via Jay Lurye's "Winter Theatre" series. Roumanian trick fiddler's solo stint will be part of a string promoted by Lurye which also includes "Caine Mutiny Court Martial," and concerts by Fred Waring, First Plano Quartet, and Hildegarde & Jack Whiting.

Whiting.

Two-hour concert format constitutes a big raise in stature for the performer, who heretofore has appeared as a brief vaude or cabaret act. Yonely had made a clicko impression in the territory last season. His tour in the series begins in latter part of February, through cities like Green Bay, Wis., and Duluth and Hibbing, Minn. Top admish for the concerts is to be \$3.60,

### Shore's Widow Sues For \$60,000 in Fatal Crash

Anita Shore Brown, widow of late comedian Willie Shore, has filed a \$60,000 suit against owners of the Lake Club in Springfield, Ill., from which engagement Shore was returning when he was killed in a highway auto wreck on Oct. 12, 1953

Suit charges bonifaces Hugo Giovagnoli and Harold Henderson Glovagnon and Harold Henderson with selling or giving liquor to Shore causing him to become intoxicated before the accident. Mrs. Brown, who remarried, is asking \$15,000 each for herself and three minor children.

Joanne Wheatley, who winds up at Eddys', Kansas City, Dec. 9, tol-lows with a stand at the Mapes, Reno, Dec. 16.

# OUT SOON

49th Anniversary Number



Forms closing shortly

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# **New Acts**

L'APACHE

I.'APACHE
Songs, Guitar
20 Mins.
Little Club, N. Y.

I.'Apache is a French guitaristsinger whom Carmel Myers, former
film star and now the wife of Paranount Pictures sales topper Al
Schwalberg, has been sponsoring.
She had him on ABC-TV as a
summer sustainer and spotted him
into Billy Reed's Little Club, in
itself a departure for the latter
which has made much of its unobrusive pianology and strolling
atmospheric fiddling, whereas an
"attraction" means an automatic
20% Federal surcharge. This is
something Reed long balked at, so
it is assumed he figures L'Apache
will more than make it pay.

Sidestepping the low-finance of

will more than make it pay.
Sidestepping the low-finance of a highelass bistro like the Little Club, L'Apache gets / important showcasing but it's still a question if he'll emerge importantly as presently routined.

if he'll emerge importantly as presently routined.

As the billing mlght indicate, he's an attractive "troubadour Francaise" but he still lacks a socko cycle of songs and somewhat misses impact on delivery. He is pleasantly perched on the piano with his medley of surefires—"I Love Paris," "La Seine," Trenet's "At Last" and the like—interlarded with a little Spanish flamenco and a novelty ditempt with "Papa Loves Mambo" in French.

flamenco and a novelty attempt with "Papa Loves Mambo" in French.

As for that L'Apache billing, there is something incongruous about this politely atmospheric singing guitarist—or should it be guitaring singer?—making like a character from the rue de Lappe. Assuming L'Apache professionally outgrows that once-upon-a-yester-year "tough" faubourg and achieves stature as a show biz personality, he might find it an embarrassingly built-up billing which no longer befits him. What's wrong with going back o. Pierre DuPont, or whatever, and utilizing his presumably authentic Montmartre early-youth background as part of the show biz lore that attends any personality, no matter his roots. He

COMEDY MATERIAL FUN-MASTER THE ORIGINAL SHOW-BIZ GAG FILE (The Service of the STARS) First 13 Files \$7.00—All 35 issues \$2 Singly; \$1.05 per script.

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Currently (to Jan. 1) PALUMBO'S Philadelphia



WHEN IN BOSTON It's the

**HOTEL AVERY** 

The Home of Show Folk Avery & Washington Sts.

can be as atmospherically Gallic as he wants, Basque shirt 'n' all, but perhaps one day a legit musical, or some kindred opportunity, will require him to dress in conventional mufti. Even the "Street Singer" had to come in off the rues when a radio sponsor beckoned.

when a radio sponsor beckoned.
Incidentally, speaking of flexible
showmanship, ex-hoofer Billy Reed
is a good sampling of maturity
that comes with experience and
an eager awareness of public standards. He now makes with the
cuisine like Escoffier, even unto a
dinner-of-the-month gimmick in
varying nationalistic idloms, along
with an elastic concept that where
once he found it suificient to see
the Little Club as a guys-and-dolls
haunt, since then he has fortified
it with solid groceries. There are
such little but savvy bonifaceing
tidbits like Facont's swelte inddling
with Jules Katl's assistance, and with Jules Kati's assistance, and Rudy Timfield tlckling the ivories from dinner on. Reed's prime problem some nights is his limited cannelity. capacity.

MARGOT & MALLIE Dance

Dance
5 Mins.
Club Savannah, N. Y.
Margot & Mallie seem to be
refugees from a classical troupe
who have gone in for commercial
routines. Negro couple have blueprinted an Afro-Cuban item with
sexy overtones to fill the requirements of this spot.

ments of this spot.

Male is one of the speedier dancers around. He has ability to do some amazing leaps and some dizzying spins. At times, he seems to slow up in order to permit his partner to keep pace with him. However, it doesn't mean that the girl is a slowpoke, but it would be an extraordinary femme to possess the speed of Mallie. Their single number is well received, but routine as displayed here would have to have large portions of it serapped for work in tonier soots.

Jose.

RAY ROMAINE & CLAIRE Acrona.
7 Mins.

7 Mins.
Palace, N. Y.
Ray Romaine & Claire, who have worked theatres and niteries on the Coast prior to coming east, display varied routines of tumbling, acrobatics and hand-to-hand balancing. Male, an unassuming lad, is dressed in sport coat and slacks while his femme partner is more appropriately clad in a white leotard.

Well executed, their feats excite visual interest and the duo appears to be good ty material in addition to the vaude and nitery media. A to be good to material in addition to the vaude and nitery media. A sequence, in which the femme kiddingly holds up a sign with the legend, "No Applause," while her partner is performing, is ignored by the customers who applaud anyway.

Gilb.

FRAN GREGORY

engs 2 Mins.

12 Mins.
Charley Foy's, Sherman Oaks, Cal.
Fran Gregory is a singer who could happen. She has all the necessary equipment, including a well-trained voice, looks and figure. On the basis of her stint here, she's a welcome addition to any nitery show and a possibility for records and ity. show a

show and a possibility for records and itv.

Sole drawback at the moment is a tendency to oversell. The arm and torso waving need to be toned down because they detract from the overall effect. Other than that, however, she makes a good impression and earns plenty or response.

In addition to warbling such standards as "Will You Still Be Mine?" and "The Thrill Is Gone," she goes in for vocal carbonings of Lena Horne, Marilyn Monroe Jane Froman and Marlene Dietrich. The Horne is excellent and the Monroe better than average, particularly on "Dlamonds Are a Girl's Best Friend." Kap.

**PATRICIA** LORDIER

"Just Returned from the Land of Manane

Currently Appearing CHEZ AMI, Buffalo

Thank You, MAX NOVELLE and NOEL SHERMAN

PAT MORGAN

Songs
25 Mins.
25 Mins.
Gatineau Club, Ottawa
Pat Morgan's been singing professionally for some years but his
recent hypoing via winning an
award, on Canadian Broadcasting
Corp.'s felevislon show, "Pick The
Stars," not only made him w.k. to
Canadian audiences but seemed to
cue considerable improvement in
lis stage savvy. Morgan has socko
personallty that moves easily across
footlights and floors to garner big his stage savvy. Morgan has socko personality that moves easily across footlights and floors to garner big audience acceptance. Equipped with pipes that rate high in quality, lad handles them with more ease and ability now and that, combined with selection of tunes to fit, sets him in a top chant position.

to fit, sets him in a top chant posi-tion.

Morgan has topped some expert talent in the preliminaries and semi-finals of the CBC video show and still has to hit the finals. But he shouldn't wait for that before spotting in niteries, stage, radio and other video bookings where he would be a natural. Gorm.

HAPPY BURROWS
Dance, Impressions
12 Mins.
Club Savannah, N. Y.
Harry Burrows is a good colored
performer who can sing fairly well,
do a good job of emceeing, tap out
a routine, and top it all off with
impressions. All of them are fairly
well done. As a matter of fact, he
seems to dissipate a lot of his talents by failure to stay in any one
bracket long enough to register a
degree of excellence.

Bracket long enough to register a degree of excellence.

Burrows' most promising moments are in the tap veln. His two numbers in that category indicate that his cleats are fast and clean and he seems to be on the verge of an individualistic style. However, in his second tap number he reverts to something more or less surefire by miming Bill Robinson. He does a vocal impression of The lnk Spots' Bill Kenny. Toning down of his exaggerated garb would aid his cause. degree of excellence. Burrows' most pr

RICHIARDI JR. Magic 30 Mins.

30 Mins,
Olympia, Paris
Though surrounded by six helpers, this Peruvian magician bills
himself single-o. At a carioca
tempo he runs through all the w.k.
tricks but performs them with a
nonchalance that makes them intriguing again. Things disappear
and return at will, pretty girls
vanish from chairs to end up in
trunks brought out by two fey aids,
and so it goes. Piece de resistance
are two levitation bits that look
real and enticing at closest
scrutiny. real and scrutiny.

scrutiny.

It's fun to be fooled with this young, bouncy prestidigitator, and this sort of act is always a welcome interlude on any vauder, nitery of ty show. It has distinct U. S. postibilities. sibilities.

THE ORFATIS (3)

THE ORFATIS (a)
Acro
10 Mins.
Olympia. Paris
Garbed in flowing parodies of
Arabian Nights costumes, this
bouncy trio does a series of balancing and easy manipulating in
the acro category to make this a
fine opener or filler.
Looks like a nice bet for U. S.
nitery or vaude spotting. Mosk.

LOU ELLIOTT Songs 10 Mins.

10 Mins.
Club Savannah, N. Y.
Lou Elliott. who has graduated from the ranks of band vocalists, is an interesting singer. Although hip in the manner of modern day singers, this songestress brings in some of the characteristics of her Negro forbears. There's a touch of spirituals in some of her tunes, It's a highly interesting style that entices attention.

Miss Elliott is an attractive looker and well-gowned. Her tunes are standards that are easily assimilated but her offbeat treatment makes her an Item for attention of the uptowneries.

Jose,

TRUDIE MASON

TRUDIE MASON
Songs, Dance
17 Mins,
NCO Club, Omaha

Trudie Mason is a vivacious redhead looker with stage moxle who may be headed for big things. She has personality, a Betty Huttonish energy, and a style of comedy not too unlike Martha Raye. There aren't many dull moments when she's on.

Miss Mason opens in a baggy sailor suit for "South Pacific," winding up with an okay tap session. Then she strips the uniform, revealing her in a low-cut formal that displays a trim figure. After a brief gab session, she socks over a Jolson impression to wind up way ahead.

Act could stand some reroutin-

Act could stand some reroutin-,

ing and tightening to make even more use of Miss Mason's talent. But it's still a solid offering. Redhead is a good bet for any medium, especially musical comedy.

Trump.

BOBBIE KIMBER
Ventriloquism
8 Mins.
Empire, Glasgow
Experienced English vent act has potential for the U.S. vaude market if pace of act could be speeded and sharper finish evolved.
With lengthy hair and a puffed up feminine face, male performer, with aid of makeup, could easily pass for a genuine distaffer. He'd be a wow if he would finish act by discarding feminine trappings and revealing himself a man, as he did at this vaudery on a previous trip. Ventriloquial talent is high. At show caught, he sat between two suitcases, with dummy on each, and contrived to create effect of one doll being the vent, the other his dummy. Act tends to become slowpaced in spots, and gags could be fresher, but overall results are good.
Winds by creating dummy "Jen-Winds by creating dummy "Jen-

ny" from hand and fingers with aid of lipstick and greasepaint.

Gord.

MARGUERITE & CHARLES Comedy Acrobatics 5 Mins. Empire, Glasgow Mixed duo are pleasant

Mixed duo are picasant acro workers with strong element of comedy. Male throws his distaff partner into air, catches her, then engages in ballroom-style dancing with her while she treads around on hands. Lifts and graceful positionings also merit applause.

Male also circles the femme round and round in rotating manner by holding hand under her armpit. He is garbed in lounge suit and soft felt hat; she's shapely young blonde. Possibility for U.S. vaude.

**Java Spots** 

Continued from page 1 =

could live there on modest means, no longer can afford the prices now prevalent.

now prevalent.

Perhaps, these conditions have brought on the coffee houses. Like Bohemianism, It's a development brought over from the Continent. With liquor prices being what they are, and many having been taken over by peculiar kinds of delinquents, these seem to be the last refuge of the Villagers who still cling to the vestigal Bohemianism in the sector.

The atmosphere is pleasant the

The atmosphere is pleasant, the prices fairly reasonable considering that the customers linger over the coffee cups interminably, and the beverage and the conversation stimulating.

Indeed the Village trend can be easy deprice the problem.

Indeed the Village trend can be seen during the weekday nights when the nearby NYU lets out. The scholars bypass the strip joints despite the doormen-barkers, they steer clear of the saloons and go into the coffee joynts.

The matriculants have been transformed from steweds to studes.

transformed from steweds to studes.

The coffee houses, with wide assortment of Italian pastries, can be expensive too. Some types of coffee go to 50c per cup but that's for the carriage trade.

It is a fact that the coffee houses hit the upbeat as rougher elements took over in the Village. The girls with muscles and the soprano boyshave retired to new haunts, with one exception. a spot that mixes exception, a spot that mixes the breeds.

the breeds.

The espresso coffee house vogue has spread into the '50s. At one of them, the after-theatre crowds line up waiting for space. Indeed should the development become more widespread, it's possible that a temperance form of cocktail lounge will be on its way. It's not unreasonable to assume that they will install strolling players as competition becomes keen. As a matter of fact, there's a strolling group in the Village that makes the round of the coffee houses. After a set they pass the hat. So a start in that direction has been made.

**BILL FOR CRUISE PREEM** 

The Ile de France, which be-comes a cruise ship for the winter season, will make its first trlp of the season Dec. 23 with a full complement of acts aboard. Among those signed to entertaln on the boat are Don Tannen, Paul Duke, Gregory & Strong, Sid Gary, Sylvia Karlton and The Renards.

James J. Grady books the tal-

Myles Bell Inked For London Palladium

Myles Bell has been signed for two weeks at the Palladium, London, starting March 17. Comic had been working with Christine Jorgensen, but split the act about a month ago, to resume solo work. Bell played one week in England Bell played one week in England with Miss Jorgensen, several months ago, and while there played three weeks of vaude stands as a single.

Pair split when the duo returned to the U. S. Lee Wyler has replaced Bell in Christine's act. Christine and Bell are both repped by Charles V. Yates.

**Omaha Union Council** To Promote Aud Show

To Promote Aud Show
Omaha, Dec. 7.
First signing of a club date for a union in this part of the country was completed last week when William J. Mattey of the Carpenter's Council Union inked Don Romeo of local Paul Moorhead Agency to produce a show for his outfit at the city aud next month. Romeo will bring in the Eddy Haddad, Skeets Mahoney and Lambert Bartak orch's, eight-gal line, the Darling Debutantes, plus Helen Boyce, Karl Wayne and the Two Checkers.

Miss NAOMI **STEVENS** 

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# CAB CALLOWAY

"Cab Calloway proves at every . . . turn that he is one of the great song stylists and showmen of all time."

HY GARDNER in Herald Tribune, Nov. 29

Mgt. BILL MITTLER, 1619 Broadway, New York

# Vaude, Cafe Dates

New York

Carl Brisson starts a stand tonight (Wed.) at the Detroit Athletic Club ... Betty & Jane Kean
pacted for the Latin Quarter,
Miami Beach ... Francis Renault
has entered the New York Hospital for surgery ... Manuel Capetillo, current at the Pierre Hotel,
has been re-inked for an April
stand at this hotel. He goes into
the Ambassador, Los Angeles, Dec.
29 ... Ted Lewis, back from a
year on the road, is takking a short
vacation prior to resuming trouping at the Saxony Hotel, Miami
Beach, Jan. 11 ... De Castre Sisters into the Elegante, Brooklyn,
Dec. 9 .. Denise Darcel signed
for the Sans Souci, Miami Beach,
March 22.

Pat Carroll has signed for the

March 22.
Pat Carroll has signed for the Blue Angel, N. Y., Dec. 13 . . . Dominique re-enters the U. S. from France for an engagement at the Flamingo, Las Vegas, Feb. 17 . . . Jack Carter into the Beachcomber, Miami Beach, Dec. 23.

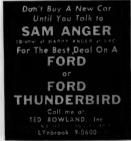
### Chicago

Chicago

Blue Angel, Chi, bringing back
The Charmer and Talley Beatty on
Jan. 28 for eight frames . . . Billie
Holiday opens Rodeo Club here
Dec. 15 through New Year's Eve
... Anita O'Day returns to Streaminer indefinitely beginning Dec. 8
... Four Step Bros. to Des Moines
Auto Show for eight days beginning Feb. 5 . . Three Suns playing Fazio's, Milwaukee, Dec. 3 for
three weeks . . . Bob MacFadden
opening two framer at Towne
Room, Milwaukee, Dec. 13 . . .
Penny Singleton opens Muehlebach Hotel, Kansas City, on Jan.
14 for two weeks, with Larry
Logan featured . . Crew Cuts set
for two days at Des Moines Auto
Show beginning Jan. 30.

### Dallas

Dorothy Francy's newest icer, "Holiday Hilarity," at Hotel Adolphus for six weeks . . . George Gobel toplines six-act revue, with Freddy Martin's orch, for Lions' Club at State Fair Auditorium Dec. 14. Twice-nightly revue plays Houston Dec. 13. Jack Car-



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A. GUY VISK

Writing Enterprises

196 Hill Street Trey, N. Y.
"Creators of Special Comedy Material"

son spells Gobel in Tulsa, Dec. 9, and Fort Worth, Dec. 10. . . Jon & Sondra Steel set for Cipango Club, Dec. 10-19 . . . Baker Hotel gets Bill Norwas and Dee Arden, Dec. 13-25; Maureen Cannon, Dec. 17-Jan. 1; Joanne Gilbert, Jan. 14-27 and Julius LaRosa, Feb. 16-26. Dick Barlow orch replaces Joe Reichman on Dec. 27 . . Ernie Rudy crew one-nighting at Louann's . . . Mal Fitch, planist, held over at Tabu Room . . Larry Hickey, 88'er, into new Village Club . . "Varieties of '54" in McFarlin Aud one-nighter has Tito Guizar, Candy Candido, Bobby Winters, Los Barrancos and Benny Strong orch for Temple Emanu-El benefit.

### Omaha

Omaha
Lowe, Hite & Stanley pacted for a week at Tony Domino's Italian Village in Lincoln prior to their departure for Caracas, Venezuela, Dec. 20. Comics are slated for eight weeks in South America. Jim MeGowan, comic, continues at Westward Ho, Jr. . . Bob & Bertie Hellman, duo pianists, in second month at Cottonwood Room of the Blackstone Hotel . Cliff Winehill opening at Don Hammond's Seven Seas Friday (10) . Dave Alexander combo held over at Ed Micek's Happy Hour Lounge.

# **Vegas Deals**

= Continued from page 1 =

continued from page 1
in the number of cafe weeks is the present tax structure. After an accountant or financial adviser decides on the total amount that can be earned in cafes without harming overall finances, a performer will tell his agency that he would like to get so many weeks at such a figure, and is most likely to refuse other offers.

Of course, the primary financial plot is tentative, so that allowances can be made for television appearances, record royalties, and perhaps a film or so. Thus the agencies have been able to get a good quota of names at the beginning of the year, and again toward the end of the year, if other sources of income didn't materialize.

This has had a serious effect on niteries throughout the country. For example, the Chez Paree, still one of the top cafes in the country, hasn't been able to get the talent with the frequency it used to. Other towns, such as Philadelphia and Boston, cannot rely on a steady flow of top names. The Town Casino, Buffalo, has been able to hold onto its quota of names, but how long it will be able to do so will be up to the willingness of operators Harry Altman and Harry Wallens to meet ever-increasing salaries.

The failure of many toppers to

salaries.

The failure of many toppers to go into bafes has left the field wide open for record names. Latter category can virtually name their own price in many situations. Operators would like to get lures for the more mature audiences as well, but there haven't been too many of the latter of late.

The agencies cannot argue

naven t been too many of the later of late.

The agencies cannot argue against the accountants except to counter with the fact that they'll find that they will one day wear out, their welcome in some of the spots they play regularly, and then other spots may hesitate to use them. The agencies have long argued that they need to work more spots than they do if only in order to develop a backlog of clubs. At the same time the agency men want them to play a wider circle of spots if only to make it easier for some niteries to stay open.

# El Rancho Vegas Inks Kent to Three-Yr. Deal

Las Vegas, Dec. 7.
Latest long-term talent deal
taked here is between comic Lenny
Kent and El Rancho Vegas. Hostelry signed Kent to a three-year
pact for eight weeks annually.
Kent, recently teamed with Rose
Marie, is returning to the cafe
circuit as a single.

# Ethel Waters' Tour

Ethel Waters, who appeared on Broadway two seasons ago in a program of songs under the title, "At Home with Ethel Waters," will

tour shortly in a similar show.

Offering is being booked on a one-nighter concert basis.

# **BORGE GROSSES 19G** ON HIS NIGHT OFF

Victor Borge scored a huge \$19,-600 in his one-niter at the Arena, Philadelphia, for the Philadelphia

Philadelphia, for the Philadelphia Inquirer charities, Sunday (5).

Affair was a sellout and had been plugged for a long period by the paper. Comedian has been working his one-man show at the Golden Theatre, N. Y. Sunday is his night off.

# Wirtz Spots Ice Show On 'Colgate Comedy Hour' To Cash in on TV Plug

Chicago, Dec. 7.

Frequent tv exposure garnered by competing ice shows the past couple of seasons is seen as the big factor in Arthur M. Wirtz's deal with the Ted Bates ad agency for the spotting of his "Hollywood Ice Revue" on the NBC-TV "Celgate Comedy Hour" Dec. 26.

Entire 60-minute show will be built around the blade display and will emanate from Wirtz's Chicago Stadium where the "Revue" will be making its annual Xmas stand.

be making its annual Xmas stand. Aside from the undisclosed payment from the tv sponsors, it's known that Wirtz figures the cross-country video exposure of Barbara Ann Scott and company will be a good trailer for the blader's national tour. Probably the widest user of tv for its exploitation values (plus the usual fees) has been John H. Harris for his "Ice Capades" with the annual "Toast of the Town" visit and star Donna Atwood's product endorsement via Atwood's product endorsement the spot commercial route.

Benefits accruing from the tele showcasing have not been lost on Wirtz, who, through his Interna-tional Boxing Club identity with James Norris, is well aware of the electronic medium's impact.

The tv appearance, incidentally, poses a busy day for the skating crew, what with the regular Sunday matinee and evening performances bracketing the tele stint.

# Brit. Colony's Morris Due In N.Y. on Talent Hunt

London, Nov. 30.
Harry Morris, operator of the Colony Restaurant in Berkeley Square, sails via the Caronia Dec. 4 and arrives in New York a fortnight after visiting Bermuda, Nasau and Jamaica. He will be on the lookout for talent to play his cafe in '55.

cafe in '55

cafe in '55.

Last week. Morris closed a deal with Anita Ellis to headline at the Colony, starting Dec. 13. She is currently in London dubbing for Jeanne Crain in the vocals of "Gentlemen Marry Brunettes." She did a similar chore for Rita Hayworth in "Miss Sadie Thompson."

# **Doucet Switched from Montreal** To Reorganize Quebec AGVA

### TV Pro & Con

Hollywood, Dec. 7. Importance of tv in creating

a nitery personality is probably best exemplified in the case of Ann Sothern. The Beachcomber in Miami Beach has forwarded a firm offer of \$22,000 per week for a two-week stand beginning Feb. 10. She would share billing with Sophie Tucker.

Ironically, she will probably have to turn down the offer because of the pressure of tv work.

# **Mob Influence**

Continued from page 1

ready acting on other licensing and investigative problems having to do with "undesirables."

do with "undesirables."

Applicants for a gambling license for the Desert Spa on the Las Vegas strip, were ordered to withdraw gambler Sol Gershenhorn as one of their prospective partners. The commission voted unanimously to inform the applicants that Gershenhorn, former Los Angeles gambler, was undesirable because of his background and associations.

Cliff Young. reelected Republicans

Cliff Young, reelected Republican congressman-at-large of Nevada, told the Reno Chamber of Commerce that Peterson's charges can cause attempts at Federal legislation of Nevada gambling—or to tax gambling out of existence.

tax gambling out of existence.

Most of the concerned city officials and the Tax Commission itself are not shocked so much at
the charges, as the publicity which
will result. The Tax Commission
has been growing progressively
strict in its licensing and policing. The tremendous upsurge of gambling applicants, particularly in southern Nevada, has increased the commission's responsibility and

work.

A new aspect of the underworld influence, however, is not the licensing of underworld figures, but the use of such undesirables as pit bosses and the like. It appears likely that the Tax Commission's power will increase to a screening of all gambling employees.

of all gambling employees.

Nevadans themselves are probably more concerned with the problem than people outside the state. They are particularly interested in keeping the Nevada state's economy rests, in great gambling house clean since the part, on the great tourist trade brought in by legalized gaming.

Montreal, Dec. 3.

Paul Doucet, former assistant manager of the American Guild of Variety Artists' office here in Montreal before he resigned, was this week named manager of the AGVA setup here following agreement between the AFM and AGVA. At same time, Bob Logan was appointed head of the Toronto branch.

Doucet now has the job of reshaping the membership of AGVA in Quebec and it will be several weeks before those who resigned to go with the auxiliary organized by the AFM and rival arists union are back in the fold.

are back in the fold.

More than 90 clubs automatically renew their AGVA agreements, but the general apathy to the talent offered over the past six months is still around. To date there is little indication that any of the clubs are prepared to bring biz back to the old level. Chez Parec closes mid-December for several months on a refurbishing deal and the Esquire, one of the original niteries in town, closes out about the same time with indefinite plans for the future other than to keep their small lounge and bar open.

open.

All fees paid by AGVAites to the Musician's auxiliary will be refunded and both unions have adopted a "come-home-everything's-forgiven" mood. Leo Rivet, who resigned with Doucet, will be reinstated and continue as a national ooard member but Armand Marion, former AGVA head, will bow out, continuing to work as an agent and entertainer.

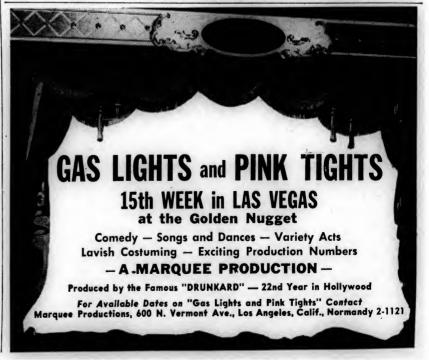
# **VFW Sue Bill Kenny** For \$500 for Non-Show

Pittsburgh, Dec. 7.

Bill Kenny, formerly leader of the Ink Spots who has been a single just a little more than a single just a little more than a week, has a suit on his hands already. The Veterans of Foreign Wars of Charleroi, near hear, are suing him for \$500, plus incidental expenses, for failing to put in an appearance Sunday night, Nov. 21, to play a one-nighter. They claim it cost them more than that in refunds when Kenny pulled a non-show

non-show.

He had been working downtown Copa here that week and after closing there Saturday night stayed over Sunday to do the annual Variety Club banquet and after that the Charleroi date. However, when Variety affair ran late and Kenny didn't go on until two hours later than he expected, singer figured he was too tardy for the VFW booking and bowed out.



St. Regis, New York

Rosalind Courtright, Milt Shaw Orch, Ray Bari Ensemble; \$1.50-\$2.50 convert.

This is a sixth engagement at the Maisonette for Rosalind Court-right, which makes her an established commodity of proven durability. She displays many of the trais typical of acts that fulfill the needs of this sort of fancy rathneeds of this sort of tancy rath-skeller. That is to say she is smart, without over straining the atten-tion of the posh elientele, which is usually not the ideal audience for any talent. Invariably there are tables at the Maisonette more fas-cinated by their own private wit than by the performer's lyries. It's a tossup whether a deb with one yes covered by a long pageboy bob is more distractive than an older femme fatale from down Old West-bury way, who has been swimming in champagne. Either sort do all they can, within the scope of their phoney refinement, to keep the men in their party from giving ex-clusive concentration to the female at the mike trying to make a living. That is to say she is smart

at the mike trying to make a living.

Miss Courtright holds the floor
25 minutes and evokes about the
average tribute rendered in this
cellar. It would be a truism to say
she is as good as her material,
which could be better. Actually it
is perhaps accurate to report she's
better than her material. She works
with authority and charm and
rides over and largely dominates
the wandering attention of those
giddy biddies who would be
shocked at any hint that they were
not well bred—they have money,
don't they?

One song, "My Career," which

on't they?

One song, "My Career," which undertakes to tell in patter the ups and downs of Miss Courtright in show business, is a very promising idea that can stand embellishing with additional angles. Her simulation (rather than mimickry) of Ethel Merman roused spontaneous appreciation and is in a vein of song humor that Miss Courtright can manage very well. In general the patter stuff puts her over, and she could use more of it. Her voice is a competent yaude-type instrupatter stuff puts her over, and could use more of it. Her voice competent vaude-type instru-t, but the songs that are just gs remain a bit too conspicuous-feller," for all that a trouper uires change of pace:

requires change of pace:
St. Regis, per usual, provides almost uninterrupted dancing via Milt Shaw and Ray Bari units. They maintain a steady beat, and the floor is invariably crowded. The kitchen and service remain excellent. The manners of the staff are impeccable. Only manners of the guests (some of 'em) could be criticized. criticized.

Sands, Las Vegas

Las Vegas, Dec. 1.

Vic Damone, Louis Jordan &
His Tympany Five (6), Nanci
Crompton, Chuck Nelson, Copa
Girls (12), Antonio Morelli Orch
(12); no cover or minimum.

Vic Damone and the Louis Jor-dan Tympany Five spotlight a sparkling fortnighter that should snag whatever biz is around right

The stage of the Copa Room may be an odd place to spend a honey-moon, but, with Damone's young spouse somewhere in the audience, it's not a lost cause altogether. At least, that's what his bank man-ager probably would say.

ger probably would say.

With the aid of pianist-conductor
in Bernard and drummer Sid
ukin, Damone exhibits feeling
id timing to present a program of
ceals that bring forth a steady
ilm-slapping reaction. Thirty minses with Damone shows he's maured in voice and style to occupy
intery niche all his own. "April
Portugal," and "Dream Your
roubles Away," are solid vocals.

Tust the Nearness of You." is
cood-music at its best as the headner comes through with charm
id poise. "They Can't Take That
way From Me." not unlike the
trank Sinatra version, nevertheless ank Sinatra version, nevertheless is its own merits to stand on as livered by Damone. "September ong." feelingly rendered, seems little out of place in view of the outh of the belter. The special uff in "I've Got Two Left Feet" a sprightly laugh-inducer. A andout rhythm number is "Let here Be Love." while by no means is best is "Sorrento." With the olice of Robert Merrill so recently membered in the same room in the same melody, Damone is better families.

rew. "Caledonia" turns the whole

crew, "Caledonia" turns the whole thing into a jam session. Nanci-Crompton remains to spin in ballet fashion to rate salvos.
The Antonio Morelli orch provides good backing to Damone and the pair of heldover production numbers featuring vocalist Chuck Nelson.

Bob.

Ambassador Hotel. L. A. Los Angeles, Dec. 1: Harry, James Orch (16), Joyce Bryant, Peggy Ryan & Ray McDon ald; \$2 cover.

The Ambassador aims at the younger set with this four-week layout headlined by Harry James and the odds are the booking will help overcome some of the December doldrums. Hour-long show could be trimmed to better effect and some of the participants should adhere more closely to their own stuff, but the elements are on hand. And budgetwise, it's a good Cocoanut Grove buy for this period of year.

James' crew works somewhat of year.

James' crew works somewhat under wraps for most of the evening and gets an all too brief showcasing in the floorshow with James handling "Brave Bulls" and "Trumpet Blues," while Gordon Polk is spotlighted on a 'vocal of "Funny That Way." The trumpet ensemble work behind James is up to the peak expected of this up to the peak expected of the offen and the last list is weakened by some bad comedy patter that produces, at best, simpers instead of smiles. On foot, the team is topnotch: they have the teel and flavor of the old two-aday and their softshoe and Charleston stuff is excellent with the Laneashire clog look, ma, no heels commanding peak interest. More gamwork and less gab is indicated.

Joyce Bryant has too much change of pace to register at her best in this layout. Miss Bryant with George Rhodes accompanying, is best on the stuff with a beat and she pounds over material like "Running Wild." but she doesn't fare too well with the slow treatment of "I've Got a Crush on You."

"Running Wild." but she d fare too well with the slow ment of "I've Got a Crush on ment of Tve Got a Crush on You.
Similarly, an opening night tribute
to Jimmy McHugh via "Porgy"
wasn't in her genre and her arrangement reveals a thin vibrato.
Next on tap will be Freddie

Next on tap will be Freddie Martin, returning to his familiar haunts on Dec. 29. Kap.

Fairmont. San Francisco

San Francisco, Nov. 30.
Mary Kaye Trio (5), Ernie
Heckscher Orch (12); \$2.50 cover.

One of the strongest acts to hit this Nob Hill nightspot in some time, the Mary Kaye Trio, opened to a sceptical house but by the second number had them wrapped up completely and by the end of the 50 minute show (including encores), the audience was loath to let them go. cores, the

cores; the audience was loath to let them go.

Strong point of the act is its clever mixture of gags and songs. They are a miniature musical comedy. Mary Kaye, leader and guitarist in the group, has a delightfully warm personality, a well-developed voice and natural grace on the stage. While her voice is the kind that is going to get plenty of raves from the jazz fans, she utilizes it as a vehicle for emotion and combines it with such a solid sell that whether she's singing "My Funny Valentine" or "My Yiddshe Momma." she gets across to all age brackets. She and Norman Kaye team for a number of ballads, frequently one voice being used as a background to the other. When Frank Ross, whose main accent is on comedy, joins them for numbers like "Mad About the Boy," the effect is electric.

on conedy. Joins them for numbers: like "Mad About the Boy," the effect is electric.

A solid ballad singer, Norman Kaye handles solos, such as "The Gal that Got Away." with ease and appeal. However, his best spots in the show are comedy. As a Liberace limitator, he is socko and on "Beguine, the Beguine," where the device is for him to keep changing keys every couple of bars, he carries off a difficult comedy assignment and makes it a standout funniest musical bit. Ross, the other member of the trio, doubles on accordion, drums and conga drum for added musical backgrounds and is continually in action mugging and cracking a fast line of patter. Working together on the Liberace bit and the "Beguine, the Beguine" routine, they pack a solid wallop.

The presentation of the group is ton rank. They have complete

VARIETY Blinstrub's, Boston

Boston, Nov. 30.

Johnnie Ray, Orioles (2), Arnauts (3), Rolando, McCaffrey & Susanne, Michael Gaylord Orch (12). Lou Weir, organist; \$2.50

Despite the fact this is Johnnie Ray's second appearance here in slightly over a year and he's not currently riding a hit record, the guy continues to lure sizable auds into this outsized bistro. Although he hasn't lost any of the frenetic style that zoomed him into prominence several years ago, he has cut the wailing down considerably, only resorting to it when customers voicerferously demand his trademarks, "Cry" and "Little White Cloud."

White Cloud."

Giving out unstintingly, Ray purveys a mixed songalog that includes, along with his standards, "Papa Loves Mambo." kidding around with the "ughs," practically flipping with "Oh. Such a Night," and inserting a bit of seriousness with a revivalist number. A bit of byplay, via bussing several femme ringsiders, nabs squeals; the net result is a solid showmanly stint.

the net result is a solid showmanly stint.

Balance of lineup is in the Blinstrub tradition. McCaffrey & Susanne, a terp team, set a nifty pace terping to "5t. Louis Blues Mambo," following with a couple of pleasing routines. Rolando, who plays this spot frequently, continues to astonish with his hand balancing stunts atop a lamppost. The Arnauts, also w.k. here, score in the yock department with their zany fiddling and bird talk routines. The Orioles, a boy and gal trapeze team, round out the bill with standout tricks on the

bill with standout tricks on the high swinging crossbars.
Michael Gaylord's augmented band showbacks capably splitting customer terp assignments with organist Lou Weir.

Elie.

# Statler, Hartford

The Dronan Bros. (2): The De-Marlos (2): Steve Kisley Orch, teith Dee Drummond; \$1 cover, \$1.50 weekends.

Current layout in the Terrace Room is strong on the boards, but has little marquee value here. The Dronan Bros. and the DeMarlos

Dronan Bros. and the DeMarlos are both unknown here. Add this factor to the pre-Xmas dropoff and the failure of the hotel to advance publicize the divertissement and there's a good reason why the room isn't drawing this sesh.

The DeMarlos open with skillfully executed terpsichorean routines and maintain same at a fast pace. Their patter efforts fail because pair are breathless from a prior dance. Number would have been more effective if done in panto. panto. The Dronans, vets of the hotel

The Dronans, vets of the hotel circuit, take over the latter segment of the show. Pair, in song and patter, sell effectively. Their harmony work is excellent. The pair indulge in some aud participation stunts to effective results. The Steve Kisley orch plays adequately for dansapation before and after, in civilition to backing the turns. This had been Drummond out at sesh caught with a cold.

### Blue Angel, N. Y

Jonathan Winters, George Lafaye & Co. (4), Mort Sahl, Susan John son, Jimmy Lyon Trio, Bart How ard; \$5 minimum.

Seml-holdover bill at the Blue Angel puts the accent on comedy this time around, with the two newcomers to the lineup both co-medians. Jonathan Winters has Seml-holdover bill at the Blue newcomers to the lineup both comedians. Jonathan Winters has played the room before, but Mort Sahl, a newcomer from the Coast, is making his Gotham bow here and he looks to be a steady attraction in the N. Y. nitery and tv circuit. Holding over are the George Lafaye unit, whose illusions are topnotch, and Susan Johnson with a sophisticated song turn. As good an entertainment buy as can be found in town.

youth of the belter. The special stuff in "I've Got Two Left Feet" is a sprightly laugh-inducer, assignment and makes it a standout rhythm number is "Let There Be Love." with the voice of Robert Merrill so recently remembered in the same room in the same room in the same melody, Damone is better advised to resort to his other familiar tunes.

The Louis Jordan Tympany Five—they are actually six musiclans and Jordan makes the seventy—they are actually six musiclans and Jordan makes the seventy—they are actually six musiclans and Jordan makes the seventy—they are actually six musiclans and Jordan makes the seventy—they are actually six musiclans and Jordan makes the seventy—they are actually six musiclans and Jordan makes the seventy—they are actually six musiclans and Jordan makes the seventy—the proves a rouser. The group's sheet is part of dark-haired lookers are singing with polish and the personalities, but he's sure to make a name for himber's sure to make him one of those lover advised to resort to his other familiar tunes.

The Louis Jordan Tympany Five—they are a cutually six musiclans and Jordan makes the seventy—the proves a rouser. The group's sure to make him one of those lover with some highly literate livery with some high Sahl is an unusual comic who's bound to attract plenty of attention in his first New York date. He combines an offbeat style of de-

expected delivery and some metaphorical non-sequiturs that make Sahl a real comedy find.

Winters, by way of contrast, is a completely different type of comedian, a story-teller rather than a monologist. He displays three good sketches, first of which, "Marine Diary," sounds as if he's doing it as a radio show, doing a half-dozen voices and even more sound effects. More in the way of situation and physical humor is his sketch of a gasoline station attendant servicing a new woman driver. Last two turns, one on a British explorer and the other an old lady, lay the stress on characterization and are the best.

Lafaye unit's only drawback is the shortness of their turn. Illusions created by the foursome moving their lighted props in a blackout setup are striking and their routines funny. Best of the three is the "John & Marsha" recording set to action with a top hat and an elongated ostrich plume.

Miss Johnson, who opens the bill, is a neat blonde with a good

nat and an elongated ostrich plume.

Miss Johnson, who opens the bill, is a neat blonde with a good voice, a sure sense of poise and a catalog of sophisticated songs. If there's anything wrong with her turn, it's that it's too polished—she appears so well in control of matters that the sense of spontaneity and the spark of enthusiasm seem to be lacking. Jimmy Lyons Trio and Bart Howard proide pleasant entr'acte arrangements.

# Mocambo. Hollywood

Hollywood, Dec. 3.

Andre Philippe, Paul Hebert
Orch (5), Joe Castro's Latin
Combo (4); \$2 cover.

A breath of Paris ln his rendi-

A breath of Paris In his rendition and selection of songs is offered by Andre Philippe, billed as the "American Baritone from Paris." in his Coast bow at this Sunset Strip spot. A personable young chap with a load of personality, his relaxed style provides pleasant listening for those who drop in.

An intime touch is given turn by Philippe as he opens in rear and wends his way among the tables to mike, warbling "Somewhere in the Night." "I Could Write a Book" is a novelty affair, and the French touch is ingratistingly delivered in "Les Amants de Paris." again in "Chanson Francaise," latter his sock number. and cute as he fingers a tiger kitten dummy. "When I Was Young" also rates big hand, closing for good effect with "Pigalle."

Paul Hebert's orch backs his 25 minutes onstage, alternating with Joe Castro's Latin combo for dance

minutes onstage, alternating with Joe Castro's Latin combo for dance patrons.

Whit.

El Rancho, Las Vegas
Las Vegas. Dec. 1.
Sherry Britton. Al Bernie,
Barry Sisters, Louis Dance Trio,
El Rancho Girls (10), Bob Ellis
Orch (11); no cover or minimum.

Orch (11); no cover or minimum.

A lean show greeted by lean audiences tries to hang on in a preholiday three-framer. The talent is composed of Sherry Britton. Al Bernie and the Barry Sisters. Individually, Bernie and the sister act are good. It's the sum total of the 65 minute offering that leaves much to be desired.

Miss Britton, show-closer, presents the bare facts in orthodox stripteuse fashion. Although advising the sparse gathering that she will show how undressing can be an art, her divestment is accomplished in such a flash, the art is forgotten as the dancer resorts to typical burlesque gestures. This act might hold up better in the opening rather than the closing spot.

Al Bernie is a clever comic who emerges well with the same material he's presented on the Strip before. The dependable yet can

emerges well with the same mate-rial he's presented on the Strip before. The dependable vet can perk up an audience by chiding its letharry. His wife-driving-the-car and other domestic jokes are nice rib-ticklers and he is a pleasing bleater with special lyrics to pop tures. Impressions are okay and his emulation of a psychotic comedian. emulation of a psychotic come the character he does best,

emulation of a psychotic comedian, the character he does best, is a winner.

The Barry Sisters have come a long way since last appearing in Vegas. The pair of dark-haired lookers are singing with polish and entertain with song-chatter in concident style. They duet a novel arrangement of "Make Love to Me" for plenty of palm-slapping. "What's the Good of All Our Money Blues" is a happy character analysis and the personable team scores with Yiddish and Italian lyrics to "Dark Town Strutters Ball." Their version of "I Believe" is a snug repertoire fit while the "sound off" song-sketch called "Up the Lazy River," is the sprightliest item on the whole bill.

Basin Street, N. Y.

Duke Ellington Orch (15) with Jimmy Grissom; Alec Templeton, Don Shirley Duo; \$3 minimum.

The accent is on the keyboard this sesh. The trio of 88-ers (Duke Ellington, Alec Templeton, Don Shirley) are slick craftsman, but bunched up as they are in a continuous parade of their talents, the evening adds up to the property of the state of the s evening adds up to too much of the same thing, good as each may

be. Offbeat booking of Alec Templetom is the only departure for the jazz room. Both Ellington and Shirley have been here before and each knows the requirements of the room and its clientele. Templeton, who's no stranger to cafe circuit, fell into the groove easily and gave a completely winning performance opening night. On for 30 minutes, he delivered his classic lazz improvisations with a deft

an attractive bit of rhythmic fun.

Ellington continues as before. His work remains inventive and highly polished. Dishing out a flock of melodies, old and new, the long session is tantamount to a concert. There'll be no squawks about a musical shortage while Ellington's around. As usual, he gives top display to his sidemen. At one time or another, they all get a chance to take over for some fancy tootling. Vocalist Jimmy Grissom comes through with treatments of "September Song." "Do Nothing Till You Hear From Me" and "I Love You Madly."

There have been quite a number

Love You Madly."

There have been quite a number of young pianists hitting the jazz trail in recent years and Don Shirley rates as one of the best. He works with a bass accompanist, projecting a beat that's imaginative and appealing. He's a socko bet for intimate situations.

### Eddys', K. C.

Kansas City, Dec. 3.

Joanne Wheatley (with Hal
Kanner), Landre & Verna, Tony
DiPardo Orch (8); \$1 cover.

Since her former days with the Fred Waring organization, Joanne Wheatley has blossomed out with a new versatility. With an espe-cially able assist from husband Hal

a new versatility. With an especially able assist from husband Hal Kanner on piano and on vocals, she has an act of real entertainment scope that rates the class rooms. Combined here with the polished dancing of Landre & Verna, the 40 minutes stacks up as one of the best shows seen here recently.

Ballroom work of Landre & Verna specializes in aerial twirling of his partner by Landre. Through four intricate and compact numbers their work has the utmost finesse, enabling them to bow off to a lively hand.

For her share of the bill Miss Wheatley has a wide variety of songs, all slickly arranged. She opens with a spirited "My Song," and shifts to deep ballad style in "Dancing in the Dark." Second voice, that of Kanner from his mike at the piano, creeps in first time here for duo interludes, and this follows throughout her turn to give a distinctively different flavor. Carrying on her varied repertoire, Miss Wheatly socks over "ifey give a distinctively different tlavor. Carrying on her varied repertoire, Miss Wheatly socks over "Hey There." "Row. Row. Rolling Along." "Been So In Love." "Because of the Mountain." "Lover Come Back to Me" and "Hymn de L'amour" in French to close. Bowoff is to resounding applause.

Hotel Radisson, Mpls.

Minneapolis, Nov. 27.

Maureen Cannon, Don McGrane
Orch (8); \$2.50 minimum.

Savannah, N. Y. ou Elliott, Happy Burrous, le Steel, Venus La Doll, Betty usbane, Margot & Mallie, Wangers (4), Pinky Lee, Lucille of Orch; \$3.50 minimum.

The Savannah is probably the tremaining outpost of bigtime try operations in Greenwich lase and also the last vestige the large Negro cafe life which some of the attractions in New Mark during Prohibition and for a measurement of the attractions in the 30s, the Savannah spot that cannot be afforded by immediate locals. They must react spenders from all parts of ecity and from out-of-towners, seems to be doing so handly, indeed, one of the attractions is line of beauts who cavort in a rited manner. Undoubtedly, evaluate many into the spot over excellently costumed and intedly routined by Clarence binson who has been named oducer of a new Las Vegas hotel, e Moulin Rouge, and who has an associated as producer of the spirit valide from the line, the spirit

Aside from the line, the spirit the joint is in itself an attrac-n Blueprinted primarily for an ning out, it's a spot where the onage is primarily male, and femmes accompanying them

ening out, it's a spot where the tronage is primarily male, and femmes accompanying them in the mood to take most anying within reason. So, there's a uple of exotiques, a comic and pair of singers included in the tech of talent. The featured spot goes to Loutout New Acts, a singer who stocalized with several Negrome bands. Another singer on program. Julie Steel gets by ely with a trio of tunes. One of the divesting divas, has intriguingly named Venus. La lit, other is Betty Brisbane. Bother in similar styles, with some eraint and a degree of taste, ev wear minimal garb at the reliation of their turn. The bluest segment in the show by a gal with a name similar to the fact of a telecomic who conducts kid show. Pinky Lee. The versee used isn't for kids and somewes not even for certain categos of adults, like Aunt Ophelia other maiden aunts. She brings howls with her elementary and metimes allimentary humor. It is a single of the four Wanderers, a cal group, was felled by illness, three-quarters of the act permed. They impress as serious and solely through them process of disigning.

solely through the process of

solery through the singing.

torrid terp team, Margot & te. and emcee Happy Burrows
1 New Acts) round out the sesLucille Dixon's showband well. Smiling Lou Taylor, tormer performer, presides

# Vogue Terrace, Pitt

Pittsburgh. Dec. 2.

\*\*Collo-Larks. Lewis & Phillips,
G. by Monet, Stan Conrad, Morry
Allen Orch (8); \$1 cover.

There may not be too much amount of the current Vogue derrace layout, but there's a load of entertainment. The Mello-Larks, three boys and a girl, is one of the best vocal groups around these mays loaded down with smart arrangements, crackerjack materials and showy production stuff.

With the Mello-Larks, a song shut a complete song but a complete song but a complete song but a complete song smart original and fresh, and they tackle it with excellent some up with then is somewhard, or some the song smart, original and fresh, and they tackle it with excellent soil of the song smart, original and fresh, and they tackle it with excellent soil of the song smart, original and fresh, and a great deal of enthusiasm. The high snots are Steve Men's "Gideon's Bible." a clever itemando's Hideaway," leading not corking medley and a symposium of coffee songs neatly tied together. The femme adds a lot of cest and flash to the turn, and the boys are all young, personable and everenely ingratiating.

James Cagney and Arthur Kennedy from an old WB picture, "City for Conquest," that's dramatic and effective. They shouldn't do it indiscriminately, however, it would be more practical only for certain rooms and types of audiences.

Morry Allen's band backs the show okay and they're also easy to dance to, with Stan Conrad, a ver-satile organist, filling in from the big stage during the lulls.

Sundown. Phoenix
Phoenix, Nov. 29.
Bill Sullivan, Bob & Irene Cop
fer, Saphire Trio; no cover or min
imum.

The Sundown Club, which closed three years ago after once flourishing as the town's leading nitery under the aegis of Joe Gaddis, has been reopened by Ray Sherlock, former Erie, Pa., restaurateur, as supper club with a spot entertainment policy. Club has been given a facelifting and some added physical embellishments to showcase its entertainment attributes, which proved a strong draw open-

physical embellishments to show-case its entertainment attributes, which proved a strong draw opening week and may land the spot in the winner's circle.

Bill Sullivan, from the Pittsburgh nitery circuit, impresseshere with his baritone song styling. He's equally at home in the ballad and jump genre and belts across a packet of numbers that run the scale from "If I Give My Heart to You" to "Zing Went the Strings of My Heart." He's on 12 minutes and sells all the way.

Bob & Irene Copfer, husband and wife vocal duet, are an effective team. Utilizing arrangements that cover sundry pops as well as musicomedy specialties, they do 14 numbers over a 24-minute stretch with strong and response.

Best of the vocal groupings are the excerpts from "Oklahoma" and a boff blackface specialty, but crowd reacts strongest to an audience participation sesh that lets them sound off with "You Are My Sweetheart." "It Had a Dream."

ence participation sesh that lets them sound off with "You Are My Sweetheart." "I Had a Dream. Dear." and others. Jona.

# Sahara, Las Vegas

Vagabonds (4), Maria Neglia, Dunhills (3), Martha Ann Bentley, Cee Davidson Orch (11); no cover or minimum,

The Vagabonds show is plugging ne two-week booking gap and, onsidering the offbeat season,

The Vagabonds show is plugging the two-week booking gap and, considering the offbeat season, should do well enough at the turn-stiles. They were here only three months ago and return with the same cast and material.

The melodic clowns are entertainment vets. Dom and Al on guitars. Pete on bass and Tillio, the silent deadpan accordion wizard, emerging in socko reprise. The daffy swing quartet bounces vocal harmonies off ears of receptive diners. "Bill Bailey," "Salt Song" and "How You Gonna Keep em Down On the Farm After They've Seen TV" are fave standouts. Pete is hilarious in a takeoff on Hawaiian dancers.

Violinist Maria Neglia, with impish eyes, plays the gamin and scores with artistic comedics. The speedy tap-dancing of the Dunhills makes the act a crowd-pleaser, with the challenge dancing and softshoe turns proving an added fillip.

Martha Ann Bentley is an excellent pacesetter, opening show with lightning-fast ballet terps, featuring spins and whirls. The George Moro Saharem Dancers are to four tallest chorines, all dance vets, who foreground intricate dance patterns to a nice hand, Frank Linale is okay conducting the Cee Davidson orch for the Vagabonds and their hired hands.

### Seven Seas. Omaha

Omaha, Dec. 2.
Al Morgan; no cover or mini

Although his name isn't as well-known opens with some exciting, on beat dancing by a striking brunet. Gaby Monet, who had the terplead in Shiriey Booth's recent Broadway musical. "By the Beautiful Sea." Miss Monet is a combo of podern, interpretive, ballet and spins herps, and it's all done of her numbers, "Hold 'Em Jue" and "Shake, Rattle and Roll" with a bit of singing in a surry boce, and stops the show.

Don Phillips handles the m.c. Job engagingly and then teams up with his partner, Buddy Lewis, for a bright easy-going session of light laughs and major impressions. Both fit may be them are okay imitators, and ley work them in smartly. For a inish, with an intro of "I Believe."

Lewis and Phillips do a sketch of the street of the

Flamingo, Las Vegas

Las Vegas, Dec. 2.

Kay Starr, Alan King, Jones
Boys (4), Ron Fletcher Dancers
(12), Teddy Phillips Orch (15); B no cover or minimum,

Kay Starr is back for a month's stay in her familiar haunt with her special brand of vocalistics that will find a king-sized coterie of willing listeners in the big supper

wining listeners in the big supper room.

In 30 minutes of familiar song patterns, Miss Starr is in good voice, belting with gusto and top range trills, "Comes Along A-Love" is the perennial opener. Other faves are somberly resonant "Talk Of the Town," "Mama Goes Where Papa Goes," "Good Man To Have Around," the poignant "Three Letters," "One Hundred Years From Today," and "Side By Side" and "Wheel Of Fortune." Accolades are deservedly earned by thrush.

Alan King, sans Tony Martin in

Accolades are deservedly earned by thrush.

Alan King, sans Tony Martin, is slimmed down and looks younger even as the comic socks his older stuff. The delivery is fresh and his single turn is plenty okay except when the talented comedian essays the lengthy "Soliloquy" "Carousei." Pruning it down considerably should make it more palatable, and lessen the long showtime as well. His new-ownersjokes garner laughs even from the new owners.

jokes garner laughs even from the new owners.

The Jones Boys are a singing quartet that opens the show and otherwise back Miss Starr in some of her offerings. Their harmonies lean nicely to the basso singer and they deliver spirituals with fine sensitivity.

The Ron Fletcher dancers rate the big hand for "Sabrina." a mood production that finds the chorines bedecked in striking gowns and hats to convey an excellent illusion in terps. The Teddy Philips orch cuts a good show and Harold Mooney is the able piano accomper for Miss Starr. Bob.

# Beverly Hills. Newport

Newport Kv. Dec. 4.
Paul Gilbert, Blackburn Turins
& Genie Stone, Earl Lindsay
Dancers '10', Dick Hude, Gardner
Benedict Orch '10'; \$3 minimum,
\$4 Saturdays.

Sixty minutes of class entertainment removes the pre-Yule blues from this lineup in Greater Cincy's

from this lineup in Greater Cincy's top nitery.
Headliner Paul Gilbert and supporting Blackburn Twins & Genie Stone are clicko for their full routes. A new line of Lindsay stepping lookers and holdover Dick Hyde, dapper singing emcee, supply wholesome extra topping.
Back for his fourth time, Gilbert makes further visits welcome with

Back for his fourth time, Gilbert makes further visits welcome with his standard and exclusive brand of comedy. Has them rollicking for most of 25 minutes of expertly delivered nifty monolog and take-offs of a drunk concluding with his medico clincher and a bit of high note trumpeting.

The clever song and dance lookalike Blackburn twins have an able femme assistant in Genie Stone. blonde beaut who displays a lot of her physical charms. The personable lads score as usual with their w.k. mirror specialty.

### Esplanade. Frankfurt

Frankfurt. Dec. 5.
Heinz Gudelius, Rica Corell,
Mario Greco, Violette & May, Duo
Wohlmuth, Peer, Erwin Moretti
Orch (11); 50c cover.

Orch (11); 50c cover.

The Esplanade, which before the war was the Cafe Esplanade in the old Hotel Imperial, has been rebuilt from the bombed-out ruins into a posh modern club, just opened to catch the Christmas holidayers. The \$75,000 free-formed decor, with seating for 300, gives Frankfurt its only abstractinspired club among the three-dozen-odd contenders for local biz. Though none of the acts is headlined, best performance of the eve is turned out in the 20-minute dynamite-paced delivery of a new-comer, a tall, scrawny, whimsy-faced lad billed as Peer. With no instruments other than a well-packed set of vocal chords, he does impressions of a little German band playing "Tiger Rag," of Harry James' instrumental solonings of "I'm in the Mood for Love," and, as a real standout, winds with a German sports announcer at the Avus auto races, including all the roars and sounds from the track.

Rica Cornell. a plump German snogstress, chants translations of

from the track.

Rica Cornell. a plump German songstress, chants translations of U.S. hits, and vocalist Mario Greco gets his greatest reaction from "Granada," with okay backing from the quartet.

A Danish duo has Violette playing straight-violin to the comicpiano antics of her partner May. He ends act with slow-paced handstands on the broken-up plane as

she softly strings away at "Avant de Mourir."

de Mourir."

Show finishes with an exuberant husband and wife, yodelling, gultaring, and singing, called Duo Wohlmuth. Bavarian-style material is at its best with their rendering of "O Pepita." a melodious chythm song which is a continuous repetition of the title words.

Ritz Carlion, Montreal Montreal, Nov. 29. Mary Meade (with Ted Groupa), Johnny Gallant, Joe Settano Trio: \$1.50-2 cover.

Unfortunate illness marred first few days of Mary Meade's Ritz date this time around but this handsome thrush made a quick recovery and once again is clicking nicely in the fashionable boite.

Teeing off with her usual breezy intro number that establishes an okay relationship between performer and r.ngs.der. Miss Meade reprises some of the faves from other appearances and updates with several new items. Best of

former and r.ngs.der. Miss Meade reprises some of the faves from other appearances and updates with several new items. Best of nine numbers on show reviewed was her impresh set called "I Just Want to be Me." Working some very good material around such chantootsies as Dorothy Shay, Dinah Shore, Hildegarde, et al. she never goes overboard with the obvious and used in the windup spot, it gets her off to plaudits. About midway through stint, she introduces her husband-composer Ted Grouya and offers a few of his better know tunes highlighted with "Flamingo." Grouya, at the piano, is given a boost in current layout by house 8Fer Johnny Gallant as they team up on two pianos to back Miss Meade's piping. As usual chanteuse is elegantly turned out from every angle and overall sophistication of act is ideal for this type of cafe.

# Blue Note, Chi

Chicago, Nov. 25.
Blue Note All Stars (6), Johnny
Hodges Orch (7); \$3 minimum.

Frank Holzfeind's jazz emporium spotlighting a lineup of topis spotlighting a lineup of top-drawer names in the progresssive idiom this fortnighter and, as exidiom this fortnighter and, as expected, they're bringing in goodly crowds. Three mainstays of "Jazz at the Philharmonic." trumpeter Roy Eldridge, trombonist Bill Harris, and tenor saxophonist Ben Webster, have plucked three solid Chicago sidemen and assembled a potent 'all star" group that has adopted the name for this showcase.

potent 'all star" group that has adopted the name for this show-case.

The boys, each a champion of his instrument, whomp up some hot sets that infect the afficionados, who don't spare the palm-pounding for individual solo rides. They jam on "Lullaby of Birdland," take a low-rolling on "I Can't Ge Started With You." and wind up lustily with "Just You, Just Me." Happily, it's all music, very good to listen to indeed, with none of the "JATP" theatries or blasting hysteries. Pianist Lou Levy, one of the Windy City sidemen who comprise the rhythms, practically eats up the keyboard everytime he's set loose and rates as proper company for Eldridge, Harris and Webster.

Alternating sets, the Johnny

Webster.
Alternating sets. the Johnny
Hodges outfit by contrast is uninspired and does itself no credit on
lacklustre and loosely-woven arrangements of "Take the A Train."
"Tenderly," or "C-Jam Blues."

Cross & Dunn, Tonmy Leonetti (with Dwk Marx). Ernie Richman & Mannequins (3), Harvest Moon Festival Winners (8), Brian Far-ton Orch (8); \$1.50 cover, \$3.75 minimum.

Longtime vaude team of Cross & Dunn returns to the boards after a layoff of almost four years with streamlined versions of their venerable routines. Opening night 151, the house was packed with older folks who remembered and a younger element which came to see what oldtime vaude was like. Nostalgia sold wholesale Nostalgia sold wholesale. Greeted back with an

Nostalgia sold wholesale.

Greeted back with an ovation, the dapper duo highlights its long show biz career in a smart "This Is Our Lives" opener before launching its light satirical artilery. The pop songs are modern, the specialty lyrics sprinkled with up-to-date allusions, and the only thing old about this act is the reputation of Cross & Dunn. An affable spoof on lawyers hits home warmly, and a takeoff on "Hernando's Hideaway" is a capital bit of blue-shaded material. Between numbers there's some low-pressure

of blue-shaded material. Between numbers there's some low-pressure joshing, with Dunn foiling to Cross' rejoinders.
Act shifts into high gear with reminiscences of yesterday's vadevillians, and the pair alternate a string of carbons on John McCormack, Sir Harry Lauder, Jack Smith, Bert Williams, and Gallagher and Sheehan, among others. A surefire palm-getter and heartwringer, this sends them off in a terrific salute.
By striking contrast, Tommy Leonetti is a performer of the new

By striking contrast. Tommy fashion. Youth has suavity and good looks, ingratiating reserve, and a voice that is loaded with romantic nuances. Capitol Records chanter essays a brace of ballads and a couple fine medleys, one of which gives him departure to use the fuil scope of the stage. Songs all have good impact, but there's a need for an uptune somewhere in the course for change where in the course for cha of pace. Leonetti is backed on show by pianist-arranger change

show by pianist-arranger Dick Marx.
Ernie Richman and the three shapely femmes who comprise his Mannequins contribute sock terp productions that are handsomely staged. "Shoppin' Around" is a cleverly conceived vehicle for extravagant costuming. Richman's high kicks, and interplay between the dancers. Soft shoe is brought into play on "Tea for Two." and dance to "Love Is a Simple Thing" is properly a lighthearted caper. Getaway to a torrid mambo brings down a terrific mitt.

Dance teams which won the recent Harvest Moon Festival here are brought on by Sun-Times columnist Irv Kupcinet and are each given one number in which to demonstrate their stuff. They'll appear in the opening slot of this two week show, with pairs dancing in waltz, interhug mambo and

appear in the opening slot of this two week show, with pairs dancing in waltz, jitterbug, mambo, and free-style modes. Stanley Kay & Beverly Falk, the free-style winners, shape as the best prospect. Brian Farmon orch backs the show smoothly and splits dance sets with Jack Rodriguez Rhumba Band.

Les.

# Crescendo, Hollywood

Hollywood, Nov. 30.

Mel Torme, accompanied by Al Pellegrini; Bob Keene Orch (6); cover, \$1.50.

"Tenderly," or "C-Jam Blues."
Les.

Gatineau. Ottawa
Ottawa Dec. 4.
Pat Morgan, Wallace Bros. 12.
Dorothy Kramer Dancers 14) with Jimmy Kirby. Harry Pory Orch (8); \$1 admission.

Making his second appearance in the Gatineau Club's Carnival Room this fall. Pat Morgan's chant session shows definite improvement both in pipe handling and staging savy. Morgan uses a wiser tune selection, gets more audience impact and makes socko use of his capable tenoring. On first as enice, he leads with a fast arrangement of "HI, Neighbor" to big mitting. Solo stanza has Morgan in a standout seasonal mediev of "Let It Snow." "Winter Wonderland." "White Christmas" and others. Morgan also garners mitting with "Basin St. Blues." a self-accompanied guitar oater arrangement of "This Old House." and effective chanting of "Bluebird of Happiness."

Clicko session of gab. chant and tap is presented by Wallace Bros. colored pair who intersperse standout tap terping with gags that are strictly from the cornfield, but draw healthy chuckles from the tablesitters. Act ends with solid challenge bit. Boys work to begotts.

# House Reviews

Palace, N. Y.

Mac & Lorraine, Ray Romaine & Claire, The Regals (5), The Pitchmen (2), Fanny & Kitty Warson, Mambo Aces (2), Lew Parker & Jayne Heller, The Texans (2), Jo Lombardt, House Orch; "The Atomic Kid" (Rep.), reviewed in current issue.

If the current bill at the Palace is any criterion there's a dearth of talent for theatres offering vaude on a modest budget. For the new layout at this Broadway house boasts only one act which has never played the site in the past.

never played the site in the past.

Lew Parker & Jayne Heller, spotted in next-to-closing, reprise Parker's "Bickersons" routine which is familiar to mest tv viewers. Ensconced in twin beds on stage, the bickering couple gets off some spirited lines good for chuckles.

Mac & Lorraine, youthful terp team, onen the sesh with conventional steeping. Femme gets in a solo bit, the botter to disolay her shapely gems, then joins her parter in softshee prancing prior to a fast windun for okay returns.

The Regals, a Negro vocal combo who wax for the Aladdin label, dish out a listenable brand of harmony in the rhythm & blues idiom. Five lads, who work before two mikes, score nicely with several of their disk tunes plus a Christmas medley.

medley.

Midway in the bill are The Plichmen. Only one remains of the original group who make with the music from a weird collection of instruments. Of the two missing, one died lest year and the other retired. Lone remaining member recently added a planist to the turn. Same basic format, to the turn. Some basic format, however, prevails and the turn gets over well with a varied repertoire that includes Sousa marches and impressions of Clyde McCoy, et al.

Fanny & Kittv Watson, who say they're celebrating their 50th anniversary in show business and look it, finally have shelved their longtime routine which had them onstage in WAC uniforms. Venerable duo are now reprising the "story of their life" via warbling such songs of yesteryear as "How Ya Gonna Keep 'Em Down on the Farm?" It's a nostalgic bit well received by the predominantly middleaged audience.

Mambo Aces are a snappy turn

middleaged audience.

Mambo Aces are a snappy turn who stack up as prime exponents of the latest dance craze. They dig the heat with gusto in a fluid performance that catches most aspects of this Latino terp creation. Winding up the eight-act slate are The Texans. Man and wife team display a sock exhibition of rope twirling climaxed by a neat whip-cracking routine.

of rope twirling climaxed by a neat whip-cracking routine.
Aside from working in his "Bickerson" skit, Parker also interviewed actor Robert Strauss who did a brief p.a. at show caught Friday (3). Latter, who appears in "The Atomic Kid" on the Palace screen this week, had no act and exchanged pleasantries about his Hollywood experiences.
Reviewed under New Acts is the hand balancing turn of Ray Romaine & Claire. Per usual, Jo Lombardi's house crew backs the show nicely.

# Empire. Glasgow

Glasgow, Dec. 2.
Vic Oliver, with Ivey Collins,
Hilda Barry, Vanda Vale; Gaston
Palmer, Sylvia Campbell, Bobbie
Kimber, Victor Seaforth, Marquerite & Charles, Les Traversos (2),
Jack, Walker Orch.

Vic Oliver, longtime vaude and radio comedian in Britain, attempts an innovation for modern vaude by acting in the Noel Coward one-acter "Funed Oak." Playlet is sandwiched between acts in the second half of layout, and proves an amusingly successful experiment. There's novelty in seeing the balding Vlenna-born comedian in a grey wig and bushy moustache programment. dian in a grey wig and bushy moustache, portraying the seedy English husband Henry Gow who turns on his wife, child and

holders. - Comedian's angle is to play up jokes at his own expense,

play up lokes at his own expense, such as at his baldness, etc.

Les Traversos, terp-twain, get across with a varied mixture of dancing. Male-termée duo across trikingly garbed in helio for their

second appearance.

Marguerite & Charles hold at-Marguerite & Charles hold at-tention in a nimble comedy-acro turn. Victor Seaforth scores solidly with impressions of George San-ders, the Inkspots, Sir Winston Churchill, and Charles Laughton playing the Hunchback of Notre Dame.

Skillful ventriloquism from Bob-bie Kimber and jugglise Skillful ventriloquism from Bobbie Kimber and juggling humor
from Frenchman Gaston Palmer
are other attractive items. Sylvia
Campbell has a pleasant singing
spot, and Jack Walker, musical director for Vic Oliver, wields the
baton over resident house orch.
Layout is not one of strongest seen
at this house, but has a fair proportion of appeal.

Gord.

# Metropole, Glasgow

Metropole, Glasgow
Alec Frutin presentation of
"Scots Wha Hae," with Billy Rusk,
Derek Rosaire's Wonder Horse
Tony, Jimmy Neil, Billy Cameron
& Irene Campbell, John & Betty
Royle, Renee Sherry & Kenral
Bros. (2), Betty Kaye's Performing
Pekinese, Cliff Stetson, Hillington
Girls' Choir, Aikenhead Pipe
Band, Moxon Girls (8), Jack Masterton House Orch.

Scotch scenes are always color-ful on the vaude stage, and local impresario Alec Frutin has inject-ed plenty of the Auld Lang Syne element into this annual festive season layout.

element into this annual festive season layout.

Comedy portion is vigorously led by Billy Rusk, Scot funster who cashes in on a lisping style of speech and is best when miming the tough industrial working man of Clydeside. He has an amusing Three Charladies sketch in company with Jimmy Neil and Cliff Stetson, and is also good as a lounge bar "wolf."

Jimmy Neil, sandy-haired pleasant patter comedian, offers a skit on commercial tv announcements. Would improve act if he slowed down his rate of gabbing, in which he also tends to slur his words. Jenny Hogarth, amply-built femme, aids as comedy stooge in sketches. Two animal acts, both under same producer (Derek Rosaire), take a big trick with the outfronters. Tony, the "TV Wonder Horse," does topdrawer obedience tricks on stage, and can even simulate lip movements to give effect of gabbing. Act is clicko with Juves in audience.

Other animal turn is a cute cluster of Pekinese dogs which

Juves in audience.

Other animal turn is a cute cluster of Pekinese dogs which skip, dance and roll. One opens and shuts a gate, another rides ascooter across stage, and group are a standout as they leap over hurdles, one steadfastly refusing to jump and garnering many laffs for his naughtiness. Dogs wind by whirling round on flying-saucer jowheel.

Billy Cameron & Jacobs Wildow

whirling round on flying-saucer joywheel.

Billy Cameron & Irene Campbell, dressed in stylish Scot kilt. provide a polished Highland dancing act, and John & Betty Royle are a sound vocal twosome, the distaff half being a slimly-built attractive type with nice eye appeal. Renee Sherry & Kenral Bros. (2) are a n.s.g. musical trio.

Hillington Girls' Choir, 23 teenage girls, offer, a "Sing With Lauder" spot, incorporating many lesser-known and attractive Harry Lauder snelodles, and score solid-dilled line of chorines, and the Aitkenhead Pipe Band, with bagpipes shrill, give a roistering finish a "Tramping Thru' the Hather" finale.

# Ice Show Review

# Cinderella on Ice

English husband Henry Gow who turns on his wife, child and mother-in-law.

Oliver's own personality comes through the character at times, but he fulfills the thesping chore with success, and is supported by Ivey Collins as his wife, Hilda Barry as his mother-in-law, and Vanda Vale as the simpering child.

In rest of the program Oliver makes two appearances, the first with his plano and a speedy line in patter. Many of his gags have been heard from him on previous appearances, but they still garner laffs from a large section of stub-

a successful formula for ice revues which has never failed to payoff. His new seasonal offer, "Cindereila on Ice," a lavish production, should keep this 8.000-seater at capacity level and will be a major lure during the school holidays, which start later in the month.

Production marks the blades debut of Tommy Trinder, a top local comic, who has recently returned from two-and-a-half years in Australia. Trinder admittedly is on ice but he makes no attempt at any fancy figure work and is ob-

on ice but he makes no attempt at any fancy figure work and is obviously content to keep himself upright. His personal comedy appeal is unmistakable, despite the handicap of banal dialog

The book by Basil Thomas and Pauline Grant retains the essential ingredients of the panto and the plot is embellished, with a series of spectacular layouts which give full scope to the ballet sessions led by Sonya Kaye in the title role, William Hinchy as Prince Charming and other leading members of the cast.

Further embellishment is the in-

ing and other leading members of the cast.

Further embellishment is the inclusion of two specialty acts. Jo, Jac & Joni, a comedy trio, who have always been big clickers in the more intimate atmosphere of vaudeville, lose much of their appeal in the vastness of the arena and many of their intriguing bits of business are lost to segments of the audience. The slick juggling routine of the Half Bros., an Argentinian duo, proves more acceptable in the circumstances. The entire presentation has been lavishly staged by Pauline Grant. Myro.

# Unit Review

Meet Mr. Kalanag

(EMPIRE, EDINBURGH)
Edinburgh, Dec. 3.
Kalanag production of Wonder
& Magic Revue: starring Kalanaa,
Gloria de Vos. Musical director, E. Grond de Vos. Mascat director, E. F. Fienbork; songs and costume designs, Gloria de Vos; music, W. E. Muller; choreography, Robby Gay; decor, Z. L. Mayor.

Kalanag, Swiss-born magician, is here with his international magico revue, which adds up to entertaining fodder for most types of stub-holders. He ranges through an extensive repertoire of tricks and illusions, and show is aided glamorwise by an attractive line of chorines and song scenes. Main virtue of production, presented at this vaudery in two-hours' twicevirtue of production, presented at this vaudery in two-hours' twice-nightly shape, is the speed and briskness of presentation. Kalanag himself is frequently on-stage, making appearance after appear-ance in different-colored suits and

ance in different-colored suits and jackets, and scenes are rapidly presented.

While stooges are obviously used in certain items, outfronters are also invited on to stage in many scenes, and customers are completely baffled by many illusions. This is specially so in a lounge bar sequence, where Kalanag transforms jugs of ordinary water into any drink asked for, from real sherry to port, whisky, champagne, hot coffee, anything, in fact, "from ink to milk."

Gloria de Vos, from Sweden, is

champagne, hot coffee, anything in fact, "from ink to milk."
Gloria de Vos, from Sweden, is the distaff attraction, being glamorously gowned and showing considerable s.a. She sings nicely such tunes as "I'm in Love With Love." and has an attractively husky voice.

Among Kalanag's main tricks is his Dr. Kalanag sketch in which, garbed in white medicowise, he cuts a woman into three parts in full view of audience. Top spot is the scene where he causes a Hillman Minx automobile to disappear from view in full eyesight of the customers. A memory-reading chore is performed soundly by Miss de Vos, who hands out telephone directories to the audience and claims to have memorized 40, 900 telephone numbers from New York, London, and European capitals. Local touch is added by inclusion of well-known local numbers, such as police, fire brigades, railroad stations and newspaper offices.

railroad stations and offices.

Production carries 20 tons of equipment. Dresses are colorful and lavish. Kalanag brings a charming sense of fun to his emceeing, which suggests you don't need to take it all too seriously.

Gord. Rew You was a series of the control of the control

# San Antonio Nitery Gets Yen for Privacy

San Antonio, Dec. 7.
The old Tropic, local nite spot, is being converted into a new private club and it will cost about \$30,000 for the conversion.

When reopened it will be known as the Dragon Lady. Vee Jowdy will be manager of the spot.

VARIETY BILLS

NEW YORK CITY
Music Hall (No Action From No Action

### AUSTRALIA

MELBOURNE
Princess (T) 6
Jean Sablon
Chris Cross
Guss Brox & Myzna
Roin Jarry
Jarving & Girdwood
Eddie Lynn
Dale Gower
Show Giris
Dancing Boys
Tivoli (T) 6
Boy Bashour MELBOURNE

Roy Barbour Roy Barbour
T Fontane & K
Vaughn
Margaret Brown
Julian Somers
Nina Cooke
Eddie Edwards
David Eadie
John Bluthal
Lioyd Martin
Vocal Octette

Hippodrome (M) 6

5 Smith Bros
Mills & Meilta
Sally Barnes M
Harry Balley
Joan Rhodes
Winters & Fleiding
BLACKFOOL

Semprin
Turner Sis
Freddie Frinton
Brooks & Lane
Louise Fets
3 Judys
BRIGHTON
Hippodrome (M) 6

YOUNG BRIGHTON
Hippodrome (M) 6

CANDIFF
BARER & Douglas
Markuerite &
Charles
CARDIFF
New (S) 6

Al Martinonton
Sylvia Campbell
CARDIFF
New (S) 6

Al Martinonton
Sill rinnon
Bill rinnon
Sill rinnon
Languerite (M) 6

Charles
CARDIFF
New (S) 6

Al Martinonton
Sylvia Campbell
CARDIFF
New (S) 6

Al Martinonton
Sylvia Campbell
CARDIFF
New (S) 6

Al Martinon
Bill rinnon
Bill rinnon
Bill rinnon
Sill rinnon
Campbell
CARDIFF
Arvings
Reginald Depomte
Anton Janette
Anton Sill Rinnon
Conty Squires
Britan
Morris & Cowley
4

Jones Boys
GLASGOW
Anne Shelton
Dunn & Grant
Nitwits

Anne Sneaton
Nitovita Grant
Nitovita Grant
Nitovita Grant
Nitovita Grant
Nitovita Grant
Nitovita Grant
Nitovita Sales
P & Sherry
PRACE Sole
P & Sole
P &

Empire (M) (Joan Regan Tommy Cooper Rex & Bessie Canfield Smith Les Dounos E Arnley & G Tommy Locky

Male Dancers
PERTH
His Malestys (T) &
Michael Bestys (T) &
Michael Bestys (T) &
Buck & Chic
Dagenham G Pipers
O'Hagan & H Stead
2 Myrons
Heylen
Max Blake
Irene Bevans
Ballet Cirls
TyDNEY
Howell & Radeliffe
Harry Jacobson
2 Chadells
Atele & Latu
G Dawn & F Cleary
Singers
Movs

Singers Dancing Boys Bailet Giris

### BRITAIN

trina
nmy Lee
Valentine Girls
BIRMINGHAM

Cynthia & Gladys
MANCHESTER 6
MANCHESTER (5)
Manchester (5)
Diark (5)
Manchester (5)
Manchester

Breeze & Steph Desmond Lane Fe Jover Billy Maxam Vera Cody Frances Duncan N & N Grant

Maria Neglia
Martha Bentley
Bob Sweeney
Peter Conlow
Martha Bentley
Bob Sweeney
Peter Conlow
Martha Bentley
Martha Bentley
Martha Bentley
Martha Gale's
Jackie Geller
Warner & McGuire
Larry Foster
Teddy King Ore
Bob Downen
Harold Fonville
Hazel Webster
Hazel Webster
Kay Thompson
Ted Straeter Ore
Mark Monte Ore
Mark Monte

Cabaret Bills

NEW YORK CITY

Hotel Statler
S Finegan Ore
Vincent Loper Ore
Latin Quarter
Marshall & Farrell
Holiser & Dolores
Ashtoms
Act & Dolores
Ashtoms
Jet Sharon
Ralph Young
Piroska
Art Waner Ore
B Hurlowe Ore
Julius Monk
Irwin Corey
Turtlenecks
Norman Paris 3
Dorony Louden
Little Club
L'Apache
Faconi

L'Apa Faconi
Jules Kuti
Rudy Timfield
Two Guitars
Kostya Poliansky
Misha Usdanoff
Lubov Hamshay
Allya Uno.
Versaffles
"Bon Voyage"
Paul Gray
Louise Hoff Tommy Wander Margaret Banks Rosemary Oreilly Carl Conway Banks Rosemary Oreilly Carl Conway Bank Rosemary Caroli Danny Demond Danny Demond Danny Demond Danny Demond Danny Demond Danny Benes Lantern Holores Perry Bela Bizony Ernest Schoen Paul Man Dert Wilsage Barn Hal Graham Senna & Gyle Jack Walleeris Mary Ellen Trio Larry McMahan Piute Pete Walder't-Asteria Phal Graham Nat Brandwynne Mischa Borr Village Vanguard Stan Freeman C Williage Vanguard Stan Freeman C Williage Vanguard Stan Freeman C CAGO

# CHICAGO Ace Harris Dick Marx Johnny Frigo Conrad Hilten 'Skating Stars' Margie Lee Cathy & Blair Shirley Linde Yolo Perky Twins Jimmy Caesar Elleen Carroll B Dearte Dons Frankie Masters Ore Palmer House

Black Orchid
Budy Baer
Cooper & Rogers
Budy Kerpays Due
Blue Angel
"Calypso
Jamboree Photos
Jamboree Photos
Jamboree Photos
Jamboree Photos
Jamboree Photos
Joe-abodl Ders
Al D'Lacy Quintet
Blue Note
Chex Paree
Cross & Dunn
Tommy Leonetti
Richman &
Rich

Palmer House
Hüdegarde & Jack
Whiting
Howard Senton
Gene Bone
Robert Norris
Empire Eight
Charlie Fisk Orc

### LOS ANGELES

Ambassador Hotel
Joyce Bryant
Kyan & McDonald
Harry James Orc
Band Sox
Billy Gray
Leo Dilamonire
Nicco & Barba
Larry Green Tile
Bar of Music
Happy Jesters (3)
Jacqueline Aires
C Callinicos
Eddie Oliver Orc
Biltmore Hotel
Romo Vincent
Tippy & Cobina
Tippy & Cobi

MIAMI-MIAMI BEACH

# AMI BERCI. B S Pully Sam Barl Harry Rogers Orc Bobbie Lynn Dilldo Horel Bea Kalimus Martin & Maio Fausto Curreio Orc Fausto Curreio Chico-Chico Havana Cuban Boys Tones

MIAMI-MI.

Clover Crub

Kalantan
Luis Torrens
Betty Ford
Betty Ford
Selins Marlowe Line
Woody Woodbury
Leon & Eddle's
Lon De Yee
Rid Marlow Line
Woody Woodbury
Leon & And
Rita Marlow
Charlotte Water
Alamona Antone & Ina
Sid Stanley Ore
Jack Orchid
Richard Cannon
Count Smith
Sans Souch Hotel
Lenny Maxwell
Lenny Maxwell
Lenny Maxwell
Lenny Maxwell
Sanne Barnett
Sannen Dere
Anne Barnett
Sannen Hotel
Let Seller
Let Seller
Let Seller
Let Seller
Let Seller
Let Seller
Let Hydocks (2)

Saxeny Hotel
Lou Seller
Eric Thorsen
The Haydocks (2)
Tano & Dee
Nirva
Freddy Calo Orc
Bembay Hotel
Phil Brite
Neilds
Peter Mack
Sandra Barton
Jehnina Hotel

Faunt e Mail of Control of Contro LAS VEGAS, NEVADA Rowan & Martin Vicki Young Golden Nugget Gas Lights & Pink Tights Sands

LAS VEGA:
Finninge
Kay Star
Alan King
Silver Silpper
Sally Rand
Buddy Baer
Kalanten
Hann Beserl fina
L Walters' L Q Rev
Marlene Dietrich
Last Frentier
Dorothy Shay
Sheek Grees
El Corfes

El Ranche Vegas
Sherry Britton
Al Bernie
Barry Sisters
Thunderbird
Lecuona Boys Chein
Sahara
Mae West

# RENO

Mapes Skyroem
Buddy Lester
Continentals
Don Arden Skylets
E Fitzpatrick Orc
New Golden
Day Dawn Dusk
Billy Falbo

Sue Scott Will Osborne Orc Bernard Bros
Vivianne & Tasse
Starlets
Bill Clifford Orc

HAVANA
Montmarire
Novellog
Lago Sisters
Romero & Chicuelo
Salvador Levy
Nancy & Rolando
C Playa Orq
Fajardo Orq
Suarez Orq
Suarez Orq

# 'Hello, Paree' Says Goodbye In Hartford Fiasco \$40,000 Foldo

"Hello, Paree" beat a Hartford retreat that turned into a rout here last week. In the face of lethal reviews and slim and dwindling business, the William L. Taub revue folded Saturday night (4) amid a welter of unpaid bills, salary claims and bitter argument.

claims and bitter argument.

The producer left town with the announcement that he will put the intimate musical back into rehearsal in a few days in New York and reopen it on Broadway without further tryout. Since the cast, stagehands and others were paid out of union bonds after the show's fund were exhausted, considerable new financing would presumably be required to revive the ill-starred project.

As was reportedly the case with Taub's last legit venture, the flop "Peopie Like Us," which also folded during a tryout tour in 1949, the closing here was marked by the producer the target of wholesale claims and charges, with threats of lawsuits and counter-

suits.

It's estimated that "Paree" represents a loss of about \$40,000. The relatively small amount is based on the skimpy physical production and the cast payroll. According to a member of the show's staff, it will probably take several weeks to iron out the various di-

(Continued on page 58)

# 8 B'way Folds in 2 Wks. Involve \$693,000 Loss; 2 Road Flops Add 90G

After having unusually few quick flops for the early part of the sea-son, Broadway has finally run into a rash of folderoos in the last fortnight. Last week, especially, the roof feil in, with additional clos-ings on the road.

Tally for the fortnight was eight troadway shutterings, for cumula-ive loss of approximately \$693,000. There were four fadeouts each week, with "By the Beautiful Sea," "Fragile Fox," "King of Hearts" and "One Eye Closed" the initial quartet. Of those four, "Sea" and "Hearts" were holdovers from last

season.

Last week's Broadway flopolas were "Abie's Irish Rose," "Hit the Trail," "Living Room" and "On Your Toes." The brace of out-of-town folds added around \$90,000 to the loss total. These were "Hello Paree," which cut short a pre-Broadway tuneup at the Parsons Theatre, Hartford, and "School For Brides," a touring twofer production, which wound up at the Klein Auditorium, Bridgeport.

Approximate losses on individual

Auditorium, Bridgeport.

Approximate losses on individual shows were "Sea," \$175.000; "Fox," \$60.000; "Hearts," \$30,000; "Eye," \$40.000; "Abie's," \$60,000; "Trail," \$170.000; "Room," \$28.000; "Toes," \$130.000; "Parce," \$50,000 and "Brides," \$40,000.

Despite the wholesale casualties, however, business both on Broadway and the road continues to be above normal for most shows. There is a full quota of sellouts and near-sellouts in New York, including both current-season entries and holdovers, and gross totais are consistently topping last season.

# Stevens Maps Producer Bow With B'way 'Below'

Film-legit actor Mark Stevens plans to make his Broadway producer bow next season with a musical, "Look Out Below," with Lew Lipton as librettist, and Sammy Stept composer-lyricist. He intends to star in the show. Currentity starring in the "Big Town" vidpix series, Stevens made his legit actor debut two seasons ago as costar with Geraldine Page in "Midsummer."

# Mary Porter's New Post

Mary Porter's New Fost
Mrs. Mary Porter, who was manager of the Empire Theatre, N.Y.,
until its demoiition two years ago,
has been appointed managing
director of Theatre-Goers, Inc.
Latter is a ticket subscription
organization and also operates a
central boxoffice for Broadway
shows.

Edward L. Bernays harks back to the days when

On Tour With Caruso

an interesting byline piece in the

49th Anniversary Number

VARIETY OUT SOON

# Vallee May Debut In 'Adele' Tuner

Bob Welis, who authored the book and lyrics for Paul Gregory's "Three for Tonight" production, arrived east over the weekend to complete his collaboration with composer-producer Albert Selden on the songs for "Amazing Adeie," which Selden and Morton Gottlieb have scheduled for production in February. Anita Loos has adapted the book from a French comedy.

Rudy Vailee is a likely male lead in the show. It will be his legit

in the show. It will be his legit musical debut, aithough he played several stock engagements last summer in a revival of Jean Kerr's comedy, "Jenny Kissed Me." He is currently in Europe, but is due back soon. back soon.
"Adeie" is budgeted at \$250,000

# 'SAILOR' IN N. Y. IN JAN.. IF THERE'S A THEATRE

Hollywood, Dec. 7.

"Sailor's Delight," which ends a four week tryout Dec. 18 at the Hartford Theatre here, is tentatively slated for Broadway in mid-January, subject to the availability of a theatre. Eva Gabor is starring in the Peter Blackmore comedy.

edy.

The production, locally sponsored by Huntington Hartford and Richard Skinner, in partnership with Aldrich & Myers, who will make the presentation on Broadway, will layoff pre-Christmas week, then jump to the Lyceum, Minneapolis, opening Dec. 27. It's booked the following week at the Hanna. Cleveland, but with Broadway in the worst theatre shortage in memory, plans after that are uncertain. certain.

# The Ultimate

A truism of legit, which the trade never tires of discussing, is how circumstances always seems loaded with trouble for seems loaded with trouble for a flop show, while everything invariably fails into place for

a hit.

As producer Waiter Fried remarked iast week, "When we were in Philadelphia for the tryout of 'Death of a Salesman,' even the drinking water tasted good."

# **Broken English** As B'way Career

Foreign - accent coaching is becoming a career on Broadway. It's a switch from the traditional pearshaped-tone tutoring and, thus far, the exciusive domain of a onetime language instructor at Coiumbia U. and dialog director in Hollywood.

and dialog director in Hollywood.

Managements of two of this season's Broadway shows have employed the accent expert, Dr.
Simon Mitchneck, as "speech consultant." They are musical "Fanny," which has a Marseilles waterfront locale, and the incoming "Anastasia," in which the principal characters are Russian emigrees living in Germany. Two seasons ago, Mitchneck had a similar stint with "Time of the Cuckoo," which had a Venetian setting.

The instructor has a knowledge of 20 languages, 14 of which he speaks fluently.

# Shumlin Try at 'Living' Takeover Fails When Bel Geddes Bows Out

Attempt by Herman Shumlin to take over "The Living Room" and continue its Broadway run failed last week and the Graham Greene drama foided Saturday night (4) at the Henry Miller, N. Y., after 22 performances. Gilbert Miller, who financed the show personally, according to his regular practice, lost an estimated \$28,000 on the venture.

Shumlin, who admired the play in its original London production and its U. S. edition, had the necessand had booked the Holiday Thea-tre for it. Deal was apparently set, but a hitch arose over mini-mum salaries for the alien cast members, so the project was dropped. dropped.

dropped.

Shumlin had just completed the staging of "Wedding Breakfast," which preemed Nov. 20, and is due to start shortly with the direction of "Tonight in Samarcand." He sought to sandwich the "Living Room" takeover between the two assignments. assignments.

# Mgt., Equity Tiff Over Salaries Due On Folded 'Joan'; Dispute Sick Claim

Louis Lasco

who bills himself an unfrocked alumnus of the "Duffy's Tavern" stable, has written a humorous vodka and not-so-Volga satire on

Tennessee Williams Vs. Odessa Blurp

nusing byline piece in the

49th Anniversary Number

VARIETY OUT SOON

# 'Liberty' Payoff On Screen Sale

"Miss Liberty" has finally paid off. Returns from the recent film sale have recouped the remaining \$55,000 deficit on the \$200,000 investment and left a \$17,500 profit. The musical was produced on Broadway during the 1949-50 season, and had a 308-performance run.

run.
Irving Berlin, who wrote the songs for the show and co-produced it with librettist Robert E. Sherwood and stager Moss Hart, recently acquired full screen rights for \$187,000. He split \$60\% of that with collaborator Sherwood and the \$72,500 balance went to the show.

the \$72,500 balance went to the show.

The composer-producer report-edly intends to hold the picture rights on the property until some future time.

# **GOTTLIEB BETTER AFTER** HOSP BOUT: SKED BUSY

Producer Morton Gottlieb, who has been in Midtown Hospital, N. Y., for the last week with pneumonia, is due for discharge today, but will probably have to take a couple of weeks more to recuperate. He was iil for several days at home, but was removed to the hospital last Tuesday (30) with a temperature of 104.

pital last Tuesday (30) with a temperature of 104.
Gottiieb, in partnership with Albert Seiden, produced "His and Hers" last season, and has severai shows slated for this season, including a musical, "Amazing Adele," with book adapted from the French by Anita Loos, and songs by Selden and Bob Wells, and the John Hess comedy, "Facts of Life."

Pispute Sick Claim

Recent closing of the revival of "Saint Joan" in Chicago has precipitated a dispute between the show's producers, Robert Whitehead and Roger L. Stevens, and Actors Equity. Management's claim that the shuttering of the revival was due to the iliness of Jean Arthur, the star, has been turned down by the union.

At issue is approximately \$1,700, which Equity says is due cast members, with the exception of Miss Arthur, of the Producers Theatre venture. This amount is the difference between contractual and minimum saiaries for the actors for the week of cancelled performances when the star notified the management that she could not appear. The producers paid the union minimum for the week, but Equity is demanding full salaries.

Under Equity rules, performances cancelled because of a star's illness are subject to only minimum saiary. Although the management has submitted written statements from Miss Arthur's physician that she was ill, Equity is insisting on substantiation. Unless the matter is compromised, the will have to go to arbitration.

According to a union representative, Miss Arthur's illness was a matter of definition. The Equity council, in considering the case, has taken the attitude that the actress was apparently suffering primarily from pre-opening litters. Although her fellow-actors among the union leaders express sympathy for that predicament, they (Continued on page 58)

# **New British Producers** Seek Pre-B'way Tryouts For London Nabe House

For London Nabe House

London, Dec. 7.

Woif Mankowitz, noveiist, playwright and scripter, is off to the U. S. early in January in search of properties suitable for production at the Embassy Theatre, Swiss Cottage, which he is leasing in partnership with Oscar Lewenstein. Pair start operation at this nabe theatre with an importation of "The World of Shoiom Aleichem," opening Jan. 11 for a scheduled run of three months.

As a new London management, Mankowitz & Lewenstein intend to break from the traditional Embassy policy of frequent program changes and to keep their plays running as long as business justifies. The theatre has a capacity of over 600 seats and a potential weekly intake of \$4,000.\$5,000.

Apart from his prowi for plays, Mankowitz is aiming to establish liaison with American managements interested in taking advantage of the reduced production costs in London and use the Embassy for pre-Broadway tryouts.

Although future productions at the Embassy are still being negotiated, M & L have set a deal for the production of "The Moneymakers" by Ted Allan at the Arts Theatre Club. The play, dealing with the un-American investigations in Hollywood, will have a tryout at Cambridge, then play the Arts for a month and, if merited, subsequently transfer to the Embassy. Bernard Braden is to direct the production.

The new Embassy management is operating in association with Marjorie Hawtrey, widow of Anthony Hawtrey, who ran the house until his death a few weeks ago.
They'll continue the theatre club, which permits Sunday night presentations.

which permits Sunday night pre

# 200G 'PICNIC' BONANZA ON \$90,000 GRUBSTAKE

Total profit on "Picnic" was \$205,887, of which \$200,000 has been distributed. On the basis of the standard 50-50 split between management and backers, that gives the latter a 111% profit on their \$90,000 investment.

The Theatre-Guild Joshua Logan production was capitalized at \$75,000, pius 20% overcall, and had a production cost of \$66.833. The William Inge drama played 485 performances on Broadway and then toured until last Oct., when Ralph Meeker left the cast because, of a film commitment.

# **OUT SOON!**

49th Anniversary Number



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# 2 Tryouts Switch Matinee Skeds, **But Boston Critic Opposes Test**

In a bid to hypo attendance and thereby reduce tryout losses, the managements of two new Broadway productions have juggled performance schedules to eliminate

formance schedules to eliminate regular matinees during upcoming out-of-town breakin dates. Move is being opposed by tradition-minded localites, in one case, however.

In both instances, the matinee time is being moved back. In the case of "Festival," blaying a Boston tryout Dec. 25 through Jan. 8, producer Walter Fried eliminated all afternoon performances in favor of death.

producer Walter Fried eliminated all afternoon performances in favor of double shows—6:30 and 9:30 p.m.—Fridays and Saturdays. He's aiready being urged to revert to the conventional schedule of Wednesday and Saturday matinees. In the other case, producer John Huntington has slated a late matinee—ringing up at 4:45 p.m.—for Christmas Day for John Cecil Holm's "Southwest Corner" at the Shubert, New Heven. Theory is that the delayed start will give patrons time to attend Christmas church services, have dinner and still get to the theatre for the matinee. That night's performance is

still get to the theatre for the matinec. That night's per'ormance is slated for the usual 8:20 start. The show opens its four-performance shakedown engagement Dec. 23.
Idea of the unorthodox schedules is believed to be new for pre-Broadway tryouts, but are familiar for touring productions, particularly in the midwest, Notable example is "Moon Is Blue," currently playing the road on a two-for-one basis and playing "twinight" performances Friday and Saturday nights, with no matinees.

### Dissenting Vote

Boston, Dec. 7.

Announcement that Hub theatregoers were in for an "innovation" in the form of 6:30 p.m. "twilight performances" Fridays and Saturdays during the tryout run of Walter Fried's production of Sam and Bella Spewack's comedy. "Eschival" drew an immediate of Sam and Bella Spewack's com-edy, "Festival" drew an immediate dissenting vote from Boston Herald drama critic Elinor Hughes, fol-lowed up by a letter to the pro-ducers. Comedy is slated to open a fortnight stand Dec. 25 at the

Miss Hughes agreed in her let-ter that "Wednesday matinees without Guild subscription are not without Guild subscription are not good," she argued, however, that Saturday matinees always do well here, and I think you would meet with great resistance if you omitted them."

Asserting that the only shows the have played Boston on the

Asserting that the only shows the have played Boston on the night" schedule have been "mofers." Miss Hughes expressed the belief that "prospective ticket buyers would automatically assume that 'Festival' is a cut-rate production, which would be disastrously misleading."

The critic con'inued, 'This is a city of fairly fixed theatregoing habits, with theatre-form predominately in the middle-age brackets. These people do not like to go to the theatre at night, especially in winter, and I suspect them also of having quite settled dinner habits, 7 p.m. or thereabouts."

Noting that she has "no axe to

Noting that she has "no axe to grind" and sincerely wishes the new production the best fortune, new production the best fortune, Miss H ug h es suggested that Fried "consult other producers and Hub theatre people whose judg-ment he respects before making an irrevocable decision, rather than jeopardize the chances of a pro-duction that promises to be so en-tertaining."

# HAYWARD HAS 'RETURN' PIX RIGHTS FOR 100G

Screen rights to "Point of No Return," Paul Osborn's dramatization of the J. P. Marquand novei, have been purchased by Leland Hayward for \$100,000. Although final details of the detail haven't been set, the coin will be in staggered payments.

Hayward, who produced the play on Broadway during the 1951-52 season, with Henry Fonda as star, will make the picture for Warner Bros. release. His indie productions of "Mister Roberts," just about completed, and the upcoming "Spirit of St. Louis" and "Old Man and the Sea," will be released by the same company.

**ABsolutely** 

A recent paragraph in VARIETY Broadway managements have dropped the word "The" from before the titles of their shows in order to get priority in the alphabetical ad listings in the alphabetical ad listings in the New York dailies. After reading it, Belia Spewack got to brooding about "Festival," which she co-authored with Sam Spewack, and which is being produced by Walter Fried. Some time in the wee hours of the night she roused her sleeping husband. "Sam," she said. "Sam, listen. Let's call our piay 'Arts and Crafts."

# Equity Referendum On Amendments to Change Contract, Vote Setups

Two proposed amendments to the Actors Equity constitution, due for referendum vote at the quar-terly membership meeting Dec. 17 at the City Center Casino, N. Y. at the City Center Casino, N. 1., are stirring intense discussion in the union. It's expected that the council, which has not yet issued a formal statement on the measures, will come out strongly against

One of the proposed amendments, in particular, is the subject of bitter criticism. This would change the constitution to require that all contracts and agreements involving terms of employment or working conditions for sectors be working conditions for actors be ratified by two-thirds of the se-nior members present at a meeting specifically called to pass on such matters.

The other proposed amendment would scrap the present electoral system involving the election of a system involving the election or a nominating committee to select a regular ticket of officer and council candidates. Instead, it would provide for nomination of individual officer and council candidates petition of 20 senior members in good standing.

### Three Main Grounds

Opposition to the first proposed amendment is based on three main amendment is based on three main grounds. It's argued that such a setup would hamstring any negotiating committee to such a degree that it would be virtually powerless, since it would leave the negotiators without authorization to represent the unon. It's also claimed that the requirement of ratification by a two-third majority present at a meeting would permit a minority veto of any union agreement.

Finally, it's pointed out, the wording of the measure would require a special meeting for ratification of every individual actor contract for a show since the proposal would apply to contracts and agree-ments "negotiated by council, its appointed committees or employees.

ployees."

In the case of the proposed change in the election procedure, there's more evenly divided sentiment. One side claims that the suggested setup would be more democratic, since it would presumably prevent a minority faction from packing the quarterly meeting to capture control of the nineman nominating committee by electing the six membership representatives.

Others argue that under the pro-posed change it would still be pos-sible for an organized minority to capture the election by arranging for numerous nominations-by-petition and then concentrating its votes for a few selected candidates.

# Legit Bits

Murlei Smith in New York until Dec. 11 on vacation from the Lon-

Murlei Smith in New York until Dec. 11 on vacation from the London production of "The King and It" ... Rehearsals for Kenneth Banghart's contemplated production of William McCleery's "Running Mate," originally skedded to begin last Monday (6), have been indefinitely postponed . . George Jenkins, scenic designer of "The Bad Seed," has resigned as art director in charge of color of CBSTV, to concentrate on legit.

Howard Whitfield is production manager, William Weaver is stage manager for "Desperate Hours . . Paul Gregory's musical, "Three For Tonight." currently tryout-touring, is skedde for Broadway late in March ... Comedie Francaise, famous Paris group, will make its initial U.S. appearance next fall under the sponsorship of S. Hurok and Pierre Danzelot, director general of the French Ministry of Education . . "Pleasure Express," revue with sketches and lyrics by Alexander Wilde and music by Ted Royal, will be produced by Wilde for a road tour next Spring.

Royal, will be produced by Wilde for a road tour next Spring.

Director Jose Quintero and actor-production Ted Mann, two of the founders of the Circle in the Square, N.Y., contemplate reactivating the off-Broadway group next spring if a suitable theatre can be found. Greenwich Village operation was disbanded last season when the outfit's theatre was shuttered by the fire department ... Wynard Brown's "The Holly and the Ivy," will be presented by the Pilgrim Players at the Broadway Tabernacle Church, N.Y., for four days beginning today (Wed.). "The Perfect Wife," adapted by Haskell Frankel from his own ty script on the "Web" series, is announced for Broadway production by Herbert Hirschman and Gene Burr, respective producer-director and story editor of the tele stanza. Theatrical accountant Jack Scidman (& Seidman) will talk on exti

and story editor of the tele stanza
. Theatrical accountant Jack
Seidman & Seidman will talk on
legit investing at a luncheon next
Tuesday (14) at the Harvard Club,
N. Y. Joshua Logan planed
back Monday (6) from the Coast,
where he saw rushes of Leland
Hayward's film production of
"Mister Roberts."

Pittshurgh Playbaues teased

"Mister Roberts."

Pittsburgh Playhouse tossed a party last week for Fred Burleigh on the occasion of the 100th production he has staged for the group... Producers Theatre (Robert Whitehead and Roger L. Stevens) plan a late February opening on Broadway for William Inge's new drama, "Bus Stop"... Hugh Martin and Ralph Blane, who split as collaborators after "Best Foot Forward" in 1941, have resumed partnership on the songs "Best Foot Forward" in 1941, nave resumed partnership on the songs for a collegiate musical, "Three Tigers," for which Cy Gomberg and Jack Sher are supplying the book, with Herman Levin and Alan J. Lerner slated to produce.

Lerner slated to produce.

Tom Ewell returns Dec. 27 as star of the Broadway company of "Seven Year Itch." Meanwhile, George Keane is playing the lead in the comedy, succeeding Elliott Nugent, who was subbing while Ewell made the film version. Nugent planed to England last week to confer with Paul Vincent Carroll on the casting of "The Wayward Saint," which he'll direct for Courtney Burr and John Byram ... Sol Jacobson will pressagent "Tonight in Samarcand."

Thelma Chandler will be general

agent "Tonight in Samarcand."
Thelma Chandler will be general stage manager of the touring edition of "Teahouse of the August Moon," with Joseph Doodley and Conrad Hamanaka as assistants ... Hermione Gingold, Alice Ghostley, Jimmy Komack, Portia Nelson, Bib Osterwald, Charlotte Rae, Susan Reld, Elliott Reid and Richard Silvera will be among the performers at the Equity Library Theatre's third annual Cocktall Revue next Sunday (12) at the Piccadilly Hotel, N. Y.
Trudy Goth handling American

Piccadilly Hotel, N. Y.

Trudy Goth handling American office (in N.Y.) for the Italian Theatre Syndicate of Rome, whose directors are Paola Ojetti and B. Randone. They're seeking U.S. scripts for production in Italy. Miss' Goth, former head of Choreographers' Workshop, N.Y. writes dance columns for tradepapers here and abroad.

Donald E. Ames points out that "The Flowering Peach" was not the first Broadway-bound tryout since "Doctor Social" in 1947, as reported in a story from Baltimore

# Inside Stuff—Legit

Backers of the Kermit Bioomgarden production, "Wedding Breakfast," currently in its third week at the 48th Street Theatre, N.Y., include the producer, \$350; Paul Beisman, manager of the American Theatre, St. Louis, \$700; Herman Bernstein, general manager for producers Leland Hayward, Richard Halliday and Howard Lindsay & Russell Crouse, \$700; Raymond A. Broeder, of City Playhouses, Inc., \$700; John J. Cella, president of the American Theatre, St. Louis, \$700; souvenir program agent Arthur Klar, \$700; author-playwright Arthur Kober, \$700; attorney Morris M. Schrier, repping Music Corp. of America, \$700; film-legit actor Van Heffin, \$1,400; United Artists prexy Arthur B. Krim, \$1,400; John Shubert, of the Shubert office, \$1,400; Eugene W. Walton, of the Walton Transfer Co., \$1,400; ad agency exec William H. Weintraub, \$1,400; Mrs. Edward Kook, wife of the president of Century Lighting Co., \$1,750; Irwin D. Wolf, president of the Pittsburgh Civic Light Opera, \$2,100; Robert E. Dowling, producer and head of City Investing Co., \$2,800; film actor Kirk Douglas, \$4,200; Metro lawyer William Melniker, \$350, and Anthony B. Serlin, son of producer Oscar Serlin, \$700. Production is financed at \$70,000, with no overcall provision.

Backers of the Ethel Linder Reiner production, "Rainmaker," currently in its sixth week at the Cort Theatre, N.Y., include producer-theatre owner Huntington Hartford, \$6,000; Thomas Hammond, the show's general manager, \$4,000; L. Arnold Weisberger, attorney for the production, \$3,000; ad agency exec William H. Weintraub, \$3,000; bandieader and orch contractor, Meyer Davis, \$1,500; producer Mary K. Frank, \$1,500; author-playwright Arthur Kober, \$1,500; Irwin D. Wolfe, president of the Pittsburgh Civic Light Opera, \$1,500; tv packager Muriel Campbell, \$750; CBS-TV researcher Oscar Katz, \$750; Lawrence Langner, associate director of the Theatre Guild, \$750; Alfred Levy, of Talent Associates, tv production outfit, \$750; Mrs. Edward Kook, wife of the president of Century lighting, \$750; actress Ruth McDevitt, \$500; Ruth Green, of the League of N.Y. Theatres, \$375, and producer Gerard R. George, \$375. Production is financed at \$75,000, with no overcall provision.

"The Champagne Complex," which Gayle Stine has scheduled for Broadway production around Feb. 1, has been drastically revised by author Leslie Stevens since Alexander H. Cohen tried it out last summer at New Hope, Pa. The comedy's three character emphasis on psychiatry has reportedly been modified and the heroine, instead of merely getting blotto, now has a compulsion to take her clothes off when she's been drinking. Latter plot twist is said to provide the curtain for one act. Another major change is that instead of the young psychiatrist, the older of the two suitors, to be played by Donald Cook, now gets the girl. Alfred de Liagre Jr. is mentioned as likely stager of the play.

Pittsburgh Civic Light Opera issued last week a list of 14 musical titles from which its schedule of next summer's eight productions will be chosen. Optional slate includes "South Pacific," "Count of Luxemburg," "Me and Juliet," "Waltz Dream," "Guys and Dolls," "Best Foot Forward," "Sweethearts" and "Cyrano de Bergerac," none of which has ever been done here in summer, and "Song of Norway," "Wizard of Oz," "Carousel," "Brigadoon," "New Moon" and "Rosalinda," as notential repeats. as potential repeats.

During an intermission of last week's "Mrs. Patterson" opening, Tex McCrary, Jinx Falkenburg and Bill Leonard discussed the show loudly enough across an intervening row of seats'to give nearby playgoers a free audition of the unfavorable opinions to be aired on their respective tv programs next day. McCrary, the toughest of the three, disliked Eartha Kitt's performance as star and thought the show "a waste of time."

David Brooks, one of the four singing-acting leads in "Sandhog" at the Phoenix, N.Y., went without credit in the VARIETY review last week through a confusion of identification with Gordon Dilworth. It happens, too, that cast also includes David Hooks.

deisman, general manager; Clayre Ribner, production manager; How-ard Whitfield, stage manager, and Marlan Byram & Phyllis Perlman. pressagents . . . Pat Campbeli will do the sets and lighting and Vir-ginia Volland will be costume do-signe; for Shepard Traube's pro-duction of "Grand Prize."

signe for Shepard Traube's production of "Grand Prize."

George Brandt, who last week expressed doubt as to the boxoffice potential of "Moulin Rouge." Pierre La Mure's dramatization of his own novel, has partnered with M. Allen Lewis and Clifford Hayman to produce it for a road tour ... "Lawrence of Arabia." drama by John Huntington and Erskine F. Gilbert based on the career of the British sodder of fortune of World War I, is being presented tonight (Wed.) through next Saturday (11) at Ithaca (N. Y.) Coliege. Legit-film actress Edna Thomas, recuperating in Brooklyn Hospital from a heart attack, is now permitted visitors. .. Rodney Millington, managing directory Spotlight, is due Dec. 17, from London, for his annual Broadway show, the state of the catter of the British casting directory. Spotlight, is due Dec. 17, from London, for his annual Broadway show, the state of the catter of the catter of the catter of the state of the catter of the catter

London, Nov. 30. Actress Olga Lindo has optioned "All Done with Mirrors," comedy thriller by John Cievedon . . Keneth Kent is going into manage-ment with "From Crime to Crime," adapted from the French by Philip Weathers . . Bernard Grun col-laborating with Eric Maschwitz on a new English version of "There Waltzes," by Oscar Strauss, to in-corporate the same composer's "La Ronde" waitz.

since "Doctor Social" in 1947, as Ronde" waitz.

reported in a story from Baitimore in VARIETY two weeks ago. Other pre-Broadway tryouts there in the interim included "Mister Roberts," "Red Gloves" and "Anne of the Thousand Days."

Red Gloves" and "Anne of the Thousand Days."

Staff for the Howard Erskine-Joseph Hayes production, "Desperate-Hours," includes S. M. Han- Over Sorrento," is vacationing in 12-27).

Mentone before returning to his native Australia. Scot Bits

Glasgow, Dec. 7.

Glasgow, Dec. 7.

"Blithe Spirit," with Kay Kendall, Dennis Price, Margot Grahame and Irene Handl, touring Scotland prior to a West End revival in early Spring... Gateway Theatre, Edinburgh, withdrew "Rope," Patrick Hamilton thriller, because of poor biz... Hazel Penwarden, young Cornish actress, taking the lead in a new comedymelodram "Dlana," at Clitzens' Theatre, Glasgow... Sonla Dresdel starring in "Queen of Calabash Island" at Empire Theatre, Inverness.

# Scheduled N.Y. Openings

(Theatre indicated if set)

### BROADWAY

Bad Seed, 46th St. (12-8). Lunatics & Lovers, Br'dhurst (12-13).

Witness For Prosecution (12-16). Portrait of a Lady, Anta Play-ouse (12-20).

What Every Woman Knows, City Center (12-22),

House of Flowers, Alvin (12-23).

Black-Eyed Susan, Playh'se (12-St. Bieecker St., B'way (12-27). Flowering Peach, Belasco (12-28).

Anastasia (1-4),

Anastasia (1-4),
Purple Dust, Bijou (1-4),
Time of Life, City Cent. (1-5),
Festival (1-12),
Grand Prize, Lyceum (1-13),
Put Ali Together (wk., 1-17),
Fourposter, City Center (1-19),
Plain & Fancy (1-20),
Silk Stockings, Imperial (1-21),
Painted Days, (wk., 1-24),
Desperate Hours (1-27),
Tonight in Samarcand (wk., 1-31),
Wisteria Trees, City Center (2-2),
OFF-B'WAY

OFF-B'WAY

Dr.'s Diiemma, Phoenix (1-11).

High Named Today, de Lys
(12-10).

oublemakers, President (wk.,

# Philly Ajam; 'Stockings' Wow \$54,806, 'Flowers' 33G, 'Lovers' 19G, 'Susan' 9G

Philadelphia, Dec. 7.
Philly is still hitting on all five theatrical cylinders, with every local marquee lighted for the third straight week. "Silk Stockings" continues to run away from the pack and has extended its run an extra week through Jan. 1. It then goes to Boston to continue pre-Broadway doctoring.

With every legit house tenanted, the Academy of Music is offering "The Caine Mutiny Court-Martial" next Thursday-Saturday (9-11) for three performances and Agnes Moorehead in another Paul Gregory production, "The Fabulous Redhead" tonight (Tues.). "Anastasia," fourth play in the Guild-American Theatre Society subscription series, arrived last night (Mon.), replacing "Lunatics and Lovers" at the Walnut.

Estimates for Last Week

# Estimates for Last Week

Estimates for Last Week

House of Flowers, Erlanger, (M)
2d wk) (\$5.40; 1.880) (Pearl Bailey)
Truman Capote-Harold Arlen musical getting big newspaper and radio campaign; about \$33,000 on the holdover.

South Facific, Forrest, (MD)
(10th wk) (\$4.80; 1.760) (Iva Withers, Allen Gerrard). Sagged under
\$17.000; continues through Jan. 1.

Black-Eyed Susan, Locust (C)
(1st wk) (\$4.20; 1.580) (Vincent Price). Farce got poor notices and mixed word of mouth; pulled \$9.000; extending through Dec. 18 for extensive revisions.

Silk Stockings, Shubert (MD)
(\$6, 1.870) (Don Ameche, Hildegarde Neff). Advance sale put this one in runaway class, although audience reception varies; new local gross record at \$54,806; continues through Jan. 1.

Lunatics and Lovers, Walnut (C)

# Jennifer \$25,600, 'Peach' \$7,700, D.C.

week for the second and final stanza of Clifford Odets' new Broadway-bound "Flowering Peach" at the Shubert Theatre. Take ran \$7,700, just a shade above the preceding week. "Getting Gertie's Garter," the farce of a generation ago, moved into the Shubert last night (6) for a fortnight stand on twofers.

Despite generally mediocre re Despite generally mediocre reviews, Jennifer Jones in "Portrait of a Lady" continued to draw them into the National Theatre last week, its second and final D. C. stanza. Gate was a fine \$25,600, up nearly \$3,000 over the initial week. The National is dark this week, but reopens next Monday (13) with three weeks of "Wonderful Town."

# 'Tonight' \$13,500 for 5, 'Angels' Fair 10G, St. L.

Illness of Marge Champion, costar with her husband Gower Champion, and Harry Belafonte in the pre-Broadway "Three For To-night," forced the cancellation of night," forced the cancellation of the last three preformances of the show last Friday-Saturday (3-4) at the American Theatre. After refunds of about \$15,000, the gross for the five remaining performances was \$13,500, at \$4.48 top. Reviews for the show were good. The American is dark for the next fortnight, but relights Dec. 20 with a two-week frame of "Teahouse of the August Moon," which is sealed to \$4.48, with a \$5.60 top New Years' Eve.

Fair business graeted "My 3 August 1985 and 1985 and

Fair business greeted 'My 3 Angels' for the first semester of a fortnight's stand at the Empress theatre. Gross was almost \$10,000 for the stock bill. Touring version of the comedy was presented at the American theatre last April.

# 'Oh Men' 17G, Cincy

Cincinnati, Dec. 7.

Cincinnati, Dec. 7.

Ralph Bellamy in "Oh Men, Oh
Women" grossed a fair \$17,000 last
week at the 1,300-seat Cox. Top
was \$3.96 and Guild subscription
was helpful.

House is dark this week prior to a fortnight of "Moon Is Blue" at \$3.96 top, with twofers.

# 'Ginger' Modest \$17,000. Gabor Tame \$8,500, L. A.

Los Angeles, Dec. 7.
Legit's in the doldrums again this week with only one house alight in the wake of the departure of "Time Out for Ginger" after an unprofitable two-week stand. Incumbent is "Sailor's Delight," still undergoing revisions in its tryout run.

run.

Estimates for Last Week
Sallor's Delight, Huntington
Huntington (C) (2d wk) (\$3.85; 1.036)
(EVA Gabor). Down to \$8,500; in the red.
Time Out for Ginger, Biltmore
(C) (2d wk) (\$3.85; 1.636) (Melvyn
Douglas). Climbed to \$17,000 on the finale, after a \$13,000 opener.

# 'Witness' \$16,200, 'Caine' 21½G, Hub

Although biz reflected the start of the pre-Christmas boxoftice decline, the Hub's three legit entries did fairly well last week. Lone newcomer this week is "The Flowering Peach," which bowed at the Colonial last night (Mon.) for a two-week stand. Production is the fourth entry in the current Theatre Guild-American Theatre Society subscription series.

tre Guild-American Theatre So-ciety subscription series. Future bookings include: Dec. 13, Ballets Espagnols, Shubert, one week; Dec. 20, "Plain and Fancy," Shubert, two weeks, and "Anas-tasia," Plymouth, two weeks; Dec. 25, "Festival," Colonial, 17 per-formances

### Estimates for Last Week

Estimates for Last Week
Caine Mutiny Court Martial,
Colonial (single week) (\$4.95.\$4.40;
1.590) (Paul Douglas, Wendell
Corey, Steve Brodie). Over \$21,500
for the stanza.
Jose Greco, Shubert (single
week) (\$3.30; 1,700). Okay \$16,500;
house is dark this week.
Witness for the Prosecution,
Plymouth (1st wk) (\$3.85; 1,200).
Tryout got a fairly good \$16,200;
final week is current.

# 'TOWN' BRUTAL \$17.300 ON HOLDOVER IN PITT

"Wonderful Town" took a further slugging in its second and final chapter at the Nixon last week with a dire \$17,300 gross, a drop of more than \$2,000 from the costly opening stanza. Top was \$4.80. Show lost an estimated \$25,000 on the fortnight.

Nixon is currently dark, but relights next Monday (13) with Deborah Kerr in "Tea and Sympathy," which should challenge the strike-plagued town's boxoffice blight. The theatre's other scheduled bookings are a two-week stand of Eddie Bracken in "Seven Year Itch," starting Dec. 27, and Katharine Cornell and Tyrone Power in "Dark is Light Enough," due Jan. 10.

San Francisco, Dec. 7.
With critical reaction and
w.o.m. both better for the Dublin
Players! last two offerings, "Juno
and the Paycock" and "The Far
Off Hills," the gross last weck
jumped up to \$17,000. Visiting
repertory group was the only legiter in town.
"Time Out for Ginger" opened
last night (Mon.) at the Curran for
four weeks on subscription.
Estimate for Last Week
Dublin Players. Geary (\$3.85;
1,500). Good \$17,000 after the
\$11,000 opening week.

# 'Gertie' NG 6G, Columbus; 'Teahouse' Advance SRO

Columbus, Dec. 7.

"Getting Gertie's Garter"
grossed under \$6,000 last week at
the Hartman here at a \$3.45 top,
but with a flood of twofers out.
For the first time in 44 years,
the theatre took a newspaper ad
yesterday (Mon.) to announce that
all reserved seats have been sold

yesterday (Mon.) to announce that all reserved seats have been sold on mail order before the boxoffice opening for "Teahouse of the August Moon," due in Dec. 16-18. Hartman management is trying to arrange an extra matinee for Fri-day, Dec. 17.

# 'King' Big \$51,400, 'Season' \$19,600 'Dream' 82G, Chi

Chicago, Dec. 7.

With "King and I" setting the pace, Loop biz was generally strong last week. The Rogers & Hammerstein musical looks set for a long stay on the basis of advance orders. despite its mixed reviews, and "Fifth Season" appears to be settling down for a run.
"Oh Men. Oh Women"opened last night (Mon.) at the Harris.

Estimates for Last Week

Estimates for Last Week

Fifth Season, Erlanger (3d wk) (\$4; 1,300) (Chester Morris, Joseph Buloff). Topped \$19,600 (previous week, \$19,500).

week, \$19,500).

King and I, Shubert (2d wk) (\$5; 2,100) (Yul Brynner, Patricia Morison). Nearly \$51,400 for first full week tprevious week, \$42,400).

Midsummer Night's Dream, Civic Opera (2d wk) (\$5.50; 3,600) (Robert Helpmann, Moira Shearer, Stanley Holloway). Almost \$82,000 for final 10 performance, bripging the total to \$127,000 for the 14-performance stand; resumed tour Sunday (5).

Pajama Tops, Blackstone (1st wk) (\$4.40; 1,358) (Dianna Barrymore). Nearly \$15,200 on twofers.

OPENING THIS WEEK

OPENING THIS WEEK

OPENING THIS WEEK

Oh Men, Oh Women, Harris (\$5;
1,000) (Raiph Bellamy). Opened
last night (Mon.) for indefinite
run, drew unanimously enthusiastic reviews.

# **SEED' NOT GOOD \$8,500** ON 2D WEEK IN BALTO

Baltimore, Dec. 7.
Second stanza of "The Bad Seed" grossed a drab \$8,500 here at Ford's last week, not too bad considering the last-minute addition of the second round after the New York preem was delayed, Jennifer Jones in "Portrait Of A Lady" starts two-week trout engagement

Jones in "Portrait Of A Lady" starts two-week tryout engagement tonight (Tues.). Future schedule includes Dec. 31, "Caine Mutiny Court-Martial," Lyric, two performances; Jan. 3, "South Pacific," Ford's, two weeks; Jan. 17, "Dark Is Light Enough," Ford's, single week, tryout, on sub-scription.

It Takes French Leave

Hartford, Dec. 7.

"Hello, Paree" grossed a starvaat resons Theatre. It was a record low for a musical here. William L. Taub revue tryout folded here. It drew a miserable \$5,300 in a five performance breakin at Wilmingtot h. Parsons will be dark until Dec. 23 when it relights for a three-day tryout of Ronald Alexander's comedy, "Grand Prize," with June Lockhart, John Newland and Betsy Palmer featured.

Dubliners 176, Frise
San France.

With critical properties of New Haven Tryout New Haven, Dec. 7.

Preem of "Anastasia" at Shubert last Thursday-Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. Calculation of Saturday (2-4) drew favorable comment but only so-so bits. C

Number of shows current

# B'way Perks; Kitt \$27,300 First 7, Fanny' \$65,900 Leads, 'Pan' \$52,300, Lunts SRO \$30,600, Waltz \$23,300

Broadway is reversing its tradi-tional pre-Christmas slump pattern again. For the second straight year biz for the first week of December was on the upswing, instead of starting the usual decline until the Christmas-New Year's week pick-up. Slide is expected to begin this week, however.

(Vera Zorins, Bobby Van). Over (227,100 (previous week, \$29,800); (closed last Saturday (4) at a loss of 000 investment. (300 investment. (301 wk; 236; \$6.90; 1.571; \$51.717) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as always; over

week, however.

Nearly all shows, excluding the smashes, registered increases last week. Another four shows closed last Saturday (4), repeating the previous frame's casualty figure. Folds "Able's Irish Rose," 'Living Room," "On Your Toes' and "Hit the Trail." Latter show and "Mrs. Patterson" were the week's openeers.

ers.
Sole newcomer this week is "Bad
Sced," bowing tonight (Wed.),
Estimates for Last Week

(Constant) D. (Drama).

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy)-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Comedy),
Operation of the company of t

Anniversary Waltz, Broadhurst (C) (35th wk; 275; \$4.60; 998; \$28,000) (Macdonald Cafey, Kitty Carlisle). Over \$23,300 (previous week, \$21,100); moved Monday (6) to the 766-seat Booth, where the gross capacity will be about \$20,000.

766-seat Booth, where the gross capacity will be about \$20,000.

Boy Friend, Royale (MC) (10th wk; 76; \$6.90; 1.172; \$38.200). Over capacity, \$38.400 (previous week, \$38.300).

Caine Mutiny Court Martial, Plymouth (D) (46th wk; 364; \$5.75-\$4.60; \$33.331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Almost \$26,000 (previous week, \$27.100).

Can-Can, Shubert (MC) (83d wk; 660; \$6.90; 1.361; \$50.160). Almost \$48,100 (previous week, \$46,000).

Dear Charles, Morosco (C) (12th wk; 93; \$6.90-\$5.75-\$4.60; \$29.850) (Tallulah Bankhcad). Over \$23.800 (previous week, \$22.700).

Fanny, Majestic (MD) (5th wk; 36; \$7.50; 1.510; \$65.300) (Ezio Pinza, Walter Slezak). Over capacity again, topped \$65.900.

Hit the Trail, Hellinger (MC) (1st wk; 4; \$6,090; 1.527; \$55.916) (Irra Petina). Opened last Thursday (2) to unanimous pans, grossing \$7.100 for first four perform-

(1st wk; 4; \$6,090; 1,527; \$55,916) (1rra Petina). Opened last Thursday (2) to unanimous pans, grossing \$7,100 for first four performances; closed last Saturday (4) at a loss of around \$170,000 on a \$225,000 investment.

Kismet, Ziegfeld (OP) (53d wk; 420; \$6,90; 1,528; \$57,908) (Alfred Drake). Over \$53,000 (previous week, \$51,100).

Living Room, Miller (D) (3d wk; 22; \$5.75-\$4.60; 920; \$23,248) (Barbara Bel Geddes). Almost \$21,500 (previous week, \$14,000); closed last Saturday (4) at an approximate \$28,000 loss, with producer Gilbert Miller footing the entire bill.

Mrs. Patterson, National (D) (1st wk; 6; \$6,09-\$5,755; 1,172; \$37,000) (Eartha Kitt). Opened last Wednesday (1) to one favorable notice (Chapman, News) and six modified negatives (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribunc; McClain, JournalAmerican; Watts, Post); grossed nearly \$27,300 for first six performances and one preview.

On Your Toes, 46th St. (MC) (8th)

On Your Toes, 46th St. (MC) (8th wk; 64; \$8.05-\$6.90; 1,319; \$48,547)

470

Pajama Game, St. James (MC) (30th wk; 236; \$6.90; 1.571; \$51.717) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as always; over \$52.100.

\$52,100.

Peter Pan, Winter Garden (MD) (7th wk; 53; \$6.90; 1,510; \$57,500) (Mary Martin). Nearly \$52,300 (previous week, \$51,100).

Quadrille, Coronet (C) (5th wk; 38: \$6.90.\$57.5-\$4.60; 1,027; \$30,-000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne): Over capacity, at almost \$30,600 (previous week, \$29,600).

Rainmaker. Cort (C) (6th wk; 44;

Rainmaker, Cort (C) (6th wk; 44; \$5.75-\$4.60; 1,056; \$29,000) (Gcraldine Page). Nearly \$19,300 (previous week, \$19,100).

Reclining Figure, Lyceum (C) (9th wk; 68; \$5.75-\$4.60; 995; \$23,-389). Almost \$16,000 (previous week, \$15,000); must vacate the theatre Jan. 8 to make way for the incoming "Grand Prize."

the incoming "Grand Prize."

Seven Year Itch, Fulton (C)
(107th wk; 853; \$5.75-\$4.60; 1.063;
\$24.000) (Elliott Nugent). Over
\$19.200 (previous week, \$19.200;
Nugent exited the east last Thursday (2), with George Keane replacing until Tom Ewell returns as
star Dec. 27.

Solid Gold Cadillae, Music Roy

Solid Gold Cadillac, Music Box (C) (57th wk; 453; \$5.75-\$4.60; 1,077; \$27,811). Almost \$20,100 (previous week, \$18,600).

Tea and Sympathy, Barrymore (D) (62d wk; 493; \$5.75.\$4.60; 1.214; \$28,300 (Joan Fontaine). Nearly \$17,900 (previous week, Technology).

1.214; \$23,300 (Joan Fontainer, Nearly \$17,900 (previous week, \$19,200).

Teahouse of the August Moon, Beck (C) (60th wk; 484; \$6,22-\$4,600; 1,214; \$33,608) (David Wayne, John Forsythe). Over capacity again, topped \$34,000.

Tender Trap, Longacre (C) (8th wk; 61; \$5,75-\$4.60; 1,048; \$26,317 (Robert Preston, Kim Hunter, Ronny Graham). Almost \$23,900 (previous week, \$21,500).

Wedding Breakfast, 48th St. (C) (3d wk; 17; \$5,75-\$4.60; 25; \$23,720). Nearly \$13,200 again.

Miscellaneous.

Sandhog, Phoenix (M) (2d wk; 16; \$4,60-\$3.45; 1,150; \$24,067). Nearly \$15,000 (previous week, \$19,400 for first eight performances and three previews).

OPENING THIS WEEK.

Bad Seed, 46th St. (D) (\$5,75-\$4.60; 1,319; \$37,000). (Nancy Kelly). Maxwell Anderson dramatization of William March novel, presented by the Playwrights Co, production financed at \$65,000, cost about \$55,000 to bring in, including approximately \$7,500 tryout loss, \tau texcluding bonds, and no break even at around \$16,000 gross; opens tonight (Wed.).

off Broadway Shows

Off Broadway Shows

(Figures denote opening dates)

Doll's House, Finch Coll. (11-12),

Dybbuk, 4th St. (10-26-54).

Importance Being Earnest, Provincetown (11-9).

Sands of the Negev, President
(10-25-54): closes next Sunday (12).

Stone For Danny Fisher, Downtown National (10-21-54).

Twelfth Night, Jan Hus (11-9-54).

Way of the World, Cherry Lane
(9-29-54).

CLOSED LAST WEEK

In Splendid Error, Greenwich
News (10-26-54).

# CORNELL-POWER 'DARK' **\$29,786, TORONTO MARK**

\$29,786, TORONTO MARK

Toronto, Dec. 7.

With turnaway biz at every performance, new straight play house record was set for the 46-year-old Royal Alexandra Theatre last week by Katharine Cornell and Tyrone Power in Christopher Fry's "The Dark Is Light Enough." Gross was \$29,786, with the 1,525-seater scaled at \$4 top with tax. Former house record of \$29,771 was set by 4the Lunts in "I Know My Love" in 1951 at the same scale.

Cornell-Power success also broke the attendance jinx which has plagued the Royal Alexandra since Hurricane Hazel swept across the western part of the city six weeks ago, washing out most bridges and highways leading into the city. Theatre is now dark for three weeks, but opens Dec. 27 with Ballets Espagnols and has steady bookings into the first week in April.

# Total weeks played so far by all shows. Total gross for all shows last week... Season's total gross so far..... Number of new productions..... week... \$678,100 ..... \$13,779,000 ..... 23

Season 24 501

Excluding stock Number of current shows reported....
Total weeks played so far by all shows.
Total gross for all shows last week....
Season's total gross so far...... 360 \$396,500

**Total Legit Grosses** 

Following are the comparative figures based on V/R(ETY'S box-office reports for last week (the 27th week of the season) and the corresponding week of last season:

BROADWAY

# Shows Abroad

# Hedda Gabbler

Hedda Gabbler

Tennent Productions production of drama in three acts, by Henrik Ibsen. Stars Peggy Asheroff. Peter Ashmore: decor. Microbia 1988. Stars Peggy Asheroff. Westminster Theatre. London. Nov. 29, '54: \$2.15 top. Theatre. London. Nov. 29, '54: \$2.15 top. Stars Peggy Asheroff. Susan Richmond George Tesman George Devine Hedda Peggy Asheroff. Thea Elvsted Rachel Kempson Brack Noel Willman Brack Michael Warre Michael Warre Thea Eavates Brack Eilert Lovborg

The title role in this Ibsen tragedy offers a histrionic field-day for a dramatic actress and in the expert hands of Peggy Ashcroft it is one of the most impressive sights in the current London theatre. "Hedda Gabbler" comes to town after an extended run at the Lyric, in suburban Hammersmith, and in its new venue should hold for a season. It is a connoisseur's item of the first-order.

Although surrounded by a highly

of the first-order.

Although surrounded by a highly competent cast, Miss Asheroft dominates every scene in which she appears. Yet her interpretation of the ruthless bride is never over-powering, but always compelling. She gives an eerie credence to the unwholesome character who wants more out of life than her adoring but naive husband could provide and who brings stark tragedy to her circle of friends.

and who brings stark tragedy to her circle of friends.

Peter Ashmore has directed this classic revival with an acute sensitivity and the period settings and costumes by Motley establish the atmosphere. The direction gives full force and meaning to the tragedy and the power of the dialog is skillfully conveyed by the cast. Rachel Kempson gives a notable performance as the woman whose plea for help is betrayed. Man she had inspired to write a classic work and who is driven to suicide is carnestly played by Michael Warre. George Devine extracts full sympathy by his interpretation of the husband and Noel Willman affects the right cynical note as the famlly lawyer who fails in his maneuver to become the third member of a the right cynical note as the family lawyer who fails in his maneuver to become the third member of a triangle. Susan Richmodd as a maiden aunt and Dorothy Dewhurst as the main round off the firstrate cast.

Myro.

# Accounting for Love

S.T.P. Cheaters Lid. din association with Margaret Hewes production of farce failine and M. Etienne Rey; adapted by Henry Hewes. Stars Per Asbel. Directed by Asbel; decor Tom Lingwood. At Science 1, '34: \$2.25 top.

Valentin le Barroyer ... Per Aabel Mme, de Trevillac ... ... Mary Clare Andre Duchambre ... Lealie Phillips Helen de Trevillac ... Dorothy Gordon Count l'Eguzon ... Frederick Leister Countess Gisele d'Eguzon ... Linda Gray Mme, de Trevillac Andre Duchambre Helen de Trevillac Count l'Eguzon F Countess Gisele d'Eguzon Didier Frederick Lelster guzon Linda Gray John Preston Charles Maunsell Betty England Sheila Howell Max Brimmell Neil More Daniel Moynihan Jean St. Clair Alan Whittaker Sally Coles Mine.
Jeanne de Verceii ...
Fouques
Marquis de Langeller

There is obviously every justification for introducing Per Aabel. (pronounced Obel), the star of Oslo's National Theatre, to West End audiences, as he is a light comedian with exceptional talent. But his debut to London is in a creaky vehicle that keeps him off the stage for an entire act.

"Accounting for Love" is just old-fashioned farce and any modest

fashioned farce and any modest success it may have in town will be entirely due to the star. It's a dubious bet for a run, although the management might well bring



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# SUMMER RENTAL MAPLEWOOD PLAYHOUSE

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back the star in a stronger and more suitable production.

The play was first written shortly after the turn of the century under the title "Le Belle Aventure." An English version was produced in New York in 1914, and the current version has been adapted by Henry Hewes, Saturday Review drama columnist-reviewer, who spotted Aabel during a Scandinavian tour last year.

Aabel during a Scandinavian toir last year.

Apart from the limitations of the dated farce, the production suffers from inadequate casting and from the star's own direction, which re-veals a lack of appreciation of the pace required in the London thea-ter.

veals a lack of appreciation of the pace required in the London theatre.

The plot, without surprise or twist, involves a runaway bride who arrives with her lover at her grandmother's country home. The dear old lady, unaware of the escapade, arranges for the elopers to share the nuptial couch.

Without the star there would be no play. His performance as the little groom who fusses over the minutest details is vastly diverting. He has a light touch, perfect timing and fine clowning qualities, seemingly getting laughs where they don't exist.

The rest of the cast is mainly uninspired, however, Mary Clare disappoints as the grandmother. Leslie Phillips is painfully out of his element as the other man, and Dorolly Gordon never comes up to expectations as the runaway bride. Linda Gray is just about adequate as the bride's aunt who also lappens to be the other boy's mother. Myro.

### Simon and Laura

H. M. Tennent Lid. production of comedy in three acts tid. production of comless tid. production of the comless ti

The familiar theme of the fa-

The familiar theme of the famous stage couple who show a harmonious facade to their public, while eternally bickering in private, gets a novel twist in "Simon and Laura." This is one of those amiable but Innocuous comedies that should go over during the hotical season, but is unlikely for the U.S. Novel twist to this version of the yarn is that the squabbling couple is signed to do one of those cozy husband-and-wife chit-chat series on television. Roland Culver wears a lugubrious expression to score as the husband, and Cora Browne is an accomplished foil as the temperamental actress who

Browne is an accomplished foil as the temperamental actress who thrives on domestic discord.

Ernest Thesiger registers neatly as an old pro turned butler. Dora Bryan makes the most of her limited opportunities as the scriptiff who almost becomes "the other woman," and Ian Carmichael gives a gem of a performance in a lightly etched caricature of a BBC producer. Michael Caridia exhibits all the confidence of the seasoned juvenile he portrays.

Play is slickly directed by Murray Macdonald.

Clem.

# **Operating Statements**

KING OF HEARTS
(As of Oct. 30, '54)
Gross, last 4 weeks, \$62,343.
Operating profit for period, \$5,296.

Unrecouped costs to date, \$34,840.

Cash available, \$5,660. Other assets, \$29,500.

PAJAMA GAME
(As of Oct. 30, '54)
Gross, last 5 weeks, \$259.755.
Profit for period, \$33,749.
Total net profit to date, \$92,251.
Capital returned to backers, \$250,000.
Distributed profit, \$50,000.
Balance, \$42,251.

TEA AND SYMPATHY
(As of Oct. 3, '54)
Gross, last 4 weeks, \$91,515,
Profit, same period, \$17,156,
Total net profit to date, \$272,437,
Dividend of above date, \$20,000,
Total distributed profit to date,

# Convict-Authored Play Bows in London Church

A nativity play, "The Three Kings," written by Dr. A. G. Hall while serving a sentence at Dartmoor prison, is to be presented publicly next week at St. Thomas Church, Regent Street. A fellow ex-prisoner has designed the decor and three other ex-convicts are associated with the production.

sociated with the production.

The drama, originally presented in the Dartmoor jail last Christmas, is being produced and directed by Hall, who will also play a feature role. The professional cast will include Dorothy Green and Teresa Jewel, plus seven recent graduates of the Royal Academy of Dramatic Art.

The play opens Dec. 14 for a short engagement, with the proceeds being donated to prisoners' charities. Part of the funds will be allocated towards building a theatre inside Dartmoor.

# 'Moon' Rises to \$10,200 In Repeat Stand, Mpls.

In Repeat Stand, Mpls. Minneapolis, Dec. 7.

"Moon Is Blue," starring Jerome Cowan, pulled a good \$10,200 last week for eight performances at \$3.30 top at the 1.860-seat Lyceum. There were two performances each riday and Saturday nights, at 7 and 9 p.m., in lieu of matines. Cast won reviewers' approval. This was the play's second time here and only the third show 4o play the house so far this season. Scheduled is "Sailor's Delight," with Eva Gabor, the week of Dec. 27, as the second of seven promised Theatre Guild subscription items.

# 'Hello, Paree' Fold

- Continued from page 55 = sputes and mixups over union

Most of the troupe got expense money back to New York out of union bonds. That applied to the cast, except for two performers. Brucle Weil and Dlana Lind, who somehow never were required to join Actors Equity. In the case of the stagehands, they were given empty pay envelopes on which their names, social security numbers, money due, etc., was listed, and were Instructed to collect from their union.

their union.

Less fortunate were the musicians. Unpaid by Saturday afternoon, they threatened not to play that night's performance, but were finally persuaded by the house management and local tooters to go into the pit. Some had trouble settling hotel bills and getting out of town. Understood there was insufficient bond with Local 802 in New York to cover rehearsal and doubling money due them.

or town. Understood there was insufficient bond with Local 802 in New York to cover rehearsal and doubling money due them.

"Paree" is said to have been financed as a corporation rather than under the usual limited partnership setup. Taub declined to identify any of his backers, but Hope Hampton, featured in the show, denied being an investoh. However, George Hearts, husband of comedienne Collette Lyons, is understood to have a \$10,000 stake. It was reported that the trucker who unloaded the show here threatened to serve a warrant on Taub before being paid, and that the father of moppet singer Weil made a similar threat to obtain his

the father of moppet singer Weil made a similar threat to obtain his son's salary. Some of the French acts with the show were particularly hard hit, since they had to pay \$108 initiation fee and 5% dues to Equity out of their slim salaries.

salaries.

Parsons Theatre lost an estimated \$6,000 on the engagement.
House had considered cancelling the show after getting reports from the previous week's breakin stand in Wilmington. Management decided to go through with the presentation, however, rather than disappoint its show-hungry local public.

local public.

Although Charles Trenet, origi-As of Oct. 3, '84.
Gross, last 4 weeks, \$91,515.
Profit, same period, \$17,156.
Total net profit to date, \$272,437.
Dividend of above date, \$20,000.
Total distributed profit to date, \$205,000.
Cash balance available, \$17,797.

ANNIVERSARY WALTZ
(As of Oct. 30, '54)
Gross, last four weeks, \$85,000.
Profit, same period, \$12,257.
Total net profit to date, \$20,934.
Repaid to investors, \$56,250.
Available for distribution, \$25,-824.

# 'Joan' Dispute

Continued from page 55 2

feel that if all stars succumbed to such attacks of nerves there'd be few successful shows and practically no actor employment.

In this connection, Equity representatives note that Miss Arthur withdrew from the starring role several years ago during the tryout tour of "Born Yesterday," thereby jeopardizing the show until Judy Holliday, then a virtual unknown, took over the part to score a personal click and putting over the comedy as a longrun smash.

Also, it's recalled, in Miss Arthur's only other legit appearance in recent years, as star of the 1949-50 revival of "Peter Pan" (of which Producers Theatre partner Stevens was co-producer), her absence from the cast because of a mysterious Illness threatened to close the show and was credited with shortening its run.

It's figured that in the face of Equity's refusal to accept Miss Arthur's claim of illness as justification of the closing of "Sain Joan," there are three alternative courses open to Producers Theatre, It can attempt to prove the illness, presumably with further testimony by Miss Arthur's doctor. Or it can pay the additional \$1,700 in actor salaries for the disputed week and thereafter drop the matter.

Or, as a final move, it can pay the \$1,700 and then file charges with Equity against Miss Arthur's Equity against Miss Arthur's fourity again

week and thereafter drop the matter.

Or, as a final move, it can pay the \$1.700 and then file charges with Equity against Miss Arthur for failing to carry out her contract as "Saint Joan" star. In such a situation, it would be up to the actress to convince the council, in the face of its present refusal to accept her claim of illness, that she really was too sick to continue with the show.

Agitation by local super-patriots, on the ground of alleged leftist backgrounds of other members of the "Joan" company, was not a factor in the present dispute. Equity officials incline to the belief that it was incidental to Miss Arthur's emotional-physical state,

Equity officials incline to the belief that it was incidental to Miss Arthur's emotional-physical state, but would not have been justification for her failure to fulfill her contract as star, in any case.

As a result of Miss Arthur's claim of illness, the originally scheduled Chicago opening, Nov. 8, was postponed a week. That is the period for which Equity demands full salary for the cast. Late in the same week, the management posted a provisional closing notice for Saturday, Nov. 11, and when the star again reported sick, that became the final closing date. Since notice has been posted, payment of minimum salary for the second-week (following closing) was permissable under union rules, and is not in dispute.

Collapse of "Joan" during its pre-Broadway tour is estimated to have involved a loss of about \$200,000.

\$200,000.

# **Current Stock Bills**

(Dec. 6-19)

Fourposter-Playhouse, Houston

My 3 Angels (Albert Dekker)— Alley Theatre, Houston (16-19), Stalag 17—Paper Mill Play-house, Millburn, N. J. (8-18).

# **Current London Shows**

London, Dec. 7.

London, Dec. 7.

(Figures denote premiere date)
Accounting Love, Saville (121-154).
Airs Sheestring, Royal Ct. (4-22-33).
Ail For Mary, Duke York (9-5-54).
Beatrice Lillie, Globe (11-24-54).
Book of Month. Cambridge (10-24-54).
Folies Bergere, Pr. Wates (9-24-53).
Folies Bergere, Pr. Wates (9-24-53).
Hippo Dancling, Lyric (4-7-54).
Lam a Camera, New (3-12-54).
Joyce Grenfell, St. Mart. (6-2-54).
King and I, Drury Lane (10-8-53).
Manor of Northstead, Duchess (4-28-54).
Marchanker, Haymarket (11-45-9).
Marty Spirth, Piccadilly (9-23-54).
Off The Record, Vic. Pal. (11-23-4).
Off The Record, Vic. Pal. (11-23-4).
Off The Record, Wic. Pal. (11-23-4).
Saled Days, Vaudeville (8-5-54).
Saled Days, Vaudeville (8-5-54).
Saled Days, Vaudeville (8-5-54).
Saled Days, Vaudeville (8-5-54).
Talk of Town, Adelphi (11-17-54).
Talk of Town, Adelphi (11-17-54).
Widness Presscuti-n, W. Gard. (10-28-33).

SCHEDULED OPENINGS Spider's Web, Savey (12-14-54). Crazy Gang, Vlc. Pal. (12-16-54). Glass Clock, Aldwych (1-3-55).

CLOSED LAST WEEK
After the Ball, Globe (6-10-54),
Immeralist, Arts (11-3-54),
People Wenderful? Embassy (11-16-54)

# Show Out of Town

Anastasla

New Haven, Dec. 2.

Elaine Perry production of drama in three cits, and three control of the state of the sta

Annanceri, New Haven, Dec. 2, 54: \$4,00 Counsello Drivinitz.

Carl Low Varya Setton Darr Charnov Boris Tumarin Petrovin David J. Stewart Charnov Wives Lindfors Serkele William Callan Charwoman Vivian Nathan Charwoman Shart German Shart German Dowager Empress Engenie Leontovich Baronesa Livenbaum Doroty Patten Baronesa Livenbaum Hurd Hatfield Hurd Hatfield

Words cascade in this verbose adaptation by Guy Bolton of the Marcelle Maurette original, produced last season in London. They are words of widely varying mood and import, however, adding up to interesting theatre.

interesting theatre.

"Anastasia" is not for the be-bop trade, but there should be enough discriminating showgoers around to keep it on the boards for a while. It's a strong femme show, and it carries an exploitation angle in the possibility of something more substantial than mere rumor in, it's background. Despite the talkiness (some 15-20 minutes overboard at the preem) and the lack of counter-balancing action, however, the dialog is absorbing, and at times distinctly moving.

The drama is based on the question.

The drama is based on the quasi-legend that when the Bolsheviks killed off the royal Romanoffs, they overlooked the youthful Princess Anastasia. Years later a trio of overlooked the youthful Princess Anastasia. Years later a trio of White Russian sharpies try to pre-sent as the long-lost princess a shabby character they have found contemplating suicide. The pur-pose of the scheme is to obtain a huge fund believed on deposit in the Bank of England to the Ro-manoff credit.

manoff credit.

Viveca Lindfors has an elastic assignment in extending her characterization from the dazed, slovenly woman to the regal bearing of the long-lost princess, and she makes the change in noteworthy manner. Eugenie Leontovich, as the dowager empress, is nicely cast and gives the role dignity.

and gives the role dignity.

Joseph Anthony's version of the wily leader of the schemers is top-flight acting, and there is able assistance from David J. Stewart and Boris Tumarin as co-conspirators. Hurd Hatfield has some good moments as a prince seeking the royal hand of the princess, and Michael Strong is personable as the commoner who ultimately wins

Emotionally effective bits are contributed by Vivian Nathan as a charwoman and Stuart Germain as a sleigh driver, and effective minor support is offered by Dorothy Patten as a lady-in-waiting, William Callan as a valet, Sefton Darr as a maid and Carl Low as a counsellor.

maid and Carl Low as a counsellor, Single setting of a room on the outskirts of Berlin skillfully re-flects the changing fortunes of the schemers, and the 1926 vintage costumes are attractive. Staging has caught the spirit of the opus and evokes several individual tell-ing scenes. ing scenes.

"Anastasla" offers an exclting prospect for Hollywood. Bone.

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# **Show Finances**

THE BOY FRIEND

(As of Oct. 30, '54)	
Original investment	\$140,000
Production cost	118 258
Operating profit, first 41/2 weeks	46.959
Cost still to be recouped	71.299
Bonds and deposits	5.873
Balance	
Balance Weekly Operating Budget	62,828
Theatre share of gross (approx.)	22%
Cast payroll (approx.)	5,100
Musicians (company)	2.768
Conductor and contractor	433
Stagehands (company)	900
Staff and general manager	813
	111200
Advertising salaries	260
Advertising (approx.)	1.600
Wardrobe salaries (approx.)	440
Wardrobe expense (approx.)	200
Electrical and sound rental, expense	
Office expense	
Boxoffice expense (approx.)	215
Total company expense (approx.)	
Gross needed to break even (approx.)	
Weekly operating profit at \$38.200 capacity (approx.)	
Weekly operating profit at \$56.200 capacity (approx.)	10,700
(Note: At its present over-capacity pace, the Cy Feuer-Er	rnest H.

Martin production, currently in its 11th week at the Royale, N.Y., is due to recoup the balance of its cost by next week.)

# GETTING GERTIE'S GARTER (As of Nov. 20. '54)

S1150
100   100
Amount still to be recouped   4,66
Weekly Operating Budget
Cast payroll       1,55         Company crew       52         Pressagent (co-producer Max Gendel)       25         Company manager (co-producer John Yorke)       25
Ompany crew
Pressagent (co-producer Max Gendel)
Company manager (co-producer John Yorke)
Extra musicians
author royalties 69
Director 5
dvertising (approximate) 2.00
Departmental bills (approximate) 20
Rentals 10
Approximate break-even gross (standing still) 10,00
(Note: The revival is touring on two-for-ones.)

# Off-Broadway Shows

Twelfth Night
(JAN HUS AUDITORIUM, N.Y.)
The upper eastside Jan Hus
Auditorium is developing into a
firstrate Shakespearean showcase.
Last season the Shakespeare Guild
Festival made its New York debut
there with a click presentation of
'Othello.' Now another group, The
Shakespearewrights, has taken over
the spot with an inaugural produc-

"Othello." Now another group, The Shakespearewrights, has taken over the spot with an inaugural production of "Twelfth Night." As was the case with "Othello." this lighter product has been given top-notch treatment.

Donald H. Goldman, who did the settlings, costumes and lighting for the Festival outfit, produced and designed the current offering. Production's risible values are given full play under Norman Peck's broad direction. It's to the group's credit that the basic plot confusion isn't furthered by the lack of scene switches. Except for an occasional prop, the elongated stage is bare throughout.

Cast shows up well, with Laurie Vendig as the hipwrecked Olivia, who assumes male guise. Robert Baines handles the role of the Duke with finesse, while linga Swenson is an eyeful as the countess. Of the more comic characters, Thomas Barbour has some standout moments as the Malvolio, while Arene Hatch, Robert Cass and Philip Lawrence also help get laughs.

Charles Forsythe, as the shipwrecked twin, and Pernell Roberts as the tough sea captain, are good. Donald Mork is a credible jester, and the incidental music by Ellen Bower is okay.

From Mark Twain to
Lynn Riggs
(ROYAL PLAYHOUSE, N. Y.)
A pleasant mixture of folk balids and folk tales is being offered
on a Friday-Sunday basis at the
off-Broadway Royal Playhouse
in Greenwich Village.
Presented by Folksay Theatre;
the program has an informal quality that registers effectively. Ballads
and sketches are nicely integrated
and ably executed by a five-man
cast. Sketches are mostly in a
light, humorous vein, with initial
half of the two-part offering devoted to excerpts from the works
of Mark Twain. Will Geer gives an
authoritative characterization of
the American humorist, and his
monologues are all firstrate. Some
of the extracts are acted, with
Fred Hellerman, Don Marye, Fred
Miller and Jimmy Gavin giving an
okay assist,
Represented in the second half
of the program are such authors

while Caldwell's "The Crack" is also good for laughs. However, Rigg's "Hunger I Got" is heavy with social implications.

Balladecering throughout the two scgments is handled mostly by Hellerman, with Gavin also pitcling in on the guitar-vocal work-overs. Former has a few solo spots in which he shows up well. Tunes include "Raise a Ruckus Tonight," "The Devil and the Farmer," "Kisses Sweeter Than Wine," "When The Saints Come Marching In," "S-A-V-E-D" and "Green Grow the Lilacs."

The central-staging production involves noticeable defects. Admission is on a contribution basis.

A Doll's House

(FINCH PLAYHOUSE, N. Y.)

Club Theatre is having trouble with "A Doll's House," its revival at the Finch College Playhouse being only the shell of a great play. Miss Iza Itkin's direction is badly off-focus, each actor being allowed to walk through the play in his own private world. The resulting lack of cohesion even the supercraftsman ibsen cannot survive.

As Nora, whose door slam was heard around the world, Lesley Woods is lithe and eager, her performance lending the production what little form it possesses. Dancer Daniel Nagrin makes his acting debut as Krogstad, the bank clerk who is the unwitting instrument of Nora's emancipation. His tortured reticence is correct in concept, but lacking in technical finesse.

Karl Swenson and Roland Von

finesse.

Karl Swenson and Roland Von
Weber are among the also-rans.

Geor.

### Cleve, Barn Seeks New Lessees for Next Year

Cleveland, Nov. 30.
Lease which strawhat producers
William Van Sleet and Paul Marlin
had on the Chagrin Falls Theatre had on the Chaglin Falls Theatre here for two more seasons was cancelled last week by the subur-ban house's board of directors. Latter group is seeking a respon-sible, experienced producer to or-ganize an Equity company for next summer.

summer.

The 360-seat theatre was used by the Van Sleet-Marlin team for three seasons, but the arrangement blew up last September when Marlin was arrested n a mrais Marlin was arrested n a mrals charge. Both the 26-year-old prookay assist.

Represented in the second half the program are such authors as E. P. Conkle, Erskine Caldwell and Lynn Riggs. Conkle's "Mule pected to come to court this Tail Prime" has solid comic values, month.

# DEBORAH BOFF \$27,500, 'ITCH' \$16,000, DETROIT

"Tea and Sympathy," starring Deborah Kerr, drew a smashing first-week gross of \$27,500 at the 2,050-seat Shubert last week. Play is certain to top that figure on the current week finale of the local stand, at \$4.40 top.
"Seven Year ltch," starring Eddie Bracken, did a mild \$16.000 in six days at the 1,482-seat Cass at \$3.85 top. Current is "The Dark Is Light Enough," starring Katharine Cornell and Tyronne Power, for two weeks at \$4.40 top.

# **Current Road Shows**

(Dec. 6-18)

Anastasia (Viveca Lindfors, Eugenie Leontovitch) (tryout)—Walnut St., Philly (6-18) Reviewed in Variety this week).

Black-Eyed Susan (Vincent Price) (tryout)—Locust St., Philly (6-18) (Reviewed in Variety, Nov. 17, 54).

Treviewed in Variety, Nov. 17, 541,

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Sieve Brodie)—State Aud. Harrispourg (6-7); Rajah, Reading (8); Acad. Music. Philly (9-11); War-Memorial Aud., Trenton (13); Mosque, Richmond (14); Univ. Aud., Charlottesville, Va. (15); Muny Aud., Norfolk (16-18).

Dark Is Light Enough (Katharine Cornell, Tyrone Power) (tryout)—Cass, Detroit (6-18) (Reviewed in Variety, Dec. 1, '54).

Fifth Season (Chester Morris, Joseph Buloff)—Erlanger, Chi (6-18).

Flowering Peach (Menasha Skul-nik) (tryout)—Colonial, Boston (6-18) (Reviewed in Variety, Nov. 17,

Getting Gertie's Garter—Shubert, Wash (6-18).

House of Flowers (Pearl Bailey)
(Iryout)—Erlanger. Philly (6-13)
(Reviewed in Varietry, Dec. 1, '54).

King and I (Yul Brynner, Particia Morison)—Shubert. Chi (6-18).

Midsumer Night's Dream (Robbert Helpmann, Moira Shearer, Stanley Holloway)—College Aud.,

E. Lausing (7-8); Masonic Temple,
Detroit (9-12); Maple Leaf Gardens, Toronto (14-16); Forum, Montreal (18).

Moon Is Blue (Jerome Cowan)—

treal (18), Moon is Blue (Jerome Cowan)—Pabst, Milwaukee (6-11); Cox, Cincy (13-18), Naughty Natalie—Nixon, Pitt (6-11).

(6-11).

Oh Men, Oh Women (Ralph Bellamy)—Harris, Chi (6-18).

Oklahoma — Marshall College, Huntlington, W. Va. (6-7); Victory, Dayton (8-9); Shubert, Detroit (19-18).

Pajama Tops (Diana Barrymore)—Blackstone, Chi (6-18)) (Reviewed in Variety, Nov. 17, '54).

Plain and Faney (tryout)—Shubert, New Haven (13-18).

Portrait of a Lady (Jennifer Jones) (tryout)—Ford's, Balto (6-18) (Reviewed in Variety, Nov. 17, '54).

Sallor's Delight (Eva Gabor) (tryout)—Hartford, L. A. (6-18) (Reviewed in Variety, Nov. 24, '54).

Seven Year Heh (Eddie Bracken)—Keith, Grand Rapids (6-8); Palace, South Bend (9); Paramount, Toledo (10-11); Colonial, Akron (13-14); Shea's, Erie (15-16); Aud., Rochester (17-18).

Silk Stockings (Hildegarde Neff, Don Ameche) (tryout)—Shubert, Philly (6-18), Kerr)—Shubert, Philly (6-18).

Tea and Sympathy (Deborah Kerr)—Shubert, Detroit (6-11); Nixon, Pitt (13-18).

Tea and Sympathy (Deborah Kerr)—Shubert, Detroit (6-11); Nixon, Pitt (13-18).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Hartman, Columbus (12-18).

Three for Tonight (Marge and Gower Champion, Harry Belafonte) (tryout)—Center, Norfolk (6-7); Muny Aud., Charleston, W. Va. (8); Orpheum, Spartanburg, S. C. (9); U. Theatre, Chapel Hill, N. C. (10-11); Muny Aud., Shreveport (12); Muny Aud., Beaumont, Texas (13); Texas A & M Gym, College Station (14); Aud., Austin (15); Aud., San Antonio (16); Aud., Corpus Christi (17); Music Hall, Houston (18) (Reviewed in Vaude section of Variety, Nov. 3, '54).

Time Out for Ginger (Melvyn Douglas)—Curran, S. F. (6-18).

Witness for the Prosecution (tryout)—Plymouth, Boston (13-18) (Reviewed in Variety, Dec. 1, '54).

Widness for the Prosecution (carol Channing)—Playhouse, Wilmington (6-11); National, Wash. (13-18).

Playbroker Eric Glass is agenting a new script by St. John Ervine, titled "Esperanza". Philip King's perennial farce, "See How They Run." is being filmed at Southall Studios, with Ronald Shiner as lead.

# Shows on Broadway

Mrs. Patterson

Leonard Siliman production of drama in three acts by Charles Sebree and in three acts by Charles Sebree and the Charles Sebree and Sebree

The taut, kinetic personality that took Eartha Kitt to stardom as a nitery, musical comedy and recording singer is evident but less effective on the dramatic stage. In "Mrs. Patterson," a play stage. In "Mrs. Patterson," a play about adolescence suggestive of "Member of the Wedding." the star is a magnetic but unevenly convincing actress. The show is presented by Leonard Sillman, whose "New Faces of 1952" established Miss Kitt as a name.

"Mrs. Patterson" is a play that hints at more than it succeeds in saying. Allowing for the Ilmitations of the script, the Charles Schree-Greer Johnson work might be more clearly intelligible and stage. In

saying. Allowing for the limitations of the script, the Charles Scbree-Greer Johnson work might be more clearly intelligible and affecting with a more experienced, expressive leading player. But although Miss Kitt has undeniable personal magnetism, she is enigmatic as an actress. Partly for that reason, "Mrs. Patterson" seems unresolved as drama and unsatisfying as entertainment. It must therefore be rated as doubtful boxoffice, and it is negligible as film material.

There is the suggestlon of a provocative play in "Mrs. Patterson." It is an implicit but moving plea for racial equality, for one thing. But in a more general sense, it offers a scene near the end, between the restless, unquenchable girl and her quietly patient mother, a scene that glows with poignant life. Although the effect is quickfulost in a patently concocted finale, it leaves the impression that somewhere between original conception and firstnight performance, the real theme was distorted and the emotional impact dissipated.

From its colorful beginning, the story proceeds with the girl's char-

There is the suggestion of a provocative play in "Mrs. Patterson." It is an implicit but moving plea for racial equality, for one thing But in a more general sense; it offers a scene near the end between the resultess, unquenchalleg girl and her quietly patient mother, and the patient mother in the motion and firstnight performance, the real theme was distorted and the motional impact dissipated.

From its colorful beginning, the story proceeds with the girl's character undergoing little change until the poorly-motivated finale. But the mother, subdued and resigned in presently revealed as indomical and expite he humble and and and the patient in the writing, to a considerable extent, but it also evolves in the performance. For despite Miss Kitt's gifts as a personality singer, she is severely limited as an active she is a subordinate character's she is severely limited as an active mother, and the mother is progressively combelling and, in her metallic voice tends to become expressionless. On the other hand, Ruth Attaway's unolitrusively honest performance as the mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother is progressively combelling and, in her final scene with mother with the program of the final scene with mother and the program of the final scene with mother and the program of

the limitations of the script and Guthrie McClintic'c relaxed direction. In the title role, appearing as a stereotype daydream conception, Enid Markey gives an amusing, skillfully exaggerated portrait of a, southern dialect belle. Estelle Hemsley provides dimension to the role of a petty-thieving, eviltongued old salvation-spouter, and Avon Long is curiously dispirited as the satanic Mr. D.

Terry Carter is believable as the heroine's intense, slightly more

as the satanic Mr. D.

Terry Carter is believable as the heroine's intense, slightly more wordly companion-in-adolescense; Vinnie Burrows is properly energetic as a pre-adolescent busybody; Miss Dowdy is credibly blase as the blues singer doomed to life in a tree trunk for having defied Old Nick, and Mary Ann Hoxorth, Mary Harmon and Joan Morgan are briefly diverting as imaginary deep South maidens.

Raoul Pene duBois has designed a realistically ramshackle house and yard, and the surprisingly unimaginative costumes. Hobe.

Hit the Trail

Elizabeth Miele Production of musical Councidy Nicket St. 2000 (1975). The Councid of Council of Co

# To 215G Take; 8 New Towns in Trek

The N. Y. City Opera Co. wound-up the most extensive tour in its history last Tuesday (30), with a 4½-week junket in which 32 per-formances of 12 operas were given in 11 eastern and midwest cities, for about a \$215,000 b.o. take, Some were percentage dates, others flat guarantee, other four-wall, and al-though all bills aren't in yet, man-agement claims it came out in the black. Last year's fall tour, some-what shorter, garnered \$37,000 profit. This year's won't be as much, due to last-minute bookings and extra railroading hopping around.

around.

Troupe lost its Chicago stopover due to a new local company on the scene (Chicago Lyric Theatre), and booked Boston instead. Most of the tour was exploratory, troupe appearing in eight of the 11 cities for the first time. Boston, one of the new towns, "is definitely the for the first time. Boston, one of the new towns, "is definitely the city for us, financially speaking," said John S. White, company's as-sistant general director. Troupe took in \$48,000 there in seven shows. In Detroit, fifth visit there for the group, it did \$97,000 for nine performances or a \$3,000 gain per performance over previous sea-

"In artistic achievement," added White, "it was our best tour."
Troupe got notices everywhere that ran from good to sock, and in each place was invited back.

place was invited back.

Now, says White, the management is hoping sometime to add a spring tour, after its N. Y. winter season. Climactic conditions, and competition from the Met Opera's spring tour, present the chief problems. Opera company has also been eyeing the Coast for December showings, following its fall tours, but fares are the problem. They would need a big guarantee.

Growing, Young Audlences

### Growing, Young Audiences

White feels the opera troupe can white feets the opera troupe can four profitably, there being no cost of new productions (as in N. Y.), and no special rehearsals out of town with strange musicians. For the first time the group took its own orch on tour this fall.

own orch on tour this fall.

White gained some interesting impressions from this tour. Certain smaller cities have only a limited audience for opera. Turnouts in Hershey. Pa., and Grand Rapids. Mich., for instance, where one-night stands were made, proved disappointing. Small touring troupes in previous years have taken the edge off, said White, and done the cause of opera harm.

But in the higger cities, he add-

cause of opera harm.

But in the bigger cities, he added, interest in opera is tremendous, and audiences are growing. Local symphonies help. Where radio-tv inroads have hurt opera in N. Y. they've aided it out of town. People want to see live opera when opportunity comes. And there are lots of young people in the audiences, as in N. Y.

in N. Y.

A company can't go to most towns with an offbeat repertory like "Love of Three Oranges" or "Cenerentola," White found. Even in big cities like Detroit, the standard repertoire is best. They may be oldhat to cognoscenti, but youngsters who've heard about "Boheme," "Traviata" or "Butterfly," and White should be allowed to sters who've heard about "Bo-heme," "Traviata" or "Butterfly," said White, should be allowed to hear them. "Besides," he added, "an opera lover is intense. He wants to hear an opera over and over again to enjoy it deeper."

# N. Y. CITY BALLET SET FOR 4TH O'SEAS TOUR

The N. Y. City Baliet has been t for a three-month European set for a three-month European tour next spring by Paris impresario Leonid Leonidoff. Tour, the troupe's fourth overseas trek. will open-April 3, probably in Monte Carlo, and end on July 2. Dates will include a number of festivals, among them the Florence Maggio Musicale, and fests in Lausanne, Zurich, Wiesbaden and in Holland. Troupe also will dance in Rome, Milan, Paris, Lisbon and in Germany and Scandinavia.

Troupe also will dance in Rome, Milan, Paris, Lisbon and in Germany and Scandinavia.

Leonidoff has given the NYCB guarantees on all its dates, and is trying to get one of the festival country governments to pay one-way overseas passage for the troupe. Otherwise, the NYCB has to furnish the ocean transportation, which runs to \$40,000 round trip.

Lisbon and in Germany Rome (Westminster). The early Shosty symph, terse, angular dinviting, gets a rhythmic forceful reading by the National Symphony under Howard Mitchell. "Golden Age" ballet suite, thin and uneven contains the familiar Polka and Russian Dance.

Hanson: Symphony No. 1 & Siegming Standout.

# Concert Mgrs. Meet

Seventh annual convention of the National Assn. of Concert Mana-gers will be held in New York next Monday and Tuesday (13-14) at the St. Moritz Hotel.

Org represents local sponsors and buyers of music, dance and theatrical attractions in the U. S., and Canada. President is William K. Huff, director of the Philadel-phia Forum. About 50 members are expected at the convention. Half of them are music and special events chairmen at universities.

# Fort Wayne Judge As French Backer

With the Ward French ousting from Community Concerts still the chief topic of conversation in the chief topic of conversation in the longhair trade, name of the chief backer of French's new International Concert Service has come to light. He's James R. Fleming, retired judge and newspaper publisher of Fort Wayne, and board member of Fort Wayne Community Concerts, who reportedly invested \$60,000 in the setup. Fleming, who also has a daughter, a soprano, now studying in Europe for a concert career, has shifted to N. Y. to handle the biz details for International. Thomas P. Dwyer, Wall Street lawyer, is handling legal matters for Fleming and International.

handling legal matters for Flemling and International.
French, former prez of Community Concerts, subsidiary of Columbia Artists Mgt, took 19 staffers from CAM with him, in addition to his veepee, Robert Ferguson, when he left the org. These were nine fulltime field reps, seven parttimers and three N. Y. office staffers. French, over the weekend, appointed six people to International's executive committee, in Flora Walker, Virginia Henderson, Vivian Taylor, Harold Welch, Ben Lobdill and Norma Olson.
International's aim is to line up

International's aim is to line up for its own org as many towns as possible from the present Community setup. Writing to such towns (and others) over the weekend, French advised them he'd have available all Sol Hurok and National Concert & Artists Corp. artists, as well as those under other indie managers. International's aim is to line up

# Classical Disk Reviews

Donizetti: L'Elisir d'Amore (RCA Donizetti: L'Elisir d'Amore (RCA Victor). Exhilarating, cohesive performance of the tuneful, light comic opera. Margherita Carosio's sure, light but clear coloratura and Nicola Monti's pleasant, uncluttered tenor blend neatly in the leads, and Tito Gobbi is an impressive baritone in chief support. Italian chorus and orch under Gabriele Santini help in the charming aura.

Liszt: Hungarian Rhapsodies,

Rossini: La Boutique Fantasque (Bluebird), Sprightly version of the witty, melodious ballet score by the Philharmonia under Robert Irving. Some short encores are added for extra fillip.

added for extra fillip.

Brahms: Songs (Capitol). Nell
Rankin, gifted young Met Opera
contralto, shows artistry as well as
impressive voice in a varied group
of Brahms songs. The expressive
'Gestilite Schnsucht' and 'Geistliches Wiegenlied' have violist
Carlton Cooley's fine assist. The
lovely "In Stiller Nacht" is particularly standout.

Shostakovich. Symphony No. 1

Archy Stars As Lead In Boff Back-Alley Jazz Opera By Kleinsinger By ARTHUR BRONSON

Don Marquis' lovelorn cockroach archy, who typed out lowercase love poems to his fickle ladylove, mehitabel the cat, is now the centre (along with his amoral fellne) of a back-alley jazz opera, which had its concert premiere at Town Hall, N. Y., Monday night (6). Based on the late newspaper columnist's stories of the abused but philosophical insect and his persnickety puss, with faithful, bright libretto by Joe Darion and tricky, inviting score by George Kleinsinger, this short hepcat operabuffa is a boffola. Certainly, "archy and mehitabel" had an SRO audience purring its delight mehitabel the cat, is now the cen SRO audience purring its delight Monday night.

Opus is straight lowbrow Opus is straight lowbrow, with no hifalutin angora airs. But it fitted perfectly into the concert atmosphere, and into the otherwise straight longhair program of Ibert and Reger which the Little Orchestra Society under Thomas Scherman presented. For it's a witty, amusing half-hour operissima, with a steadily entertaining score comprising blues, ballads, waltzes and solid, honest jazz.

The special orch Scherman used for the occasion was a 15-piece combo, mainly brass and winds with a rhythm section. Opera calls for three principals (third being a chorus of four back-alley cats and chorus of four back-alley cats and a narrator. Work has already been recorded by Columbia, and now shapes as a dandy curtain-raiser for both concert and stage presen-

A competent cast carried the op-era off beautifully Monday night. Composer Kleinsinger was the affable narrator, setting the backaffable narrator, setting the background, but letting archy, and the others, tell most of the story in song. This Jonathan Anderson did skillfully, both vocally and thespically, in a convincing portrait of the timid, lovesick insect. Max Leavitt gave the work some clever skelcton staging, with singers helping the story by acting it out. Mignon Dunn was an impressive mehitabel, lush to look at, feline in action, and a sterling singer to boot. Richard Sharretts was a sturdy baritone tomcat, and the Four Heatherstones (Bix Brent, Marianne McCormick, Nancy Swain Overtone and Jean Swain) were invaluable assists as back-alley cat chorus.

Scherman and his crew nobly backgrounded, although orch at times was too loud, drwoning out singers or narrator.

romantic and lyrical. Siegmeister's suite is folksy, jazzy evocative and flavorsome. Contrasted works make a fine coupling, both handled well by the Philharmonia under Hans Walther.

a fine coupling, both handled well by the Philharmonia under Hans Walther.

Caballero: Giants & Bigheads (Angel). This is a very appealing novelty, a pleasant, rhythmic arzuela or Spanish operetta, heard first in 1898. Story is based on the Spanish-American war, with some very spirited jotas among its, neat Iberian tunes. Dashing, authentic performance by a fine group of Spanish singers and orch under Rafael Ferrer.

Tchaikovsky: Queen of Spades & Gershwin: Porgy & Bess (Columbia). Andre Kostelanetz and N. Y. Philharmonic bring sweep and drive to the lovely dramatic score of the Tchaikovsky opera. The Gershwin suite on the reverse is equally vivid in performance.

Irmgaard Seefried (Decca). Leading Viennese soprano in deft, artistic presentations of six Brahms lieder and 22 songs of Wolf. Latter, with theatrical, impassioned lovelyrics, get the right sophisticated approach.

Ravel: Bolero, La Valse, Alborado del Gracioso, Pavane Pour Infanie (Westminster). Fine readings of varied, popular Ravel scores by the Champs-Elysees Orch under Pedro Branco.

Beethoven: Symphony No. 6

Champs-Elysees Orch unuer actions
Branco.
Beethoven: Symphony No. 6
(RCA Victor). Leopold Stokowski
and NBC Symphony members
occasionally show improper balances, in overall group tone as
well as in choirs. But on the whole,
for Stoky, this "Pastorale" version
is a restrained, conventional and
at times quite moving rendition.

Bron.

# **Inside Stuff—Concerts**

Rudolf Bing, general manager of the Metropolitan Opera, may be sabotaging his own desire to hold down the opera debit. This is the view privately circulated in musician and singer circles. It is based on Bing's alleged "European condescension" in dealing with his employees. That Bing is a capable administrator and a progressive opera showman is conceded. It's generally agreed, too, that vocally the Met now leads the world, the myth of European superiority dying slowly, but surely.

but surely.

What riles union leaders, in particular, is that Bing has not yet understood, and certainly not yet accepted, the American way of conducting collective bargaining. The opinion is widespread that Bing by temperament will make "gracious gestures" to employees, but won't tolerate "equality." His advance offer of a wage raise to musicians had the practical effect of denying to the union leadership any claim to their membership of having secured them an advantage. "It isn't done that way in the United States," runs the comment heard around Manhattan. "Management lets the union save face, and the union lets management save face. Lord of the manor gestures are poison." In short, if Bing offers one wage boost, the union is almost automatically inclined to demand more, and get it.

B. H. Haggin, vet music critic for the Nation mag, belatedly paid an unusual tribute in the current issue to Virgil Thomson, composer who quit last spring as music reviewer for the N. Y. Herald Tribune after 14 years. "Since an enlightened public is as important in music as in politics," wrote Haggin, "Thomson's departure from the Tribune is a disaster. He could be irresponsible, he could be nonsensical; in recent years he was increasingly bored and wrote more than ever about what he imagined rather than what he heard. But he had the equipment of critical preception that is the one essesntial in criticism, and when it was allowed to operate on what was before him it produced the only newspaper criticism of music worth reading. For he was the only one with this equipment; and now there is no one."

Jean Sibelius, who is 89 years old today (Wed.), is getting an unusual birthday present. Office of Alien Property has notified the Finnish composer that he will be receiving about \$10,000 from the U.S. by Xmas. This is for royalties on his music played here since start of the last World War, and held up by technicalities of German and Russ convicint.

# Hope to Keep Berlin Orch's U.S. Dates As 'Furtwangler Memorial Tour'

# 2 Opera Groups Merge: Philly Grants \$25,000

Philip Urants \$20,000

Philadelphia, Dec. 7.

This city's two rival opera companies, the Philadelphia LaScala and the Civic Grand, have linked forces at last. The event was promptly marked by a grant of \$25,000 from City Council's Recreation Committee to insure continuance of local opera.

Humbert A. Pelosi, manager of the LaScala, and Anthony Terracciano, manager of the Civic Grand, will be commanagers under the new

will be co-managers under the new setup. Guiseppe Bamboschek, vet-eran opera maestro, will continue as musical director and conductor.

as musical director and conductor.

Dr. Chevalier Jackson, president
of Civic Grand, heads the new organization, which will be known
as the Philadelphia Grand Opera
Co. The LaScala was temporarily
inactive and Civic Grand's remaining four performances of the season will be played under new regime.

glme.
There is the possibility of several extra dates, Dr. Jackson said, and these will be sold as separate events. Under separate regimes the two opera companies went in the red for approximately \$30,000 last season.

### L'ville Orch Airs Nightly Till Dawn Via Diskings Louisville, Dec. 7.

Victor A. Sholis, of WHAS here, and Charles P. Farnsiey, chairman of the Commissioning Project of the Louisville Orchestra, have completed arrangements to keep the 50,000 watt clear channel station on all night to air the orch's recordings Monday through Friday from midnight to 5 a.m. All music to be heard during the five-hour stanza will be recordings of the Louisville Orchestra, conducted by Robert Whitney, has made of the compositions it has commissioned leading composers throughout the world to write.

world to write.

Project is another effort by the Louisville orch to obtain a wide hearing for contemporary music, and help promote the sale of its recordings. It will supplement audiences derived from weekly half-hour network airings of the orch over CBS, Saturdays, 10:30-11 p.m., and the Saturday matinee series of concerts in Louisville. Orchestra is now offering a 12 LP record a month to its record plan subscribers. First 12 recordings will contain 32 symphonic works and two operas commissioned and recorded by the Louisville Orchestra. ville Orchestra

Despite the sudden death of con-Despite the sudden death of conductor Wilhelm Furtwangler in Germany last week. Andre Mertens, Columbia Artists Mgt. veepee, is still going ahead with plans for the skedded Berlin Philharmonic Orchestra tour early next year. Tour, the orchestra's first in America, was originally set for five weeks, starting in February, '55, with the famed 68-year-old maestro planning to conduct all 26 concerts on the trek.

the trek.

Mertens has been burning up the cables the past week, trying to hold both the Berlin symph and U. S. local managers in line, pending selection of a different conductor for the orch. Berliners, he reported, still want to come. He may fly to Europe this week to finalize the deal.

Entrangles were so long identications.

finalize the deal.

Furtwangler was so long identified with the Berlin orch shat Mertens now proposes to arrange the junket as a "Furtwangler Memorial Tour." Tour is still planned to start in D. C. on Feb. 27, ending with the third of three Carnegie Hall, N. Y., concerts April 1. First Carnegie date would be March 1 and second on March 30.

Curiously enough a skedded

and second on March 30.
Curiously enough, a skedded U. S. tour of the Vienna Philharmonic last year, with Furtwangier and Clemens Krauss sharing podium chores, was stymied when Krauss died. Now the Berlin trip is jeopardized by Furtwangler's passing. The two maestros had something else in common; both have stirred up controversy in the U. S. for political reasons.

# DOULENS NAMED V.P. OF COLUMBIA ARTISTS MGT.

Humphrey Doulens has been elected vice-president and member of the board of directors of Co-

of the board of directors of Co-lumbia Artists Mgt., top concert bureau. Doulens, with Columbia since 1938, is with the Coppicus, Schang & Brown division. Now director of television and radio at Columbia, Doulens will continue in that capacity. He joined the Norwalk (Conn.) Hour in 1924 and was on the staff of the South Norwalk Sentinel, Bridge-port Post and Newsweek magazine, before going into the concert biz.

### Schuman Mss. to Library

Schuman Mss. to Library
Washington, Dec. 7.
Large number of autographed
scores of William Schuman, New
York composer, have been presented to the Library of Congress.
Schuman, president of the Juliliard School of Music, has given
the Library such items as his "Circus Overture" for a Billy Rose revue, two ballets composed for
Martha Graham, "American Festival Overture," etc.

# Literati

Loss of \$1,000,000 Printing Bill

Loss of \$1,000,000 Printing Bill
Reader's Digest will not renew
its \$1,000,000 printing contract
with Rumford Press in Concord,
N. H., according to J. Richard
Jackman, president of the firm,
but he said the action would have
no immediate effect on Rumford's
payroll or volume of business.
The magazine's new policy of
carrying advertising will be largely
responsible for terminating the
contract, because Rumford is not
equipped to handle this phase of
the work, Jackman said.
Rumford has been printing 50%
of the domestic issue of the Digest,
the remainder being handled by
the McCall plant in Dayton, Ohio,
Although the Digest is still Rumford's largest single printing order,
it represents only one-seventh of
the firm's total volume of business.
The current contract expires in
June.

### Double Life for 'Omnibus'

Double Life for 'Omnibus'
CBS-TV's "Omnibus." Sunday
90-mimuter of the Tv-Radio Workshop of the Ford Foundation, hung
up some sort of record in Life
when that mag ran two layouts of
the show within three weeks. First
one in late November was of composer-batonist Leonard Bernstein
in a podium lecture on Beethoven's
Fifth Symph. Second (current)
treats the Jean Girardoux satire,
"The Virtuous Island."
The 1-2 punch reportedly
stemmed from individualized teamwork, with "Omnibus" press rep
Jack Perlis handling the Bernstein
end and the web on the picket line
for "Island."

### Garroway's Toy Pitch

Garroway's Toy Pitch
Combining a worthwhile charity
drive with the general functions of
public relations reps, the New
York p.r. outfit of Barkas & Shalit
has come up with "Operation Santa
Claus." a nationwide toy drive to
be sponsored by the Loyal Order
of the Moose and headed up by
Dave Garroway, who incidentally,
is a B&S client. Campaign aims
at collecting new and undamaged
used toys for distribution to underprivileged children on or before
Christmas day.

Moose, with some 1,700 male
lodges and 1,300 femme chapters,
comprising a total membership of
1,200,000, will conduct the campaign on a local level, using posters
of Garroway at all collection
points. Moose will also plug Garroway in their magazine (circulation 875,000). Garroway in return
will plug the drive on his NBC-TV
"Today" show and his radio "Friday With Garroway" segment.
Meanwhile, campaign has resulted
in two stories in Coronet, one in in two stories in Coronet, one in the November issue announcing the drive, and a second this month, a byline piece by Garroway about his favorite Christmas story, with full credits to NBC and his shows Everybody happy?

### Another Show Biz Book

Another Show Biz Book

"My Life in Show Business" by Ida Adelaide Windisch (Vantage; 52) is a warm-hearted recollection by a smalltown girl who married her "daring young man on the flying trapeze." Written without literary pretensions, the slender volume illuminates an era when it was possible for two sisters to enter show biz by applying for chorus jobs at the Elite Theatre in Davenport, Iowa.

"The Famous Windisch Family" (Charles, Ida, Sonny and "Dainty Idamae, the Darling of the Air") held stellar billing at midwestern county fairs and on smalltime variety stages for many years. Now, Charles and Ida live in retirement in Moline, Ill. Sonny, a veteran of World War II, has abandoned the flying rings, and Idamae married out of the profession.

This book will appeal to show folk not only for the memories it evokes of the "grouchbag circuit," but also because it depicts a thoroughly engaging American family able to carry on a career in the limelight while sending down permanent roots in a typical American "home town."

Down.

French Year of Novels

# French Year of Novels

planter, shepherd, a porter, an office boy, a tramp, a jack-of-all-trades and a singer. Of the novels, over three-quarters of them are laid in France, and half have a a very pronounced autobiographical flavor. Also, 26% of the books take place in the author's own part of France.

Of the publishers the two biggies, Gallimard and Juillard, publish about 100 of the books between them. Usual printing of a novel of a young author is about 3,000 and average hardly sells over 1,000, but a hit touches 200,000, and one bonanza can make up for the other lags. The various literary prizes handed out every year are counted on by the pubs to make that big one. General consensus among French crix is that the novel is in an artistic decline, since quantity has taken precedence over quality, and the mass production necessary has clouded the more reserved judgment of most pubs. Prizes also swell output and in many cases crown undescrving works.

Bookmen On A Binge Sixth annual presentation of the National Book Awards is to be held Jan. 25 at the Commodore Hotel in New York with Sen. William

National Book Awards is to be held Jan. 25 at the Commodore Hotel in New York with Sen. William Fulbright (Dem., Ark.), sponsor of the Fulbright (Dem., Ark.), sponsor of the Fulbright scholarships, as speaker, and Clifton Fadiman as emcee. Committee of five judges for each of the three categories—fiction, non-fiction and poetry—are scheduled to meet early in January to make their selections.

Book Award Committee, arranging the event, has scheduled other meetings to give out-of-town visitors a change to get more out of their trip. Publishers Ad-Club will hold a panel session on Jan. 24, with a cocktail party to follow, and the Awards winners will be feted by their publishers with a dinner party on Jan. 25. Next day, the American Institute of Graphic Arts holds a luncheon on book design, holds a luncheon on book design, and an informal party by the National Book Award committee the night of the 26th tops things off.

Nix 25½G Audubon Bid
An offer of \$25,500 for a rare
set of books, Audubon's "Birds of
America," has been nixed by the
Paisley, (Scotland) Library Committee. Offer was made by William H. Robinson Ltd., of London,
on behalf of a client.
Four-volume set was presented
to the library in 1872 by Sir Peter
Coats. Offer was rejected because
it was felt so valuable a work
should be retained in Scotland.
Robinson recently paid \$21,000 for
another set sold at auction.

Silliphant's Novel
Sterling Silliphant, ex-20th-Fox publicist, now independently producing "5 Against the House" (Guy Madison-Kim Novak) for Columbia Pictures, will have his first novel, "Maracaibo." published next February by Farrar, Straus & Young. As the title indicates it has a Venezuela offshore oil-drilling background and will be Silliphant's next indie film production.

Joseph's Travel Ed Aide
Franklin Smith, travel editor of
the Miami News, will take out the
initial lap of Richard Joseph's
"third world tour," starting Feb.
16. and the travel editor of Esquire
will join up a month or so later.
This is the three-month, conducted
globetrot (\$5,995 per head) which
Joseph formerly handled solo.
His Doubleday deadline writing
commitments necessitate an extra
month's leeway, hence the idea of
getting another travel editor to
assist on the early stages of the
junket.

The Magic 13

"Magic from M-U-M," Milbourne Christopher's 13th textbook of trickery, will be published Dec. 15.

The book describes 26 feats culled from M-U-M, the magazine of the Society of American Magicians, which Christopher edits,

Among the 10 top Parisian book publishers, 150 novels were published this year. Of this number, 128 were either first or second works by beginners. Further statistics show that 15% are women, 46% are between the ages of 25 to 35, and 5% are under 25. Of the novelists, 41% are professionals who make their living at it, 16% orac professors, 10% lawyers, 7% civil service workers, 5% engineers and 2% doctors.

Other offbeat writers are a merchant of heating pads, a banana attitudes towards the chant, and French Songs & Singers
Editions Du Seuil of Paris has a
neat new show biz edition in their
series, Collection Peuple Et Culture, which comes under the general heading of Regards Neufs Sur
... (New Look At...) This one is
called La Chanson (The Song) and
serves as a meaty handbook and

articles and opinions by the fore-most-practitioners today.

After a historical survey of the pop song, it goes into names of present-day cleffers and singers, and has valuable interviews with Edith Piaf, Yves Montand, Charles Trenet and Catherine Sauvage on their methods of work and song choices. It also encompasses the song in literature and poetry and has a fine glossary of leading chanters here. It makes a good addition for the libraries of all music biz people and is profusely illustrated. This series also contains an informative survey on films. Wosk.

### Lou Ruppel's Philly Post

Lou Ruppel's Philly Post
Louis Ruppel, former managing
editor of the Chicago Times and
one-time editor of Collier's mag,
has been named editor of the Philadelphia Daily News,
Ruppel, who "retired" in 1952,
to become publisher of a country
weekly, the Mill Valley Record,
Calif., is disposing of that property
to join the News. A native New
Yorker, Ruppel also served as publicity director for the Columbia
Broadcasting System.

### Wolfe Kaufman's Paris Detou

Longtime boulevardier Wolfe Kaufman is back to the Paris scenes of his youth, when he was on the late Erskine Gwynne's now defunct The Boulevardier and the Paris edition of the N. Y. Herald Tribune. Kaufman plans a long-time residence abroad "just to write."

# Esther Tufty's Dutch Treat

Esther Tufty's Dutch Treat
Esther V. Tufty, Washington
newswoman and Capitol correspondent for "Today," NBC-TV
show, said Friday (3) that she was
going to The Netherlands as one
of the permanent judges for
"William the Silent" journalism
awards. She will not telecast again
until the New Year.
An audience with Queen Juliana
is on the schedule,

### CHATTER

Irish Censorship Board has banned circulation of British fan mag, Picturegoer.

mag, Picturegoer.

Author James Hilton reported in serious condition at Seaside Hospital, Long Beach, Cal.

New York Today Inc. chartered to conduct a printing and publishing business in N. Y. City.

Bob White has opened a writing and publicity office in Hollywood under name of Bob White & Associates.

and publicity office in frohywood under name of Bob White & Associates.

Jack House profiling vet cinema millionaire A. E. Pickard in Evening News, Glasgow, series, "They Struck It Rich."

Houghton Mifflin's Dale Warren sailed Monday (6) on the SS Cristoforo Colombo for a Mediterranean holiday.

Lester A. Walker, publisher of the Fremont (Neb.) Guide & Tribune, last week purchased land there to build a new plant.

A Christmas play by mag writer Richard G. Hubler, "The Hallowed Time," will be put on by Ojai Art Center in Ojai, Cal, Dec. 22-23.

Dublin Variety rep Maxwell Sweeney planed back from London

Time," will be put on by Ojai Art Center in Ojai, Cal, Dec. 22-23.
Dublin VARIETY rep Maxwell Sweeney planed back from London after recording radio feature on Ealing Studios for Radio Elreann.
Current (Dec. 11) issue of the Saturday Evening Post profiles Frankie Laine in "The Case of the Screaming Troubadour," by Dean Jennings.

The newspaper bunch, like the N. Y. Journal-American's Louis Sobol, wondering about Arthur Murray's usage of "Down Memory Lane" as the title of the dance impresario's new book. Sobol periodically does syndicated columns bearing that title.
Goodwill trip by Mrs. America 1954 (Mrs. Wanda Jennings) floundered last week in Vienna after her manager, Bert Nevins, clashed with Vienna newsmen. Reporters claimed a standup when Mrs. Jennings didn't show at a press conference, and resented Nevins' subbing.

### Author-Raconteus **Bennett Cerf**

sees much room for hum Who's Complaining? There's Plenty to Laugh at These Days

a bright byline piece in the forthcoming 49th Anniversary Number

> VARIETY OUT SOON

# **Ku Klux Remake Worries Biz**

and undisguised racial animosities of that era in the middle of the twentieth century following two world wars and unparalleled progress-in race relations, can do little except to inflame the still uninformed... The new film versions of this inflammatory novel cannot escape being regarded as an effort on the part of some group or groups to encourage the 1876 rather than the 1955 view of Negroes as American citizens and as a roadblock to the orderly and just attainment of rights."

Reflecting a more or less general Reflecting a more or less general opinion, Alfred Starr, largest operator of Negro theatres in the country, opined Monday (6) that, while "Birth" was a great picture, a remake along Griffith's lines would be "obnoxious" to Negro patrons and to many whites alike.

Seen reflecting Griffith's own prejudices—be was born a South-

prejudices—he was born a South-erner—"Birth" has been described as "a passionate and persuasive avowal of the incurable inferiority of the Negro." Every device in the picture is aimed at stressing obnoxious qualities of the Negro and at rousing audiences against colored people. Example is the scene where Lynch, the mulatto,

# Script Angle Vague

Dudley Nichols is not definitely signed to adapt remake of "Birth of a Nation" for the Thal-Ryan syndicate. He thinks he'll accept but has given no thought to date on how to handle the racial and social sensitivities implicit in the Dixon yarn Ted Thal is sole owner of

Ted That is sole owner of Thalco, largest manufacturer of fibre glass and plastics in the far west. It is believed here he is probably at or near the 92% tax bite and that this situation influenced his intersituation influenced his inter-

situation influenced his inter-est in financing a motion pic-ture for possible capital gains. That group do not think of story as stirring up bad feel-ing. Although nobody has ing. Although nobody incompleted thought it through or made explicit denial, it is likely that the night rider stuff and the anti-Negro angles of the original D. W. Griffith version

pursues the white Elsie Stoneman pursues the white Eisic Stoneman with his marriage proposal. Elsewhere in the film, a white girl throws herself over a cliff to escape the advances of a colored man. One title editorialized that the Court had to be made "esfe". man. One title editorialized that the South had to be made "safe" for whites. Rise of the Klan, an organization by now thoroughly discredited, was fully justified by Griffith.

An Early \*Epie' "Birth" was Griffith's first "renia" and is today considered a

An Early 'Épic'
"Birth" was Griffith's first
"epic" and is today considered a
milestone in the advancement of
the cinematographic art. It was
originally called "The Clansman."
Story goes that the title was
changed at the suggestion of Dixon
when he attended the first eastern
screening of the production which,
incidentally, ran 10 reels and was
the longest American film turned
out by that date.
Prolonged and bitter protests
from virtually all elements of society greeted release of the pic-

ciety greeted release of the pic-ture in 1915. At least six cities atture in 1915. At least six cities attempted to ban it, and so did the state of Qhio. Elsewhere it was cut until it was virtually unintelligible. "The Crisis," official organ of the NAACP, in 1915 denounced Dixon for falsifying history and for representing the Negro "either as an ignorant fool, a vicious rapist, a venal and unserguiulous noilti. a venal and unscrupulous politi-cian or a faithful but doddering

cian or a faithful out doudering idiot."

Rabbi Stephen S. Wise objected to the film as "a crime against two races." The Rev. Dr. Crothers called it "a deliberate and skillful bit of treachery." George Foster Peabody, in a public letter, maintained it was "unfair to the Negro and to the white equally." President Eliot of Harvard deplored the pic's "dangerously false doctrine...that the Ku Klux Klan was on the whole a righteous and necessary society for the defense of Southern white men against black legislatures led by Northern white men."

and undisguised racial animosities in Boston and several other cities of that era in the middle of the "Birth" ran up some astounding "Birth" ran up some astounding grosses. Griffith, stung by the criticism, issued a pamphlet, "The Rise and Fall of Free Speech in America," in which he defended his right to make and show the film which he had made at his own expense and at a cost unheard of

film which he had made at his own expense and at a cost unheard of in those days.

If "Birth" was widely shown over the years, this was due largely to the exhibitors who brought suits and obtained injunctions against the censoring authorities. In Pittsburgh, Atlantic City, Gary, Ind., etc., the bans stuck. In Chicago it was lifted via legal action.

In N. Y., "Birth" was revived on several occasions, the last one about two years ago. It played at

several occasions, the last one about two years ago. It played at the Beverly Theatre in 1950 for a six week run. In 1951 it was brought back but died at the b.o. and was pulled after one week.

# **Zanuck Reveals**

Continued from page 3

the east and that they would be intensified when the necessary equipment becomes available.

equipment becomes available.

On the other hand, the home office expressed surprise at the Zanuck disclosure of new work being done on CinemaScope. The only phase of this known in the east is the delivery of new and better lenses by Bausch & Lomb. Zanuck also made mention of the new prisms. He added that "dozens of projects" were cooking in the 20th Coast lab.

It's believed in N. V. that the

It's believed in N. Y. that the 'Scope improvement 20th has under wraps may be a combination of the squeeze lens and VistaVision, the squeeze lens and VistaVision, with two frames being exposed and "squeezed" at the camera at one time. This could lead to much greater depth and definition, it's held.

held.

In reference to the technical feature-length demonstration film which he is turning out and which is half-finished, Zanuck said most of the interiors had been done.

"It'll show us where we've gone wrong and it should prove a valuable guide to other producers," he maintained. maintained.

maintained.

Meant strictly for the technical side of the industry, the pic repeats different scenes, each shot from different angles and under different lighting conditions. Asked why 20th was going to the expense of producing the test reels, Zanuck observed that, having started CinemaScope, it was now up to 20th to make periodic contributions to it.

He further reported "good prog-ress" in 20th's drive to sign up foreign talent. Asked whether 20th was considering a talent school on the Coast, a la Univer-sal, Zanuck replied in the negative, pointing out that the studio has had success in developing new faces without such a device without such a device.

# 'Waterfront' Nix

Continued from page 2 ing for an examination of the

board's members and a public announcement as to the basis used for judging films.

Ior judging films.

Another Col film, "Double Destiny" (Michel Auclair and Simone Simon) was also recently rejected by the board, while other pictures that the film critics consider less socially significant and internationally important, such as a pair of German films, "The Bridseller" and "Confession of Ina Kahr." were recently given the board's okay.

In the light of this strong sure

board's okay.

In the light of this strong support from the film industry, Columbia has been granted a reshowing of the picture before the Board on Dec. 13. Two additional impartial judges will also sit with the group. Favorable reports of members of the Bonn government who saw the film, and the list of awards given it, will also be shown the Board.

Despite the lesk of approved and

Despite the lack of approval and sary society for the defense of Southern white men against black legislatures led by Northern white men."

Despite all these denunciations—the picture stirred up race riots the sary society for the defense of Southern white men."

To be spite the lack of approval and the resultant slightly higher tax charge on tickefs, "Waterfront" is a hit in Germany. It opened Nov. been held over for four weeks at the key theatres there. Broadway

Geraldine Brooks, Bernard Del-font and the George Blacks re-turned to Britain last week on the Queen Mary. Charles Boyer back from a Paris film chore and off to the Coast this week for a role in Metro's upcoming "The Cobweb."

mis week for a role in Metro's upcoming "The Cobweb."
Ted Ashley Associates has changed its name to Ashley-Steiner Corp. Ira Steiner is taking charge of an expanded Coast office.

office.
Lillian Jenkins, publicity director, Madison Square Garden, off to Milwaukee to 0.0. The Hollywood Ice Revue before its N.Y. opening in January.
The Arthur (20th-Fox) Silverstones' daughter, Sandra Esta, a Vassar senior, engaged to marry Robert Lowell Stern of Montreal next June.
Kenneth MacKenna, Metro's studio story chief, in for his pe-

next June.

Kenneth MacKenna, Metro's studio story chief, in for his periodic . o.o. of the Broadway shows and for talks with beditors and book publishers.

Vincent Sardi Jr. compiling a little of sprease of ox Marines in

Vincent Sardi Jr. compiling a list of names of ex-Marines in show biz and allied fields, list eateries, and wants all ex-Leathernecks to contact him.

Until Sol Hurok imports the Comedic Francaise, the Waldorf's Claude C. Philippe is commuting by air to Paris to spend New Year's with his bride, Mony Dalmes, of the CF.

Judith Evelyn planet

Rene Black's Waldorf-Astoria Colleagues farewell-dinnered him Monday night (6) before the vet-maitre d'hotel assumes his new post at the new Fontainebleau, Miami Beach.

maire dilotel assumes his new post at the new Fontainebleau, Miami Beach.
Biow agency v.p. Henry White, whose twin daughters were christened Sunday (5), had "Fanny" star Waiter Slezak and NBC's Dave Garroway on hand as the youngsters' godfathers.
Rouben Mamoulian lecturing N. Y. U. students this afternoon (Wed.) on "Art and the Motion Picture." His address is part of a course in motion pictures conducted by Robert Gessner.
Composer R i c h a r d Rodgers; Carleton Sprague Smith, chief of music division, N.Y. Public Library, and banker Gerald F. Beal elected to board of directors of N.Y. Philharmonic - Symphony.
Jose Ferrer due in from the Coast today (Wed.) for round of bally activities for Metro's "Deep in My Heart." Ferrer and Helen Traubel will attend pic's preem tomorrow (Thurs.) at Radio City Music Hall.
Hernando Courtright, managing

tomorrow (Thurs.) at Radio City Music Hall.
Hernando Courtright, managing director of the Bevlfills Hotel, to Nassau for 10 days' fishing with Dick O'Connor (Magnavox) and Jack McGuire, RCA prexy Frank M. Folsom had to bow out at the last minute because of business pressure.

Guy Bolton's previous Theatre Guild committment will see Eddie Davis soloing on the book of "This Must Be The Plaze" (burlesque background). Davis' bestseller, 'Laugh Yourself Well' (Fell), has resulted in a sequel, "Laugh and Live Longer."

# Australia

By Norm Louden

By Norm Louden
(P.O. Box 4457; tel XL3200)
English ballet dancers, Walter
Gore and wife Paula Hinton, may
return here to settle; had a successful Aussie tour in 1952.
Tom Dole, Columbia Pictures'
former ad-publicity topper, is back
on deck after enforced layoff because of illness. Dole slated for
switch to post of special sales and
promotion.
Sydney radio and film actor

Sydney radio and fiim actor Rodney Taylor set for special test by Paramount in Hollywood. Taylor was recommended to Hall Wallis by Byrom Haskin, who directed "Long John Silver" here. Arthur Gillesple, who stepped out of Metro where he supervised the company's theatre loop, to go into private biz, will take over the lease of the Hoyts' house at Neutral Bay, Sydney neighborhood operation.

San Francisco

By Ralph J. Gleason
Joe Loco has signed with E. B. Marks to publish his mambo specials.

Wood Soanes, Oakland Tribune drama ed, to Mediterranean on cruise.

Harry James booked for one-nighter at the Bay Meadows race track clubhouse, Jan. 21.

Lou Williams, formerly with Fox West Coast, made new resident

Vienna

First Juke Box Installed in Old Vlenna Bar.

Franz Sirowy elected president of Austrian Musicians Union. Karl Etti directed the 2,000th on Karl Etti directed th which to post of special sales and promotion.

Sydney radio and fiim actor Rodney Taylor set for special test by Paramount in Hollywood. Taylor was recommended to Hal Wailis by Byron Haskin, who directed "Long John Silver" here. Arthur Gillespie, who stepped out of Metro where he supervised the company's theatre loop, to go into private biz, will take over the lease of the Hoyts' house at Neutral Bay, Sydney neighborhood operation.

manager at Orpheum, replacing Charles Marquart, resigned.
Wood Soanes, Oakland Tribune drama ed, touring the Mediterranean with a stopover planning for Majorca to visit flack Tony Buttita. The Interplayers, Frisco Little Theatre group, circulating a petition among its members to the San Francisco Chronicle expressing appreciation of the "excellent coverage of the local non-commercial prantisco Chronicle expressing appreciation of the "excellent coverage of the local non-commercial theatre groups" by Luther Nichols, deploring his departure from the paper and expressing hope that coverage of these groups will con-

# **Paris**

By Gene Moskowitz (28 Rue Huchette; Odeon 49-44) First French Film Week in Russia will unroll next March in Mos-

cow. Francoise Arnoul to play opposite Fernandel in remake of "The Hunchback of Notre Dame."

Maurice Carrere opening his

Hunchback of Notre Dame."
Maurice Carrere opening his
nitery addition on first floor of
Maxim's, cailed The Imperial.
Franco-Itaio pic, "Secrets D'Alcove," censored in Italy because of
too much undress of star Martine

cove," censored in Italy because of too much undress of star Martine Carol in one of sketches.
Wilva Breen and Lee Gershwin to North Africa to looksee next stops and theatre facilities for touring "Porgy and Bess" company.
Reprise of the Georges Feydeau legit comedy, "Le Main Passe"

ing "Porgy and Bess" company.
Reprise of the Georges Feydeau
legit comedy, "Le Main Passe"
(The Roving Hand), preems at
Theatre Antolne this week at a
gala benefit.

Steve Previn finishing his 50th
vidpic here this week in dividing
chores between Sheldon Reynold's
two series, "Sherlock Holmes" and
"Poreign Intrigue."

Zappy Max, radjo fave here, tries
his first stage stint in new operetta,
"Une Nuit Aux Baleares" (A Night
in the Balearies) which preems this
week at Etoile Theatre.
George Ulmer playing stageshow at the Alhambra along with
opening of his first straight acting
role in Franco-Spanish pic, "Un
Balle Suffit" (One Bullet Is
Enough).

Arthur Miller's "Crucible" opens
here this week in an adaption by
Marcel Ayme at the Sarah Bernhardt Theatre. It is called "Les
Sorcieres De Salem" (The Witches
of Salem).

Leo Marjane to play Belgium

of Salem).

Leo Marjane to play Belgium and French hinteriands after her current stint at Moulin Rouge.

Then she heads for the U.S. to take over the oid La Rue as a personal club.

# Minneapolis

By Les Rees
Tom Powers back with "Moon
Is Biue" at Lyceum.
St. Paul Flame has Eila Fitzgerald as show topper.
Met Opera star Jan Peerce gave
concert for Defense of Israei benefit

Met Opera star Jan Peerce gave concert for Defense of Israei benefit.

Ken Senn of Old Log strawhatter featured in Star Playhouse production of "Stalag 17."

Comic Dick Curtis finished 10-week date at Starlight club where comedienne Jeannie Karin now tops floorshow.

Ballet Russe de Monte Carlo back for first time in two years, giving three performances at Northrop Auditorium.

Allen Dazell here ahead of "Salior's Delight." Theatre Guild's second subscription season offering at Lyceum, advanced to week of Dec. 27 as show moves into N.Y. sooner than expected.

Don McGrane, going into third year at Hotel Radisson Flame Room with his orch, bought home in local suburb and will make his home here, moving from N.Y. MCA originally booked him into room for one month.

# Vienna

# London

Anita Ellis opens at the Colony next Monday (13).
Jean Carson returned from N. Y. yesterday (Tues.) after her two tv spot appearances.
Helen Traubel Inked for cabaret appearance at the Cafe de Paris for the New Year.
L. F. Rider named 20th-Fox technical manager, succeeding A. G. K. Faija, who retires after 30 years service.
W. P. (Bill) Lipscombe in Athens readying a script of "Seven Won-

W. P. (Bill) Lipsconnoc in readying a script of "Seven Wonders of the World" to be filmed by Cinerama.

Henry Lombroso, Republic toposis in Italy, here for confabs with

Cinerama.

Henry Lombroso, Republic topper in Italy, here for confabs with Reginald Armour on the 1955 release program.

BBC-TV producer Henry Caldwell off to Amsterdam, Hamburg and Berlin on a quickie in connection with a telepix deal.

A plaque to the memory of Carroll Gibbons on the piano at which he played for so many years at the Savoy Hotel dedicated last Monday (6).

Sir Louis Sterling last week gave

Savoy note: deadlesses and a day (6).

Sir Louis Sterling last week gave away over \$550,000 to charities in ceiebration of his 75th birthday, bringing his total up to almost \$3,000,000.

Vida Hope planed back from a Spanish vacation last weekend and

bringing his total up to almost \$3,000,000.
Vida Hope Splaned back from a Spanish vacation last weekend and is now prepping her stage version of "Henry VIII" in association with Sandy Wilson.

Suzanne Warner, head of local public relations agency which handles top American talent, back at her desk after being hospitalized with pneumonia.

Herbert Wilcox and Anna Neagle to Yugoslavia to scout locations for their upcoming production of "King's Rhapsody," which will costar Errof Flynn.

Henry Hewes, drama critic of the Saturday Review, who authored the English adaptation of "Accounting For Love," checked out for Paris two days after the opening at the Saville last Wednesday (1), and returning to N. Y. this week.

# Santiago

Santiago

By Edythe Ziffren
(Corbalan Nelgarejo 27-A; 31645)
Xiomara Alfaro, Cuban warbler, signed by King's Club nitery.

"Picaresque." burlesque unit, closed by Santiago's femme mayor; also banned in Valparaiso.

Sussy Montrey, Rina Celi, Marion Christie, Carlos Manuel and Janet D'Acosta heading up Tap Room's floor show.

Leguia-Cordoba stock company staging "Mi Marido va al Folies" (My Husband's Going to the Folies) at the Satch.

Malu Gatica and Emilio Gaete to tour provinces with Angela Morel's "Matrimonio de Amor—Sin Amor" (Love Marriage—Without Love).

Jose E. Cavero, president of National Broadcasters Assn. of Peru, here to plug Interamerican Broadcasting Assn. congress skedded for

Jose E. Cavero, president of Na-tional Broadcasters Assn. of Peru, here to plug Interamerican Broad-casting Assn. congress skedded for Lima next April. Carios Melo Cruz won job of ar-tistic director of Municipal Thea-tre, succeeding Juan Casanova Vi-cuna, named Chilean ambassador to Venezuela cuna, named to Venezuela.

# Madrid

By Ramsay Ames
(Castellana-Hilton; 37-22-00)
Jane Powell and new husband,
Pat Nerney, honeymooning at
Castellana-Hilton.
Spanish version of "South Pacific." directed by Jose Tamavo, almost ready for opening at Teatro
Zarzuela.
Sloan Simpson here to interview
Robert Rossen and Ambassador

Sloan Simpson here to interview Robert Rossen and Ambassador Angier Biddle—Duke, on tape, for the Tex and Jinx show.

Arnold Picker, United Artists veepee and foreign sales topper, and Charles Smadja, continental European director, arrived from Paris for more huddies on "Alexander the Great." Pic is scheduled to roll Feb. 15. A wide search is under way for "most beautiful giri in Spain" to play the role of Stateira.

# Pittsburgh

By Hal V. Cohen
Harmonicaires booked into the
Ankara for three weeks beginning
Jan. 3.

to work the Horizon Room next

Lenny Litman and his wife planed to Hollywood for Andre Philippe's opening at the Mo-

cambo.

Emil Cohen topping show at annual Jewish Home for Babies dance at Hotel Schenley tomorrow

Mary K. Frank tossing supper party for Deborah Kerr after per-formance of "Tea and Sympathy" next Thursday night (13).

By Larry Solloway
Jonathan Dwight new ownerproducer of the Biltmore Playhouse.
Sea Isle Hotel will be setting for
mid-January broadcasts of NBC's
"Today" and "Tonight" shows for
one week.
Raiph Snider, owner of the
Bradford (Bradford Roof) Hotel in
Boston, partnered in new ownership of Sea Isle.
Walter Jacobs, "retired" for this
season, looking over new locations,
north and south of Miami for his
next Lord Tarleton hotel.
Newlyweds Barron Polan and
Julie Wilson joined the group
flown in for opening of swank new
La Coquille in Palm Beach,
Jacques Renard, Eddie Cantor's
radio musical director in the 30's,
settled here and is taking out a
local union card; he plans to organize a string unit.
Kay Thompson being paged to

local union card; he plans to or-ganize a string unit.

Kay Thompson being paged to fill two-week date at the new Bai-moral Hotel in January to replace Genvleve who can't make the stand until later in season.

By Glenn C. Pullen
Dolores Hawkins at Vogue Room
for two weeks.
"Ice Follies" skating Into Arena
Jan. 18 to play 13-day date.
Tommy Purcell orch replaced
George Duffy band at Hotel Hoi-George lenden,

George Duffy band at Hotel Holenden.

Dorothy Donegan back at Theatrical Grill, and staying througn Yule holidays.

Hans Reiss, manager and pianist at Willie Rich's ciub, awarded naturalization papers.

Kaye Ballard awarded official key to city on return to her hometown and Vogue Room.

Bob Ancell, Hipp's assistant manager, quit to join Fred Strauss booking agency but continuing to hold disk-jockcy job.

Al Russ, bandmaster-composer, and James Kovacs, formerly an RCA recording engineer, opened their new Audio Recording Studios.

Nick Plnardo reopened his remodeled nitery, formerly the El Bolero, renaming it Whisper Room with policy of intimate musical acts.

Cleveland's getting heavy dose of

Greco's troupe coming to the Hanna Monday (6) for full week.

# Rome

(Archimede 145; 800211)

Italy holding another Italian Film Week in Cairo soon.

Harry James and Betty Grable to tour Italian key cities after the holidays.

Elia Kazan reported to have turned down local offer to direct "War and Peace."

Otto Preminger here briefly before flying on to India to look into Ghandi biopic chances.

Rhonda Fleming expected to go to Switzerland when she completes work on her local stint, "Semiramis."

Vittorio DeSica touring again

# Hollywood

Josh Logan planed in from N.Y. Fred Astaire laid up with laryn-

gitis. Henry Borsage recovering after

itis.

Henry Borsage recovering after surgery.

Zasu Pitts recovering after major surgery.

Clifton Webb hosted a dinner for Noel Coward.

Trixie Friganza celebrated her 83rd birthday.

Bob Hope and Gordon MacRae returned from Dallas.

Lester Sansome left the hospital to recuperate at home.

James Stewart to Indiana, Pafor his father's wedding.

Willard Josephy upped to veepee of the Kurt Frings agency.

Ted Ashley Associates changed name to Ashley-Steiner Corp.

George Marton in from Paris for confabs with Darryl F. Zanuck.

George Pal invited to attend the International Exposition in Rotterdam.

British Field Marshal Mont-

dam,
British Field Marshal Montgomery guested with Samuel Goldwyn,
Virginia Grey sustained two
broken ribs in a scene for "The
Rose Tattoo."

broken ribs in a scene av.

Rose Tattoo."

Joe Newman celebrated his 37th anni in films by directing UI's "Kiss of Fire."

Charles Simonelli in from N.Y. for huddles with Dayid A. Lipton, Universal ad-publicity chief.

Entire estate of the late Lionel Barrymore was left to Florence Rozella Wheeler, his nurse for 20

years.
Jack Benny, Danny Kaye and
Barbara Stanwyck recording Christmas greetings for Veterans' Administration.

# Chicago

Chicago

Yma Sumac here in concert at Orchestra Hall Friday (10).
Frank J. (Tweet) Hogan made March of Dimes chairman for Chi show biz.
Al Borde to Coast and Las Vegas to look over western branch booking office.
Dick Marcus, former band vocalist, joined MCA acts department here this week.
Club Moderne near Oak Park staging oddball auctions as Wednesday night biz hypo.
Art Talmadge, Mercury Record veepee, out of hospital and recovering from slipped disk at home.
Hoagy Carmichael due here next week as guest of honor at annual Indiana Society of Chicago banquet at. Conrad Hilton Hotel.
Dardanelle bringing jazz to the Opera Club, sharing keyboard with longhair planist Aaron Leifer; Esther DeNicola joined lineup as singer.
Police Censor Board here last

singer.
Police Censor Board here last Police Censor Board nere lass month nixed one pic and tagged two for adults out of a sheaf of 82 films. Of the number, 21 pictures were foreign, six of them Mexican, five German, three Russian, two Italian, two Greek, one French. one Swedish, and one Jananese. French, one Japanese,

Barcelona

Barcelona

By Joaquina C. Viral-Gomis
(Angli, 43; 24-00-18)
Armando Orefiche Cuban orch
at the Rigat.
Rio nitery has The Buddy
Bradlely show.
Anne Sandry, French chanteuse,
at Emporium nitery, with Bruno
Stella orch.
Juan Manuel, who came hcre
with Xavier Cugat and stayed over,
a hit at Bolero nifery.
Marco Ferreri, Italian producer,
in city with intention of producing
a pic in Spain with director Federico Fellini.
Liceo Opera House has "Rigo-letto," with Aido Protti, Antonietta
Pastori and Gianni Poggi, Italians;
and Rosario Gomez, Luis Corbella,
both Spaniards. Maestro Angelo
Questa conducted.
American pix on Barcelona
screens recently: "Demetrius and
Gladiators" (20th), "On Waterfront" (Col), "Phantom of Rue
Morgue" and "The Fountainhead." Gladiators" (20th), "On Water-front" (Col), "Phantom of Rue Morgue" and "The Fountainhead," both WB; "Apache" (UA), "Har-riet Craig" (Col), "Bad and Beauti-fui" (M-G).

# Philadelphia

By Jerry Gaghan
Victor Borge at Arena, Dec. 5,
under sponsorship of Philadelphia Inquirer Charities.
Pep's Musical Bar, musical name
showcase, switched policy bringing
in comedian Slappy White.
Dave Dushoff, co-owner of Latin
Casino, planed to the Coast to
visit Sammy Davis Jr., who
iaunched the club's fall season.
Belison family is represented on
three local marquees — Pearl
Bailey, at Erlanger in "House of
Flowers," and in Stanley pic,
"Carmen Jones," and husband
Louis Bellson, topper at Rendezvous Cafe.

Allyn McLerie In from N. Y. to spend a week with her husband, George Gaynes, of "Wonderful Town."

# Miami Beach

# Cleveland

acts.
Cleveland's getting heavy dose of balletmani, with Teresa and Luisillo in Ballets Espagnols at Public Music Hall Dec. 3 and Jose

By Robert F. Hawkins (Archimede 145; 800211)

work on her local stint, "Semi-ramis."
Vittorio DeSica touring again with Sophia Loren in "Sign of Venus." comedy which starts shooting soon at Titanus Studios. Marcello Girosi Is producer.
Jim Carhartt and Nicky Winter started a new column in Rome Daily American called "Lend Us Your Ears", replaces that paper's regular "Seen and Heard."
F. Hugh Herbert in Rome to see Eduardo De Filippo, author of "Filumena Marturano," which Herbert is adapting for Broadway. Shirley Booth is a possible star.

Ankara for three weeks beginning Jan. 3.

William Leech, director of Playhouse, in Southside Hospital for observation.

Ruth Vernon Pivorotto gets title role in Playhouse's New Year's show, "Sabrina Fair."

Wally Gingers' band will record a tune by Father Gianni, a priest in nearby Connelisville.

Joni James here for a day to get deejays to plug her new MGM retlease, "When You Come of Age."

Dancer Gaby Monet staying over after her Yogue Terrace booking KGW a few months.

# OBITUARIES

Jackson, in 1929, died Nov. 30, in Malvern, Eng. He began in the-atrical management in 1911 and

atrical management in 1911 and after war service and a spell in business, he inaugurated the Festival with Jackson.

From 1938, Limbert assumed sole control of the Festival. He presented many important productions including G. B. Shaw's "Geneva" and a revival of "St. Joan" with Elisabeth Bergner. He was also associated with a number of West End plays, among them being "Black Chiffon" and "Buoyant Billions."

JOHN C. QUINLAN
John C. Quinlan, 62, voice teacher and former musical comedy actor, died bec. 1, in White Plains, N. Y., after a three month illness. A native of New Zealand, he came to this country in the '20's and appeared in "Madam Pompadour," "Sky High" and "The Passing Show."

Quinlan maintained a voice stu-Quinlan maintained a voice sudio in New York, and coached such singers as Frank Sinatra, Vic Damone, Alan Dale and Elieen Barton. With Sinatra, he wrote a book entitled, "Tips on Popular Sing-

CHARLES ROONER

Ernest R. Pruster, 53; actor and director who had worked in Mexican films for some 20 years, died of a heart attack Nov. 22 in Mexico City. Known professionally as Charles Rooner, he was stricken while at work in a studio. A native of Vienna, he came to Mexico after appearing on the stage and screen in Aystria and Germany.

His wife survives.

Albert A. Knecht, 70, musician and head of his own musical instrument firm, dled Dec. 4...in Philadelphia. He toured with many organizations, including the Buffalo Bill Wild West Show and the John Philip Sousa band.

Nathan K. Thon, 52, a theatre manager at Coon Rapids, Iowa, was fatally injured in an auto accident Nov. 29, when his car struck a barricade and overturned. He died in a Carroll, Iowa, hospital a few hours later.

Mother, 65, of Paul Schreibman, mother, 65, of Paul Schreidman, former operator of Las Palmas Theatre, Hollywood, died in Hollywood Dec. 3 after a long illness. Other survivors include another son, Morey, head of Clnema Arts.

Jerry K. Crocker, 29, first program director and former disk jockey of WCUE, Akron, O., died Nov. 30 in Albuquerque, N. M., after a two-month illness.

Mother of George E. Burgess Jr., eastern sales rep of Screen Gems. Columbia Pictures telefilm subsidiary, died Dec. 1 in New Bedford, Mass., of a heart attack.

George F. Koster, 84, founder of radio station WQAO, N.Y., died Dec, 5 in New York. Surviving are two daughters.

Mother, 83, of Ray Heindorf, head of Warners' music depart-ment, died Nov. 29 in Hollywood after a long illness.

Dulcie Day, 43, singer and bit player, died Dcc. 1 at the Motion Picture Country Hospital in Cali-fornia. Her mother survives.

Edward F. Foley, dean of Albany doormen and long at the Strand Theatre, was found dead in bed Dec. 1. Wife survives.

Eleanor Winchester, wife of Ted Winchester, RKO cameraman, died Nov. 28 in Hollywood after a long illness.

Father of Chick Ludavici, of new singing quartet in Pittsburgh. The Four Larks, died in that city Nov. 28.

Walter C. Zengerle, 71, for many years a violinist with the Cleveland Orchestra, died Dec. 3 in that city.

G. W. Wortley, vice-chairman of Glasgow Film Society from 1937 to 1949, died, recently at Falkirk,

Emmett O'Donnell, 58, manager of Paradise Theatre in Chicago for 35 years, died Nov. 26 in that city Wife, daughter and four sons sur-

Eugen Marchand, 94, a tenor who had sung at the Met Opera for 10 years, died Nov. 22 in Duisburg, Germany.

Jimmy Gordon, an original di-rector of Lorne Cinema, Glasgow, and w.k. football player, died in Glasgow recently.

Marvin Briggs, 43, radio time salesman, died Nov. 21 in Holly-wood, following a heart attack. His wife survives.

John Sillars, 67, broadcaster and author, died Nov. 21 on Isle of Arran, Scotland.

Agnes Hallet, 74, character actress, died Nov. 19 in Hollywood after a long illness.

Lawrence Cellini, 59, proprietor of Rex Cinema, Hindley, Lancashire, Eng., died there recently.

Father of Betty George, nitery and tv singer, died Nov. 23 in New York.

Mother, 69, of Herman Goldfarb, theatrical manager-attorney, died in New York Nov. 24.

# H'wood 'Counts'

= Continued from page 1 Continued from page 1
be done, it wouldn't be 'done, he
stressed, adding — significantly—
that "we won't make pictures just
to keep down the overhead."

At one point the 20th overhead
was as high as 50%. Zanuck confirmed that it had been brought
down wis preduction economies.

down via production economies to a much lower figure, but wouldn't disclose what it was. By contrast, he said 20th's cost of actual pro-ROY LIMBERT

Roy Limbert, 60, founder of the Malvern Festival with Sir Barry

Roy. 8. He headed the Brand
Roy Limbert, 60, founder of the Malvern Festival with Sir Barry

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Roy Limbert, 60, founder of the Malvern Festival with Sir Barry

Roy Limbert, 60, founder of the American Samuel Goldwyn, too, had sometimes approved.

Roy Limbert

R

Lane Agency which has offices in thing to say on the matter of keep-London, Manchester and Halifax, and booked many top stars in vaude and the band field. the sake of quality. The indie pro-ducer wrote in the Screen Producthing to say on the matter of keeping down production volume for the sake of quality. The indie producer wrote in the Screen Producers Guild journal that it was "a miracle" to him that Hollywood hadn't realized earlier that "the only way to recapture, the, public (is) by giving it quality instead of quantity in entertainment."

He expressed concern over a

quantity in entertainment.."
He expressed concern over a possible softening in Hollywood's attitude, partly as a result of exhib demands. "It is not surprising that some shortsighted exhibitors will rend the heavens with their demands for more and more pictures, because of their basic approach that the greater the supply the cheaper they will be able to buy," he wrote.
"But it is most surprising that any producer . . . who has been

any producer . . . who has been 'through the wars' and who has through the wars' and who has seen the near-tragic results brought about by attempting to make pictures on an assembly line basis should for a moment be fooled into thinking that any good can be accomplished by returning to the practices that nearly rulned us once before."

Top distribution exec of one of the majors in N. Y. last week held that his company, anyway, was well

the majors in N. Y. last week held that his company, anyway, was well aware of the pitfalls of volume production. For this reason, he said, he was in complete agreement with his studio of the need to concentrate on pix with built-in bo. appeal that had a maximum coin potential.

With remarkable frankness, he admitted that this was hurling the "little man" in exhibition. "Let's

admitted that this was hurting the "little man" in exhibition. "Let's face it." he said. "The trend of our industry is against him. No one is dediberately going out to hurt him, but I don't see how we can help him. The way this business is going, and the way it's going to go, the small operator is going to have an increasingly rough time." Observers feel that, for the com-

rough time."
Observers feel that, for the coming year at least, there will be a continuing tendency on the part of distribs to bolster their studio's own output with outside releases. Good example is 20th which continues on the prowl for quality 2-D face to service the approximately fore to service the approximately 4,000 potential U. S. customers who, by the end of this year, still won't have CinemaScope installed. Since 20th dogsn't make its C'Scope pix available in standard version—Universal, on the other board dogsn't benefit of the control of the co

version—Universal, on the other hand, does—it's missing out on those accounts.

There is significance in the fact that the 2-D pix which 20th has handled in 1954 haven't been very handled in 1954 haven't been very successful. That includes its own Panoramic productions. This lends added weight to the argument that the day of the small-budgeter is gone. It also causes companies like 20th to raise doubts over the economic potential of exhib-backed small and medium-budgeters such as the ones proposed by Hal B.

# **Ouebec Gensors**

Continued from page 1 continued from page 1
is on every reel of film. Since
all the members of the board are
French, occasional English films
get buy with phrases that would
never pass a group of English
scissors wielders. According to
exhibitors here, the board has
shown signs of relaxing in recent
months, but there's no hope of relaxation to the point of censors
in other Canadian provinces.

The OBC put the elamn on drive-

The QBC put the clamp on drive-The QBC put the clamp on drive-ins a long time ago, basing its de-cision on moral grounds. There's been one attempt to defy this ac-tion, but it ended in failure. A group decided to defy the board by building on an Indian reserva-tion near Montreal. Since this was Federal property, it thought the Federal property, it thought the provincial laws would not apply. However, the QBC got word out that firms dealing with the ozoner

that firms dealing with the ozoner would face difficulty in working with other Quebec theatres. Hint proved effective and the bare screen skeleton is standing, almost as a reminder to others with similar ideas.

The board remains all-powerful and because exhibitors respect this condition, it makes certain concessions, allowing children to see religious pictures such as "Fabiola" and "Joan of Arc" or special Walt Disney pix. Under Quebec law, no one under 16 is allowed in any film house.

Censor policies change with the

**Allied Alibis** 

Continued from page 3 =

recent picketing of the Columbia exchange here, and its threats to seek legislation to bring relief, the occasion is also taken defiantly to assail the film companies agard.

Latter are accused of "brutal and slugging" husiness treatment and of forcing "lousy" playdates. In effect, the current outburst constitutes an admission that seeds of dissension are being sown in this

constitutes an admission that seeds of dissension are being sown in this territory's independent exhibitor ranks, that there's rift and NCA's conduct isn't getting full approval from theatreowners. But the claim is made that Allied's battling e has averted wholesale de-ction of independent ex-

# **MARRIAGES**

Sandra Warfield to James McCracken, New York, Nov. 27. Bride and groom are singers with the Metropolitan Opera Co.

Marion Hutton to Victor Schoen, Santa Moñica, Cal. Dec. 4. Bride's a singer; he's a musician and mu-sic director.

Virginia Morley to Fred Waring, dianapolis, Dec. 2. Bride is a Indianapolis, Dec. 2. Bride is a pianist with the groom's orchestra.

Lynn Marks to Paul B. Alper, New York, Dec. 5. Bride is a pub-licity assistant at Screen Gems, the Columbia Pictures telefilm sub-

Barbara Riefer to Cpl. Robert J. Lype, Pittsburgh, Dec. 1. He's the son of Alma Lype, of Stanley Warner Theatres in Pitt.

Shan Jukes to Whit Bis Brentwood, Cal., Dec. 5. He's Bissel.

Sibil Kamban to Abner Biber-man, Las Vegas, Nov. 27. Bride's a film editor; he's a screen direc-

Beryl Johnstone to Colin Campbell, Stranraer, Scotland, Nov. 23.
Both are thespers with Scottish Arts Theatre company.

Larue Farlow to Lennie Katzman, Las Vegas, Nov. 27. Bride's an actress; he's an assistant director at Columbia.

Maria V. Terino to Carl W. Rob-ison, White River Junction, Vt., ov. 21. Bride is cashier at Lyric Inson, White Nov. 21. Bride Theatre there,

Marie Windsor to Jack Hupp, Tijuana, Mexico, Nov. 30. Bride's

an actress.

Dorothy Lou Jolliffe to Eric G. Ensign, Haverstraw, N. Y., Dec. 4. Bride is an actress; he's an exec with the Ted Bates agency.

# BIRTHS

Mr. and Mrs. Everett Mitchell, son. Chicago. Dec. 1. Father is NBC's Chi farm commentator. Mr. and Mrs. Dave Barnheiser, son, Chicago, Dcc. 1. Father is a director at NBC-TV. Chicago. Mr. and Mrs. William J. Daley Jr., daughter, Buffalo, Nov. 25. Father is president of Daley & Kimberly Associates, Buffalo public relations outfit. Mr. and Mrs. Daniel Greene,

Mr. and Mrs. Daniel Greene, daughter, Santa Monica. Cal., Dec. 2. Father is a film editor.
Mr. and Mrs. Jim Wigglins, daughter, San Antonio, recently. Father is sportscaster on KENS, San Antonio.

Mr. and Mrs. Stephen McNally, daughter, Los Angeles, Dec. 3. Father is a screen actor. Mr. and Mrs. Nat Stoller, son, Hollywood, Dec. 3. Father is Bev-erly Hills tax consultant; mother is a former William Morris sec-

Mr. and Mrs. Dennis Day, daugh-ter Hollywood, Dec. 3. Father is

Mr. and Mrs. Dec. 3. Fatner is ter, Hollywood, Dec. 3. Fatner is the radio-ty-disk singer.
Mr. and Mrs. Garry Stevens, Mr. and Mrs. Garry Stevens, Schenectady, N. Y., remece

the radio-tv-disk singer.

Mr. and Mrs. Garry Stevens, daughter, Schenectady, N. Y., recently. Father is a singer-emceon WRGB-TV.

Mr. and Mrs. Arthur Henley, son, New York, Dec. 2. Father is producer of CBS Radio's "Make Up Your Mind" series.

Mr. and Mrs. Bert Briller, son, Dec. 5. in New York. Father is manager of the ABC-TV sales development department and a former Variety mugg; mother is assistant article editor of the Woman's Home Companion.

Mr. and Mrs. Joseph Hayes, son, Nov. 29, Sharon, Conn. Father is the author of the novel and the upcoming film and Broadway play, "The Desperate Hours." Mother is authoress - playwright Marijane Hayes.

Mr. and Mrs. Mike Donovan, son, New York, Dec. 4. Father is doorman at CBS' Madison Avenue headquarters.

Mr. and Mrs. Shelden Penn. son.

headquarters.

Mr. and Mrs. Shelden Penn, son,
Cleveland, Nov. 21. Mother's an
ex-Metro flack.

FRED ROSE
Fred Rose, 57, hillbilly songcriter-publisher, died in Nashville,
lec. 1. Details in Music Section.

RURT WIDMANN

KURT WIDMANN

Kurt Widmann, 48, top Berlinbandleader, died Nov. 27 in that city from apoplexy. After amputation of his right leg in May, he had been in bad shape but nevertheless returned to the bandstand just one week ago (20) for a triumphant comeback performance. Latter was done against his doctors' advice.

Widmann started his career in Berlin, in 1927, as a drummer and formed his first band in 1933. He soon became one of Berlins most popular bandleaders. From 1933 to 1943, he, his trombone and his orch were the main attractions at Berlin's noted Cafe Imperator, which was bombed out during the war.

which was bombed out during the war.

His popularity was mainly based on the fact that he was one of the few bandleaders who, against Nazi regulations, continued playing jazz tunes. Later, when American jazz practically was forbidden in Germany, he even managed to "smuggle" Anglo-American songs into his repertoire.

After the war, Widmann made numerous appearances at Berlin GI clubs and became known among Americans as the "German Tommy Dorsey." He was perhaps Berlins down in May.

His wife and a 12-year-old daughter survive.

daughter survive.

BENJAMIN BURKE
Benjamin Burke, 82, a Pittsburgh district exhibitor since the nickelodeon days, died Nov. 20, in Swissvale, a Pitt suburb. He was manager of radio station WHO,

DAMON RUNYON

IN MEMORY OF

MRS. PAUL SMALL

the original partner of James B. Clark and Richard A. Rowland, pioneers in the film house field. The Rowland and Clark chain later formed the backbone of the Warner circuit.

arner circuit. Born in Riga, in 1872, Burke opened his first theatre in Columbus, O., in 1905, later moved to Pittsburgh and launched the Wonderland Pittsburgh and launched the Wonderland there in 1911. He then built, in succession, the Family, the Crystal and the Capitol in Braddock. For years, his brother, Joe Burke, was also in the theatre business, last at Batavia, III. Mrs. Burke, the former Mae Griffith, survives.

CORTINI

Cortini (Paul Korth), German illusionist and conjurer, died in Copenhagen, Nov. 14. He collapsed after performing his final trick at a matinee performance at the National Scala, Copenhagen, and was carried off the stage by his wife. A native of Hamburg, he had been in show biz for over 45 years.

he had been in show biz for over 45 years.
Cortini presented fullstage illusions and sleight of hand. He was known best as "the man with 10.000 dollars." This fullstage mass coin production act was performed on his English debut at the Alhambra, London, in April, 1927.
Last August he launched a new magic show at the Chat Noir, Oslo.

WILLIAM DE GROUCHY
William de Grouchy, 65, former
magazine editor and author, died
Nov. 29 at Drexel Hill, Pa. He was
art editor at Curtis Publishing
from 1913 to 1932 and an editor
at Street & Smith until five years
ago.

at Street & Smith until five years ago.
While at Street & Smith he was responsible for bringing to prominence "The Shadow" mystery series and he also revived the Nick Carter stories. He was active in little theatre groups and was the author of numerous short stories and a book, "Jungle Gold." His widow, two sons and a daughter survive.

Des Moines, died of a heart attack Nov. 25, at Hermosa Beach, Cal. He was manager of the station from 1924, when it was founded by the Bankers Life Co. of Des Moines, until 1929, when he re-signed to move to California. Surviving are his wife, a son and a daughter.

JULIUS L. KARTY
Julius Lee Karty, 53, for 10 years
assistant manager of the Henry W.
Kiel (Municipal) auditorium in St.
Louis until 1944, died of a brain
hemorrhage Nov. 29 in that city.
At one time he was backstage manager of the Municipal Opera Assn.
and manager of the old Shubert
Theatre in St. Louis.
His wife and three sons survive.

ART LLOYD

ART LLOYD, ART LLOYD

ART Lloyd, 57, retired film cameraman, died of a heart attack Nov.

5 in Hollywood. He was known for his work with Harold Lloyd, Laurel & Hardy and the "Our Gang" comedies.

Gang" comedies.
His wife and son survive. Dr. Kenneth McPherson Bradley, 82, founder and president for 25 years of the Bush Conservatory in Chicago, died Dec. 3 in Los Angeles, where he had lived since his retirement 20 years ago. In 1925 and 1926 he was educational director of the Juilliard Musical Foundation in New York.

Alfons C. Storch, 76, violinist with the N. Y. Metropolitan Opera House orchestra for 46 years, died Nov. 31, in Bethesda, Md., after a long illness. He retired last year after a lengthy career with the Philadelphia Symphony and the Met

Carol Grauer, 57, owner of the Maisonette Carol in Montreal, died in that city Dec. 4 after a long illness. Born in Rumania, he emigrated to Canada in 1928 and acted as manager of the Samovar in Montreal until opening his own spot in 1950.

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# ANGER-TV COMICS AT WORL

### \$1,300,000 in Berlin's 'Xmas' Stocking; Plus 'No Business Like' \$600,000

Irving Berlin, who is responsible for 1954's blggest musical parlay, "White Christmas," for Paramount release, and "There's No Business Like Show Business," for 20th-Fox release, will benefit most from "Christmas." Under his deal he collects a 30% interest in the net profits on top of the \$300,000 down 1 yment by which Paramount secared his services. This picture was brought in for \$3,800,000 but its grossing capacity is now estimated, worldwide, at \$12,000,0000. If that works out, Berlin's share will amount to \$1,000,000, or \$1.300.000 in all out of the one re-

lease.

"Berlin did "Holiday Inn" for Paramount in 1942, then got 10% of the gross, which meant he took out about \$1.000,000 within a year or so on "Inn's" total take of around \$10,000,000.)

With respect to "White Christmas," Bing Crosby also shares in profits to the extent of 30% while Danny Kaye gets another 10%. Paramount, the producing organization, has 30% of the final net profit.

"There's No Business Like Show Business" is 100% owned by 20th-Fox Studio paid Berlin a flat \$600,000 for his services and brought the negative home for \$4,000,000

#### Kravetz Suit Discloses Chaplin's 25% of UA Now Vested in Oona O'Neill

Charles Chaplin, now in selfexile in Switzerland, has signed over his 25% ownership in United Artists to his wife, Oona O'Neill. Chaplin reportedly has divested all of his other U. S. properties.

Switch on the UA participation came to light over the past week in trial of a N. Y. Supreme Court suit In which Mrs. Max Kravetz is the plaintiff. She, in effect, is carrying on a case Instituted by the still the still the suprementation of the suprem stituted by her late husband. Kravetz had complained that the deal by which the present UA management operators (Arthur B. Krim, Robert S. Benjamin, etc.) took control violated his rights as alleged holder of options on the controlling stock. In agreement with Chaplin and Mary Picktord, Krim, et. al., succeeded the Paul McNutt regime in management. It all worked out that Miss Pickford and Chaplin each retained 25% of the company and the balance of 50% went to Krim and his partners. The Kravetz estate aims to upset this entire stock setup. stituted by her late husband. Kra-

#### Nickelodeon as 'Shrine To Picture Industry

Philadelphia, Dec. 14.

Philadelphia, Dec. 14.
Leaders of the film industry will take part in the dedication of the Nickelodeon in Franklin Institute, Jan. 18, with ceremonies jointly sponsored by Motion Picture Associates and the Institute.

MPA will also hold its \$25-a-plate dinner the same night in the Bellevue-Stratford honoring pioneers of the industry. Proceeds of the dinner will go to MPA's welfare committee. William Goldman, donor of the Nickelodeon, is general chairman of the dinner committee. mittee.

Planned as a "shrine to the Industry," the Nickelodeon is a replica of the turn-of-the-century movie houses, forerunners of today's giant film theatres.

### Phenix City Asks **CBS Apologize For** 'Studio One' Show

Phenix City, Dec. 14.
Hugh Bentley, head of the Russell County Betterment Assn. here, thinks the "Studio One" play. "Short Cut," which starred Jackie Gleason as a crusading legislator Monday (6), was too close a parallel to the vice cleanup here and has wired Westinghouse and CBS asking for a retraction on the air. Bentley termed the original by Carey Wilbur, originally entitled "Peacock City," is libelous to Bentley termed the show, Bentley consulted with his attorneys, Lt. Gov. James Allen, 'Gadsden, & Roberts Brown, speaker of the Ala-(Continued on page 44)

#### Murrow's 'Person' Has A Date With Truman

A Date With Truman Edward R. Murrow and coproducer Jesse Zousmer of the CBS. TY "Person to Person had ad adate with Harry S. Truman in Philadelphia on Monday (13). Murrow has long sought to "P to P" the former President at his Independence home. HST some time back had agreed to the remote, but was looking toward the day when his Missouri homestead would be redecorated and include the projected Truman Library. The latter got its biggest push in Philly on Monday via a lunchon that launched a fund-ralsing drive. When Murrow televisits Independence, Mr. Truman's cast will include wife Bess and daughter Margaret.

Heris are now in agreement that the biopic can be made, following completion of arrangements following completion of arrangements following completion of arrangements formerly with the seek with Mrs. Eleanor Roosevelt and Robert H. Nolan, who will at the time wasn't right for such that the time wasn't right for

Margaret.

### VIDEO BREEDING STRANGE SPECIE

By GEORGE ROSEN

These are worrisome days for major agencies and sponsors who have investments of millions of dollars in television comics, particularly those doing live shows. It all stems from the pressures and tensions resulting from the "show biz in a hurry"—a situation that, in the last few months, has brought such personalities as Milton Berle, Jackie Gleason, Bob Hope and Red Buttons, among others, into headline prominence.

Not that they're deliberately act-

Inc prominence.

Not that they're deliberately acting up or making like prima donnas. But if they require kid-glove treatment and supersensitive handling and care, it's because of the toll being exacted by the most demanding of all entertainment media.

The recent incidents of Gleason The recent incidents of Gleason threatening to walk out of rehearsals turned out to be something of a public relations nightmare. Fact that the comic has been under considerable strain through doubling into major guest shot ventures (not to mention his two-week stand at the Paramount, N.Y.) hasn't contributed toward alleviating the situation.

Berle had no sooner recovered

ing the situation.

Berle had no sooner recovered from the Ruthie Gilbert impasse and his collapse from overwork than a whole new chain reaction set in when his sponsor (Buick) and agency (Kudner) let it be known that they had a Gleason gleam in their eye for next season (see separate story). At the moment the Berle hour is one of the (Continued on page 43)

### **Heirs Authorize** FDR Film Story

Hollywood, Dec. 14.

Probability is that a biopic of the late President Franklin D. Roosevelt will be made some time next year, only 10 years after his death. William Morrls office is offering rights to the story of FDR's life to the film companies following completion of arrangements this week with Mrs. Eleanor Roosevelt and Robert H. Nolan, who will act as coordinator of the project.

Roosevelt family previously felt

## Road Just Like Old Times—Almost; **Compares With Best Postwar Years**

The road is making a comeback. After reaching an all-time low last season, touring biz is generally jumping. Odd factor in the upbeat is the relative dearth of touring editions of last season's Broadway bits. Mont'l Pianist's 21-Hour Marathon for Comeback Montreal, Dec. 14.
Andre Mathieu, 25-year-old
Montreal pianist, claimed a world
pianothon record when he wound
up last Wednesday (8) at 10:16 p.m.
after playing continuously for 21

editions of last season's Broadway hits.

Since mid-August, receipts have been progressively bettering the '53-'54 stanza. Gross for the first 27 weeks of the current season, ending Dec. 4. was \$1,864,500 ahead of the corresponding period last year.

Total of \$10,108,400 was on a par with the figures for the corresponding period during the last five years. However, the take was a long way from the \$11,674,500 c'salked up for the same span during the boom 1948-49 season.

Only five of last season's Broadway shows have gone out so far this semester. Two of those are second companies and the other three are the original productions, in some cases with revlsed leads. Latter category in cludes "Wonderful Town." "Fifth Season" and "Oh Men, Oh Women," while former duo comprises "Caine Mutiny Court Martial" and "Tea and Sympathy."

Road holdovers from the previous season still running as of Dec.

Court Martial" and "Tea and Sympathy."

Road holdovers from the previous season still running as of Dec, 4 included "King and I," "Seven Year Itch." "South Pacific" and "Time Out for Ginger." Other holdovers were "Picnic" and "Porgy and Bess," the former a subsequent folderoo and the latter going overseas, Another road closer was the twofer "Twin Beds."

Biggest out-of-town grossers this season have been "King," "Caine Mutlny," "Midsummer Night's Dream" and "Peter Pan." Latter had an extended Coast tryout prioc to coming to Broadway, Another New York entry which had a lengthy out-of-town tuneup is "Mrs. Patterson."

Patterson."

A flock of twofers have been in(Continued on page 62)

# Mathieu, a former child prodigy who disappeared from public view several years ago as a concert whiz, planned the marathon for straight publicity purposes as part of his \*comeback routine. So me 25,000 persons paid 50c each in the Show Mart to hear Mathieu range through 73 of his own compositions and many other classics as he established this record. In the 21 hours, he drank 20 glasses of orange juice, three bottles of vichy water, meat extract equivalent to 12 steaks and vitamin pills. Gandhi Biopic To Be Made With Nehru's Advice

Film on Mahatma Gandhi, which Otto Preminger is prepping, will roll in India at the end of 1955 when weather conditions are the most favorable, the producer disclosed in N. Y. last week.

closed in N. Y. last week.

Preminger, who recently returned from India where he discussed his project with Prime Minlster Nehru, said his idea had been received with enthusiasm by Indian officials and that Nehru had promised to read the script and possibly make suggestions to give it added historic realism:

Nelther financing nor a release deal have been set by Preminger who goes to the Coast this week. He said the film would be made in India, but with London as base of operations. An Indian is expected to be cast in the part of

#### Communist Influence 100% Eliminated; Coast Can Be Proud—Brewer

"The power and influence Communism once had in Hollywood has been completely destroyed, but it's still necessary to remain on the alert." That's the opinion of Roy M. Brewer, former Hollywood rep of the IATSE and one of the industry's most vigorous opponents of Communism.

Now an exec with Allied Artists, Brewer said in New York this week that Hollywood should be proud of the job it's done in elim-inating the menace. "Few people have been hurt," he added, "and those who have cleared themselver are our allies now." are our allies now.

### **Phony Promise To Produce Kellys** For Telethon Cost Kates CPA Job

A lot of innocent people were caught in the middle of a bizarre A lot of innocent people were eaught in the middle of a bizarre series of circumstances in connection with a local charity television show last week, and the resultant headaches extended from one coast to the other and cost at least one figure in the center of it all his job. He was Jerome B. Kates, who was dismissed by the Cerebral Palsy Association, for which he has been staging telethons over the country for the last several years. The incident came down on many heads, among them Gene Kelly and his brother, Fred Kelly; Metro-Goldwyn-Mayer; the Pittsburgh Y.M.C.A.; the Dubin and Feldman advertising agency of Pittsburgh and, indirectly but only within inside circles and not to the public, the CPA, all of whom were completely blameless. Whole thing happened this way:

Y.M.C.A. is out to ralse \$5,000,000 for a building fund, and when WDTV agreed to preempt a Sunday night spectacular to give the "Y" that valuable hour to make a pitch, Joe Feldman, with WB in (Continued on page 20)

#### **British Theatre Chain** In United States Okayed, But Where's the Capital?

London, Dec. 14.
During his latest visit to the United States, the operating head of the J. Arthur Rank Organization, John Davis, secured approval of the U. S. Government to go ahead with the sections of a

the U. S. Government to go ahead with the erection or purchase of a chain of film houses in America. There remains the question of British Government unfreezing of the necessary capital.

Davis holds to the view that only through consistent showcasing in downtown areas of American cities can an audience and taste for British films be created among Yanks. So long as British films get stepchild treatment from American theatre operators, the B litish prod-So long as British hims get step-child treatment from American theatre operators, the B ltish prod-uct will never "catch on" and ob-tain the share of dollars Davis in-sists is proper.

**FROM** 

#### Ann Sothern, Girl Producer

Hollywood, Dec. 14.

Ann Sothern has upped herself from "Private Secretary" to film producer, with the formation of her own Vincent Productions. Program calls for at least two indie

gram calls for at least two indue films. Miss Sothern will also star in the pictures, first of which will be lensed next summer when she has completed her current line-up

#### U. S., Finland Still Deep In Struggle Over Rights To '52 Olympics Films

Although the Olympics, held once every four years in a different nation, were begun as much to cement international goodwill as to demonstrate physical prowess, there have been squabbles during (and because of) the big event that have only left international hard feelings. Latest to take place is the year-old (but unpublicized) hassle between the Finnish Olympic organizing committee and the U. S. Olympic Committee over film rights to the '52 Olympics vas a matter of fact, the problem was finally almost straightened out last month, but something happened to make both groups start "muscling"

finally almost straightened out last month, but something happened to make both groups start "muscling" cach other anew.

The U. S., though few realize it, has never been treated to an official film version of the '52 Olympics. That celluloid edition is two hours long and, according to J. Lyman Bingham of the U. S. Olympic Committee, covers nearly every event that took place in the Helsinki, Filnand, games. Only film seen here has been what Bingham described as a shorter "bootleg" reel by the Army.

As Is the case with each Olympics setup, the nation in which the games are held has exclusive rights for a period of one year following the event, Bingham explained. Where the '52 Olympics are con(Continued on page 62)

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Chicago

## Picture Payoff In Dividends **Topping 1953**

Washington, Dec. 14.
Film buslness, as reflected by industry dividends, continues on the upbeat. For the first 11 months of this year dividends totaled \$22,747,000, compared with only \$18,519,000 for the same period of 1953. The November take for industry stockholders, as reported by the U. S. Dept. of Commerce, was a fat \$2,533,000, more than twice the \$1,018,000 for November, 1953.
The November difference is reflected in the meions cut by three companies. Columbia Pictures, which distributed \$237,000 in November, 1953, upped it to \$787,000 this November, 1953, upped it to \$787,000 this November, 1953, made it \$346,000 this time; and Stanley-Warner circuit paid out \$619,000 this year as against a zero a year earlier.

Warner Bros. paid the same \$742,000 to stockholders in both years, and Loew's Boston theatres disbursed \$39,000 each year. Commerce Dept. stresses that these publicly-reported dividends amount to only 60 or 65% of all paid out in any Industry.

### German Producer **Snoots U.S. Money**

Unlike other European produc-

Unlike other European producers who are beefing about their limited market in the U. S. and are looking for ways and means to expand it, some of the German distribs are taking a cut-off-my-nose-to-spite-my-face approach to the problem.

After appraising the potential income from German language the-atres in the U. S., and finding it inadequate, they're refusing to do business with U. S. importers.

First such instance came to light recently when an indie made a bld for a series of German productions. Along with it he submitted estimates to show that a German feature could gross approximately \$14,000 in the 10 leading Germanlanguage showcases in this country. It was estimated that this (Continued on page 71)

American Humorist

Arthur Kober

has written a tiptop

Tribute to

Maurice ('Splash') Evans and George ('Brudder') Raft

a bright byline piece in the

49th Anniversary Number

VARIETY **OUT SOON** 

### Farewell to a Theatre

(Curtain speech by Helen Hayes at the final performance of "What Every Woman Knows" at the Metropolitan Theatre, Scattle, Dec. 4. The following day, workmen began demolishing the building, which is to be replaced by a new entrance to the Olympic Hotel. Hereafter, touring shows will play the Moore Theatre (Curtain speech by Helen Hayes at the final performance of pic Hotel. Hereafter, touring shows will play the Moore Theatre in Seattle.)

"Dear wonderful audience: It has seemed to us all evening that there was a special emotion and feeling in response to our efforts, I believe we were not mistaken in that because, after all, for you as well as for us this is no ordinary performance—and no ordinary

I believe we were not mistaken in that because, after all, for you as well as for us this is no ordinary performance—and no ordinary closing performance.

"This is a very special performance, and it cannot help being a sad occasion, because this is the last time you people in Seattle will be able to walk into this theatre to see a play. The dying of a theatre is a very sad thing, because I suppose there is no building in a community, excepting a church, in which so many people can share so many hours of such spiritual uplift..."

"After the matinee today, I had a call from New York from an ex-citizen of Seattle—Mr. Guthrie McClintic, a great producer and the director of all Katharine Cornell's plays, and incidentally and unimportantly to that phase of their lives, her husband. Guthrie said that when he was a highschool kid he used to stand outside the alley door—just as kids do today—and dream of some time getting through that door and getting to the center of the stage. He asked me to kiss the center of the stage where he never stood, and so I am planting a kiss on the stage center."

(Miss Hayes thereupon kissed the palm of her hand and placed it on the stage at dead center. Then she called the entire cast from the wings and had the bappiper with the show play "Old Lang Syne" as the audience filed out of the theatre.)

#### BEST TV FILM DIRECTOR

Hollywood, Dec. 14.

Screen Directors Guild has picked five nominees for its second annual Television Film Directorial Achievement Award: William Asher, Robert Florey, Roy Kellino, Ted Post and Jack Webb.

Nominees will submit what they consider their best half-hour tv films of the year, after which the entire membership will pick the winner. Last year the award was won by Robert Florey, for "Last Voyage."

#### Negro-White Theme Into Ohio as State Censorship Law Is Knocked Out

Cleveland, Dec. 14. Emanuel J. Stutz, manager of the Circle Theatre here, wired Ohio newspapers he was opening "Without Pity," an Italian picture rejected by Ohio censors four times, as "a celebration of a truly historic victory for all of Ohio"—the end of film censorship by court decree. decree.

Stutz hailed his booking as "the first picture to play in Cleveland without a censor seal since the recent Ohio State Supreme Court ruling against the censor law."

"Without Pity," directed by Al-berto Lattuada, is a bilingual film dealing with the devotion of an American Negro GI (John Kitz-miller) for an Italian girl (Carla del Poggio) who saved his life.

#### **BOTKIN'S CITY SLICKER** STUFF OK ANTHOLOGY

By JO RANSON

The absorbing folklore of the metropolis is herring-packed in B. A. Botkin's "Sidewalks of metropolis is "Sidewalks of America: Folklore, Legends, Sagas, Traditions, Customs, Songs, Stories and Sayings of Cityfolk" (Bobbs-Merrill; \$5.95). Here the city asphalt afficionado will have himself a glorious romp sampling some of the more notable essays and other writings of urban behavior.

and other writings of urban behavior.

Botkin, one of the country's top students of folklore and the editor of a flock of books, among them "A Treasury of American Folklore," contends that the city is as rich as the country in traditions, collective symbols, myths, folkways and folk-say, and sets out to prove it in admirable style. The result is one of the few complete word pictures of city life to come off the presses in a long time. Moreover, "Sidewalks of America" contains a king-size assortment of show biz aneedota, articles, songs and appropriate illustrations.

Divided into 16 sections, Botkin has researched virtually every major magazine and book. Each section carries a thoughtfully-penned introduction by the editor and from show biz literati he has chosen sections of Harry Reichenbach's "Phantom Fame," Douglas (Continued on page 62)

(Continued on page 62)

### Nominees: Asher, Florey, Kellino, Post, Webb To Actor Guilds: 'Coast Ain't All'

In addition to an agreement recently signed with the Screen Actors Guild, a group of East Coast talent agents (so far 50 out of ¬N. Y.'s 87) plan talks with AFTRA and Actors Equity. Moves are prompted by a feeling that the unions have been doing all their gabbing with reps on the West Coast, "and although they may be acting in perfectly good faith, agents on the Coast have quite different problems from ours." Another factor in organizing an agent group in the East is to "insure disciplinary action for refusal to fol-(Continued on page 62)

(Continued on page 62)

#### **Beef Brings Promise To** Catch Vallee Act Again; Critic May Even Clap

Critic May Even Clap

London, Dec. 14.

Arthur Helliwell, columnist on the People, a London Sunday sheet, whose comment on Rudy Vallee at the Cafe de Paris, "Vallee flops," has reportedly been picked up by the American press, has accepted a challenge from the artist to catch the act a second time.

In a letter to Helliwell, from which the columnist quoted last week, Vallee wrote: "Now you have completely demolished me both here and in the United-States, I think it only fair that you come in and catch my act again, just to see that without a mean head-cold I croak less badly and that my present selection of numbers might be more to your taste. I never pretended to a rich singing voice. It was only because my vocal attempts were so different that in one year I became the toast of New York."

Vallee concluded by opining that if the columnist "was really fair" he would change his mind about his reception. Helliwell commented: "I'll even clap myself if you are as good as you think you are."

### Merman's N.Y. Quickie For Pic Preem, TV Huddle

FOR FIC Freem, IV RUDGIE
Back in Denver for a brief rest
after the third of her tv outlings
(on the "Panama Hattle" specola),
Ethel Merman planed out of her
home base In Colorado on Saturday (11) for New York. She and
husband Robert Six, airline topper
and oil company exec, will put up
at the Ritz Tower Hotel until the
19th. They'll attend the Roxy premiere of "There's No Business Like
Show Business," In which
Miss Merman costars, tomorrow
(Thurs.).

Miss Merman costars, tomorrow
(Thurs.).
While in N. Y., Miss Merman
will huddle with CBs-Chrysler
Corp. on her Jan. 20 appearance on
"Shower of Stars." She'll return
to Denver for the holidays and fly
back to Gotham early in January
for rehearsals on "Shower."

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# KAZAN: STUDIOS STILL IN RUT

### Saluting The Exhibitor

Metro's pitch to make 1955 a "salute to the theatre and the exhibitor" might well become an all-industry, alltime credo. And perhaps the best New Year's resolution for the picture business as a whole.

It's about time. Probably no other business indulges in as many tiffs as the wholesalers and retailers in the film industry. One is dependent upon the other, and recognition of mutual problems has been traditional with the picture business from its shoestring and storeshow days to the affluent era of Hollywood.

As vet indie exhibitor Sam Rinzler once cracked, "One more Governmental assistance to 'improve' our lot and we'll be improved right out of business." He was referring to the realization that block booking wasn't the big bad bogey of the industry as so many other exhibitors alleged. Result is that, in the quest for "quality" product, the film selling has become a seller's market.

Metro's spearheading of its next year's showmanship and salesmanship borders on statemanship at a time when it's most badly needed to cement relations and improve the bonds between the Hollywood production-distribution line and the exhibitors, the middlemen.

The exhibitor is not the congenital freeloader always. He must get it up to meet technological progress and its demands for new media of projection and exhibition—new sound, new screens, costlier equipment.

Of course the best way to "salute" the exhibitor is to give him good pictures. The Metro move, in all events, is not only an institutional pitch by one major outfit but a good formula for all.

BOSTON PAIR PRODUCING

Use Scollay Sq. Theatre as Studio For 'A Clerical Error'

Bryant Halliday and Cy Harvey, operators of the Brattle Theatre, Cambridge, who recently formed Janus Films, to distribute foreign films, are now set to enter the production biz, with plans to produce a short based on James Gould Coszens Pulitzer Prize winning novel of some years ago, "A Clerical Error." Pic will be directed by Miles Morgan and co-star Martin Kosleck and Ward Costello.

The Scollay Square Theatre, which is slated to be torn down to make room for a parking space, will be used as a studio. Pic, aimed at art house circuit, is expected to

at art house circuit, is expected to be ready for distribution in Feb-

To View 'Game of Love';

Burstyn award from the Independent Motion Picture Distributors Assn. was delayed last week to give the group's award committee a chance to view a latecomer. the French "The Game of Love" which opened in N. Y. yesterday (Tues.). Arthur Mayer, IMPDA prexy, acknowledged that the choice this year would be difficult due to the limited number of top foreign pix imported, Prominently in the-running are the Japanese "Gates of Hell" and two French pix, "Les Plaisirs" and "Mr. Hulot's Holl-day." There's some sentiment also for the Italian "Bread, Love and Dreams."

'Hulot' and 'Gate' Rate Selection of a foreign-language film to receive the 1954 Joseph Burstyn award from the Independ-

Delay Burstyn Award

### Eastman Kodak **New Color Film Due in Spring**

Eastman Kodak has set next spring as the target date for production of its new color film which is expected to bring down the price of the EK tint rawstock at least slightly.

The new print material is simpler to make and has been in the developmental stages for many months. Instead of the seven layers of which the current material is made up, the new base will have only four layers and will therefore be easier to handle.

work being done by EK on the new positive was disclosed in Variety over a year ago. It was stremuously (and sarcastically) denied at that time not only by Eastman, but also by the Technicolor rep in N.Y.

rep in N.Y.

Just what difference the new film base will make to producers, whose print supply cost has skyrocketed since the advent of CinemaScope and the extensive use of Eastman color in preference to Technicolor's imbibition process, isn't certain. It's expected that the drop will be slight, at least at the start. As volume production gets under way, it may become more significant.

It's the current price of the

significant.

It's the current price of the Eastman tint rawstock—4.15c per foot—which, the labs say, is keeping print costs up. Eastman color positive is being turned out at about 6.25c per foot, which compares with Techni's 5.25c for imbibition prints. It's understood that Eastman cannot reduce the price of the rawstock currently in use since, from the very start, it was computed on the basis of volume turnout.

#### Allied Artists Recruits 8 Actors as Core of Its First Stock Company

Hollywood, Dec. 14.

In a move to develop young players to fit in with the company's expansion plans, Allied Artists will organize its first stock company, starting in January. As a starter, according to executive producer Walter Mirisch, eight thesps will be signed and more added later.

Talent scouts will seek promising youngsters both here and ahnoad for screen tests shortly after the first of the year.

### OFFBEAT FILMS CAN HYPO B.O. By WHITNEY WILLIAMS

Hollywood, Dec. 14.
Hollywood producers should get
out of their rut and not be afraid
to take unusual themes to the pub-lic, according to producer-director
Elia Kazan, prior to leaving Hollywood for N.Y.

wood for N.Y.

Taking issue with industry "ostriches" who "continue to stick their heads in the sand and make the same movies their fathers made before them," Kazan pointed to the historical box-office success of films which had departed from the standard tradition of "young love, boy meets girl, father in trouble or just plain nonsense themes."

themes."

The industry, he said, can continue to make money if it continues to stray from the straight and narrow path of conforming to tradition.

tradition.

In discussing the point Kazan
would mention only his own "East
of Eden" and "On the Waterfront"
as examples of his theory. "Eden's" as examples of his theory. "Eden's" success remains to be proven, but Columbia's anticipated world-wide gross on the Sam Spiegel production done by Kazan is now estimated at \$8,000,000, he reported. Historically, however, Kazan has been associated with a succession of "different" films including "A Streetcar Named Desire," "Gentlemen's Agreement"—for which he (Continued on page 21)

(Continued on page 21)

Universal's Sales Manager

Charles J. Feldman Discusses

Prints: Depends on the Film's Selling

an editorial feature in the forthcoming

49th Anniversary Number

VARIETY OUT SOON

### Chayefsky's Credo: A Writer Must Protect His Script By Producing It; So He's Boning Up On Film Biz

#### Tight Titles

Hollywood, Dec. 14.
Selection of a film title seems to be a simple job. but not according to Robert L. Lippert whose "Adventure in Rio" was changed because it conflicted with "So This Is Rio" and "Star of Rio."
So he tagged his picture "They Were So Young," only to find that it conflicted with "You're Never Too Young."
"The Good Die Young" and "The Young in Heart."

### **Exhibs Go to TV** For Kid Stuff

Failure of the filmmakers to make suitable pictures for the Saturday kiddie trade has exhibitors contemplating the use of tv material. This was indicated by Denver circuit operator Pat McGee in a talk last week before the South Dakota Exhibitors Assn.

McGee complained that his Saturday afternoon program was deteriorating because he could find no replacements for pictures currently being shown and that exhibs were being forced to repeat features already shown.

"It has reached the point in my booking problem," McGee said, "that I am giving a lot of thought to picking up some of the tv proto picking up some of the tv pro-grams, such as those of Mickey Rooney and 'My Little Margie.' Surely producers could make worthwhile kiddle programs on which they could at least break even. If they can be made for tele-vision why can't they be made for this especial purpose?"

#### By FRED HIFT

By FRED HIFT

Far from being discouraged by his bitter-sweet taste of Hollywood via the making of, "Marty," the Hecht-Lancaster production, tw writer Paddy Chayefsky is now entering upon a course of pic biz apprenticeship which, he hopes, will eventually land him in a producer's chair on the Coast.

First of the tw scribes to make the transition from livingroom to theatre screen, Chayefsky gets both screen writer credits—he adapted "Marty" from one of his own tw shows — and associate producer credits in the film. And while he's still a writer at heart he feels that the only way he'li ever make a go of it in Hollywood is by turning out his own pix. "I can't understand a writer doing a script and then just leaving it alone for someone else to tamper with," he said in N. Y. last week. "That's why I wouldn't agree to sell some of my scripts, although I've had very good offers for them. And of course I'm aware of the (Continued on page 20)

### **Opera Into Its** Own Via Stereo. Says Birnbaum

Music department at 20th-Fox is Music department at 20th-Fox is making every effort to fill the fourth or "surround" soundtrack on its CinemaScope pictures, according to Leon Birnbaum, head music film editor at 20th.

In N. Y. to help plug "There's No Business Like Show Business," on which he worked, Birnbaum (Continued on page 24)

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### **National Boxoffice Survey**

Pre-Holiday Clips Biz; 'Xmas' Champ for 7th Wk. In Row; 'Paris' 2d, 'Cinerama,' 'Desiree' Next

Customary pre-Christmas slump is at hand. Only in St. Louis was there any apparent resistance the drastic downbeat. Most exhibitors are coasting with current fare or juggling playdates, with resisues or any available product, to tide them over until later this month.

to tide them over until later this month.

Even such boxoffice champs as "White Christmas" (Par' and "Last Time I Saw Paris" (M-G) are feeling the opposition from Xmas shopping. But these are two of the few films still to do excellent trade in a majority of spots.

"Xmas" is No. 1 at the wickets for seventh consecutive week, in a tight race with "Paris." The Bing Crosby-Danny Kaye starter is good to brisk in most locations, showing some amazing strength in such southern keys as Miami Beach, Atlanta and Montgomery, "Ala. In several keys, it is playing presently in sixth and seventh weeks. Pic went eight smash weeks at N.Y. Music Hall.

"Paris," second-place winner, is playing in some 11 keys covered by Variety, with showings running from good to hot generally. "Cinerama" (Indie), which is battling the offish tone better than many other pix, is taking third money.

"Desiree" (20th) is finishing

"Track of Cat" (WB), while not strong in many places, is doing enough biz to get seventh place. "Black Knight" (Col), with a batch of fresh bookings, is winding up eighth, "Athena" (M-G), also with additional playdates, is landing ninth position while "Sitting Bull" (UA) is taking 10th. "Phffft" (Col), "Passion" (RKO), "Bengal Brigade" (U) and "She-Wolf" (Rep) are runner-up pix in that order.

that order.

that order.

Few newcomers currently. "Deep in My Heart" (M-G) is standout, with a terrific opening session at N. Y. Music Hall. "Reap Wild Wind" (Par), out on reissue, is brisk in Chi and fair in K.C. "Sabrina" (Par), which has finished most of its bigger key city dates, still is good to fancy in some four locations. "Barefoot Contessa" (UA), in much the same category, shapes neat to tall in some five keys. "On Waterfront" (Col) looms fine in a couple of key (Col) looms fine in a couple of key

(Col) looms fine in a con-cities.
"Drum Beat" (WB) looks neat in Chi and good in Boston. "Fire Over Africa" (Col) is trim in Bos-ton and oke in Cincy.
"Trouble in Gien" (Rep) is doing nicely in St. Louis. "Glenn Miller Story" (U), out on reissue, is rated good in Toronto.

Story" (U), out on reissue, is rated good in Toronto.
"Down 3 Dark Streets" (UA), good in Cleveland, shapes lively in Washington, D. C.

(Complete Boxoffice Reports on Pages 89)

### From a strictly commercial point f view the most successful b.o. (Continued on page 20) **GLAMOR PENETRATES** TO DEEPEST IDAHO Hollywood, Dec. 14.

Hollywood Coordinating Committee booked eight players to entertain servicemen at the isolated

Mountain Home Air Force Base in Idaho on Christmas Day. All the entertainers have toured abroad in previous years but have been pre-vented from going overseas this year because of prior commit-ments

year because of prior commitments.

Troupe consists of Eddie Fisher, Patti Nestor, Debbie Reynolds, Barbara Ruick, Bill Shirley, Bobby Tucker, Gloria Winters and Keenawynn. They will be the first group from Hollywood to visit the Idaho site.

Idaho site.

### Global Remittances in 1954 Held Own Sans Windfalls; Johnston Clarifies Picture

Although Eric Johnston, Motion Picture Export Assn. prexy., said in N.Y. last week (10) that the theoretical net foreign revenue of theoretical net to reign revenue of the American film companies in 1954 was about \$210,000,000—same as in 1953—the figure actually is deceptive in that it implies a gain of between 10% and 15% in actual earnings abroad during the past

year.
Conceding that, in the absence of statistical data, he was "guessing." Johnston said the theoretical N.Y. share from abroad, including Canada, was \$210,000,000 and actual N.Y. remittances ran to be Canada, was \$210,000,000 and actual N.Y. remittances ran to between \$170,000,000 and \$175,000,000. The \$210,000,000 figure constitutes coin available after expenses. Some of it was indirectly emitted via investment in produc-

On the basis of actual earnings On the basis of actual earnings, including fixed remittances and period compensation deals, the MPEA companies in 1953 ran up a N.Y. share of about \$188,000,000 including Canada. The difference between that figure and the \$210,000,000 quoted by Johnston was made up for by a series of "windfall" remittances, constituting earnings blocked over a period of years.

years.

Windfalls of 1953
In ail, the 1953 "windfalis" amounted to approximately \$28,-000,000 including some \$12,000,000 from Brazil, \$5,000,000 from France, \$10,000,000 from Japan, (Continued on page 20)

### Now 'Cyclotrona' Joins Parade Of Innovations

Cyclotrona joins the list of new widescreen film processes this week. It's a new photographic and projection technique providing a camera range of more than 146 degrees and using a single camera with standard 35m film. New process is the invention of Frank Caldwell, independent producer and director.

with standard 35m film. New process is the invention of Frank Caldwell, independent producer and director.

Caldwell is currently in New York to set up the business structure for the exploitation of the new process. The company will be known as Cyclotrona, Inc. Involved with Caldwell in the project is Fred D. Gearhart Jr., a Wall St. broker who was connected with the financing and organization of Cinerama Inc.

System, according to a spokesman, allows for three frames of standard 35m film to run horizontally through a single camera. The exposed area is 75m in length, or 16 perforations of standard 35m film.

It's said that the new process

film.

It's said that the new process would be suitable for any theatre following "minor" changes in the theatre architecture and the seating arrangement. Cost factors have not been determined yet and equipment won't be ready for another year.

#### Rathvon's German-Made Feature to Columbia

Columbia Pictures has acquired worldwide distribution rights for the N. Peter Rathvon pic, "Special Delivery" (formerly "Embassy

aby"). Film, in which Col has a cut, ars Joseph Cotten and is lensing stars Joseph in Germany.

Hollywood. Dec. 14.

Scribe Productions, headed by Jack Rose and Melville Shavelson, closed a deal with Hope Enterprises to produce three Bob Hope starrers for Paramoumt release during the next five years.

This is the same sort of deal under which the two companies coproduced Hope's "The Seven Little Foys" in association with Paramount. In the three future films Rose and Shavelson will write, direct and produce. rect and produce.

#### Western Nations' Staffers Get Regular Bids To U.S. Films in Moscow

Claremont, N. H., Dec. 14.
Americans see motion pictures in Moscow more often than outsiders from other western nations, according to Staff Sgt. Frank E. Echols, who has been visiting his home here after spending nearly a year in the Soviet capital as a security guard at the United States Embassy

Embassy.

He reported that American
House, near the Embassy, has films,
a bar and dance hall, with nightly
film shows for Americans and
thrice weekly programs for other
westerners. Echols said Moscow westerners. Echols said Moscow theatres show no American prod-uct and that Russian television shows are dull, usually featuring operas and concerts, pius Red propaganda.

### **Arthur Shutters** St. Louis House, Blames 'Shortage'

St. Louis, Dec. 14.
Blaming a shortage of new films,
Fanchon & Marco last week shuttered its 3.500 seater Missouri, in
midtown, for an indefinite period.
Edward B. Arthur, gen. mgr. of
F&M, said the house will be made
available on a rental basis to organizations and groups for meetings and programs and to touring
attractions. attractions

ings and programs and to touring attractions.

Arthur said that with fewer films being produced it has been found impossible to obtain sufficient production for the three large theatres in the same neighborhood. The other houses are the St. Louis, a 4,000 seater and the Fox, with 5,000 seats and the largest seating capacity of any flicker houses in the burg. Both are operated by F&M and the St. Louis Amusement Co., a F&M subsidiary. The Missouri has been operating on a split week policy for the past several months with many of the films being revived. for the past several months wi many of the films being revived.

#### Screening War Films For Fear of Jap Sensitivities

Motion Picture Export Assn. has committee all ready to screen Hollywood war pix exports to Japan, but there haven't been any films for it to review.

films for it to review.

Five-man group, made up entirely of MPEA staffers, was set up in the face of State Dept, and industry concern over the possible negative effects of American war films being sent to Japan. It had originally been planned to include in the review team a number of unbiased outsiders. However, that idea was abandoned.

Issue of Japanese reaction vs.

Issue of Japanese reaction vs. war pix arose when Warner Bros. preemed "Task Force" in Tokyo A Japanese producer, visiting in N. Y. recently, said Japanese audiences appeared to like the American war films and seemed to show no resentment whatever about them.

Harry Mersay, 20th-Fox print department manager, marking his

20th-fox Story Editor Henry Klinger

is of the opinion that matter the year or gear,

The Story's Always The Thing (Credit: Shakespeare)

another editorial feature in the forthcoming

49th Anniversary Number

VARIETY

#### Foreign Data Skimpy, Johnston Concedes, And Improvement Dubious

Eric Johnston, Motion Picture Export Assn. prexy, sees a great need for more statistical data on the industry. However, he believes present prospects for obtaining them are dim.

Asked in N.Y. last week for facts and figures on the foreign and domestic earnings picture, the MPEA that, like topper acknowledged everyone else, he was in the dark. Such figures as he had, he said were "wiid guesses.

Johnston agreed that, in seeking the pertinent information, MPEA was blocked by the twin problem of legal complications and the companies' own hesitancy to divuige income data. The Motion Picture Assn. of America at one time had a research bureau under Robert Chambers which did a thorough nosecount of U.S. thea-tres. The office was later dissolved.

In citing his estimates of the in-In citing his estimates of the in-dustry's foreign income, Johnston said it was difficult to establish without company cooperation. Fig-ures he cited, for instance, were based on official remittance rates. "We rarely get those," he quipped.

#### SIX DISNEY CARTOONS FOR RKO IN C'SCOPE

Six Walt Disney cartoons on the RKO releasing lineup for 1955 will be in CinemaScope. However, subsequent to the playoff of the C'Scop version, the animated shorts will be made available in standard format.

First of the six is "No Hunting,"
Donald Duck entry, which has a
Jan. 14 release date.
Disney is continuing to distribute cartoon shorts through RKO
although his features are now going through Buena Vista.

#### TAUROG ON KID KICK

Picks Nine-Year-Old Boy and Story To Match Him

Hollywood, Dec. 14.

Hollywood, Dec. 14.

Norman Taurog, whose direction of "Skippy" won him an Oscar, thinks now is the time to develop child stars and start a new cycle of kid pictures. With that end in view, he is negotiating for a book about a small boy and his father, and has picked out the boy, nine-year-oid Richard Eyer, currently in "The Desperate Hours" at Paramount.

"Besically" Taurog, explained.

mount.

"Basically," Taurog explained,
"there is no change between now
and 20 years ago as far as familytype enterfainment is concerned.
There is always room for family
pix, and what is better for mass
family appeal than kid pix? Today
there's a brand new generation of
kids, both for the screen and the
boxoffice."

### **Skouras Dossiers Theatre-TV Events**

Twentieth-Fox is keeping close tab on developments in the closedcircuit theatre tv field. Company's interest, of course, is prompted by its investment in Eidophor, the Swiss-developed large screen color ty unit. Prexy Spyros Skouras had pushed Eidophor two years ago, but shelved it temporarily in favor of CinemaScope. Latter was seen as a more immediate need to resurrect interest in filmgoing.

Skouras has longrange plans for Eidophor. The 20th topper feels that when another lull threatens the picture business, large screen color tv may be the thing to arouse the b.o. As a result, 20th is receiving detailed reports of just what's happening in the theatre tv field, from programming to equipment.

Every time there's a closed-circuit entertainment event, local 20th branch managers clock the theatres and report fully to the home office on the general reaction to the presentation. When the time comes to advance, Skouras will have the experience of others at his fingertips and have a good idea how to move into the closedcircuit field. 20th has never officially stated whether its interest will be merely in providing the large screen color equipment or if it will include the production of special programs as well.

### Yanks Scent 'Cartel' in Italy's Scheme for European Film Pool

#### Todd Sets British Plans. **Promises Early Showing** Of His System in London

London, Dec. 14.
Plans for the launching of two
major productions in the Todd A-O
process were being developed in
London last week by Michael Todd
and Phil Reisman. They are due
to return to New York tonight
(Tues.) but will come back here
early in the New Year for an extended stay.

Two projects are an adaptation

tended stay.

Two projects are an adaptation of Jules Verne's "Around The World In 80 Days," which starts location lensing next March with Carol Reed as director, to be followed later in the year by a filmization of "War & Peace." The first project is budgeted at around \$3,500,000 and the Tolstoy classic is likely to involve an investment of about \$7,500,000.

Before leaving on a quickle for

is likely to involve an investment of about \$7,500,000.

Before leaving on a quickle for Rome and Beigrade last week, Todd told Variery that they intended to establish a full-scale organization in Britain in the New Year and appointments would be made as quickly as possible. He was already on the prowl for suitable town offices and was also negotiating for studio facilities. He hoped to be able to arrange an early demonstration for the British industry and press of the Todd A-O process and was also planning for "Oklahoma" to be brought to London as soon as possible after its Broadway opening. He anticipated it would preem in New York towards the end of March and would be brought to London a few weeks later. As an immediate target he envisaged that about 15 theatres would be retooled to show "Oklahoma" in the Todd A-O system, as against the 50 theatres planned in America. Similar arrangements were also being made for the continent. Similar arrangements were being made for the continent.

#### N. Y. to Europe

Mitchell Benson Mitchell Benson
Sidney Bernstein
Stanley Goldsmith
Gaston Hakim
Henry Henigson
Alfred Hitchcock Herbert Jacoby Elkan Kaufman Arthur Lesser George Lourou William Primrose Peter Riethof Ciro Rimac Robert C. Schnitzer David Whitfield

#### Europe to N.Y.

Sonia Arova
John Byram
Paul Vincent Carroll
Aifred Crown
Merriman Holtz Jr.
Edward Kook
Paul N. Lazarus Jr.
Irvin Marks
Al Martino
Redney, Millington Rodney Millington
Guy Mitcheil
Eiliot Nugent
Ethel Linder Reiner Joseph Szigeti Mai Zetterling

Proposal for the formation of a European Film Pool, originating with ANICA, the Italian industry organization, was noted with concern by film industry execs in N. Y. last week. It was recalled that last time this idea came up it was within the framework of the International Federation of Film Producers Assns. The Americans at that time threatened to ankie the outfit if the project went through.

Observers in N. Y. now feel that

the outfit if the project went through.

Observers in N. Y. now feel that the pool idea has been revived outside the scope of the Federation so as to circumvent American criticism. Motion Picture Export Assn. prexy Eric Johnston has taken the position that any such pool, at least as originally proposed, constituted a cartel arrangement and that, under American law, the 'MPEA could and would not be part of it.

Additionally, Johnston, a firm supporter of freely competitive trading, feels that any pool setup was bound to involve restrictive features. In springing the surprise news of the pool study during an American Chamber of Commerce speech in Rome, Eitel Monaco, ANICA prexy, went out of his way to stress that this was not an anti-Yank move.

He said the arrangement would allow for continued coproduction. However, he noted—and this didn't get much Italian press attention—that there had been comparatively little coproduction on the part of

get much Italian press attention— that there had been comparatively little coproduction on the part of the major U. S. companies. Agreement to establish a coordi-(Continued on page 20)

#### L. A. to N. Y.

Dana Andrews
Cleveland Amory
Myer P. Beck
Sid Biumenstock
Walter Campbell
Burt Champion Harry Cohn
Dan Dailey
Oiivia De Havilland
Sidney Deneau
Howard Dietz Howard Dietz
Nina Foch
Joe Giaser
Dolores Gray
James Lipton
Virginia Mayo
Myron McCormick
Norman Moray
Sam Nathanson
E. K. O'Shea
Frank Sinatra
Jerry Pickman
Milton Pickman
Irving Rapper
Johnnie Ray
Victor Saville
Aubrey Schenck Aubrey Schenck
A. W. Schwalberg
George P. Skouras
Herb Steinberg Dan Terrell

#### N. Y. to L. A.

N. 1. to Steve Brodie Wendell Corey Yvonne DeCarlo Alan Dexter Paul Douglas Vernon Duke Eddie Elkort Jose Ferrer
Bob Hope
Mike O'Shea
Jules C. Stern
Les Thomas
George Wolf

### Scribe Producing Hope 27th anni with the company. Calls On Japanese Emperor

While visiting in Tokyo last week, Eric Johnston had an hour's audience with Emperor Hirohito, the first American film man to come to the Palace. Johnston presented the Emperor with two documentaries on marine life and with a rare jelly-fish encased in clear plastic. Hirohito is greatly interested in these subjects. The Motion Picture Export Assn. prez told in N.Y. last week how he was the only visitor to see the Emperor without the traditional striped-pants and cutaway outfit. "I just didn't have any along," he explained.

# BLAME STAR COSTS ON EXHIBS

### Sol Siegel Sees Vigorous Future For Hollywood Via Indie Units

Following a trend which he sees as "the best thing that could happen to the business," Sol C. Siegel has set up his own production unit, Sol C. Siegel Productions, and is now committed to deliver 10 pictures to Paramount over the next five years, the producer revealed in N. Y., Monday (13).

Par will provide the major finencing for his pix but, after script approval, "Til have full artistic control over everything I make," Siegel said. His first film under the Par deal goes before the cameras next summer and is likely to be a musical, he disclosed.

the cameras next summer and is closed.

Without disclosing the exact nature of the property, Slegel said he was negotiating with Irving Berlin, whose "There's No Business Like Showbusiness" he produced for 20th-Fox as the last picturder his contract there. It's figured that what he may have in mind is "Miss Liberty" to which Berlin recently acquired all rights. Siegel indicated he's also working on another musical project. His Par release lineup is expected to cover a wide range of subject matter. While in England recently, he acquired the book, "The Captain's Table."

Siegel, whose last three pix have

tain's Table."
Siegel, whose last three pix have been in the CinemaScope medium, said he wasn't at all dismayed at the prospect of switching to VistaVision. "I like 'em both," he declared, "and, frankly, I don't (Continued on page 24)

### DeLuxe Lab Will **Double Capacity** By Next April

Capacity of DeLuxe Laboratories, N. Y., a 20th-Fox subsidiary, currently stands at 2,100,000 feet a week and will be doubled by next April when a new processing machine will be ready, according to Alan E. Freedman, DeLuxe

to Alan E. Freedman, DeLuxe prexy.

DeLuxe has been handling most of 20th's print processing and also has been doing considerable tv film work. Freedman said the new equipment would boost production to anywhere between 4,000,000 and 5,000,000 feet weekly.

Establishment of Technicolor processing facilities in the east, for which DeLuxe has been licensed by Techni, is hanging fire pending the decision of a zoning board in Englewood Cliffs, N. J., where DeLuxe has an optional deal for an 11½-acre plot of ground. Should the zoning authorities refuse to clear the area, another site in N. J. has been tentatively picked out.

in N. J. has been tentatively picked out.

Freedman said that, once a new location has been picked, DeLuxe would move its "volume plant" there, i.e., between 60% and 65% of all of its facilities, including the Techni machinery. DeLuxe at present is geared for Eastman color. Only other Techni labs are on the Coast and in London, with a French plant a-building.

#### Hakim Scouts Continent

Gaston Hakim, who's been distributing the Swed'sh import, "lilicit Interlude," in the American market for the last three months, leaves for Europe the end of the week to scout'fresh product. While abroad he'li visit Paris, Rome and the French Congo among other places.

places.

Hakim just returned from the Coast, where he set a deal with Robert Kronenberg's Manhattan Films International to handle "Interlude" in the 11 western states. Similar deals were previously made on the film with Charles Teitel in Chicago, Albert Dezel in Detroit and Haroid Schwartz in Dallas.

Half a Loaf

Hollywood, Dec. 14.

Hollywood, Dec. 14.
Billing and screen credit, which concern stars second only to salary, are being waived by Jan Sterling under a curious situation at Warner Bros. In connection with the upcoming Academy Awards, the Warner lot is all-out for the main Oscar in the femme category to go to Judy Gariand for "A Star Is Born." Miss Sterling meanwhile has come along in "The High and Mighty," with star billing.
Studio suggested, and Miss

Studio suggested, and Miss Sterling accepted, reclassifica-tion of herself into "support-ing player" status, which Academy rules, permit and which may make her eligible to grab the runner-up Oscar.

### **British Product** 'Wide Open' To Yankee Video

restriction on the showing of their new theatrical films on television in the United States. The so-called in the United States. The so-called "dossiers" of the English film com-panies' obligations and rights in connection with each picture con-tains no time limit on the avail-ability of the film for tv.

ability of the film for tv.

"There are no restrictions on performance of the film on television," a typical dossier states, "except that if the film is shown by means of sponsored television, no artist's name or photograph may be used to suggest that the artist personally uses or recommends any commercial goods thereby publicized."

#### Rosensohn's Presidency

Box Office Television, closed-cir-cuit promoters and producers, has upped William P. Rosensohn to president of the company. He was formerly executive v.p.

Rosensohn succeeds Milton Mound, who moves up to the new-ly-designated office of chairman of the board.

## THEATRES DUCK 'NEW' PLAYERS

Film companies Twee quick to reply to the exhibitor charge that Hollywood is neglecting to develop new personalities. Hollywood, tainent execs in New York point out, has been doing its best to bring to the fore new, fresh performers, but has been stymied in its efforts by the adamant attitude of theatremen who refuse to buy pictures unless they contain established name stars.

"Just try to sell an exhibitor a picture with an unknown personaity and see how far you get," commented one talent digger. He pointed out that many of the studios maintained elaborate schools which aimed to develop new players. Columbia and Universal, he noted, have comprehensive systems for the indoctrination of new stars. Columbia has been giving the new players an airing via important supporting roles and by lending them out to other studios. Purpose is to keep them before the cameras as much as possible so they obtain audience identification.

The main trouble with introducing new players, it's noted, is overcoming the resistance of exhibitors. "If they practiced what they preached, this industry would be able to develop at least five new personalities each year," a talent exec stated. "The attitude of exhibitors is strange. They'll turn a film down without even seeing the performance of a newcomer. Their reaction is 'if the picture hasn't got a name, it won't go in my theatre.' What's the sense of Hollywood investing thousands in grooming new personalities if it meets this attitude?"

Film company answer was (Continued on page 62) stars.
"Just try to sell an exhibitor a

### Metro's Own Print **Output Speeded**

Stepping up its own print output, Metro is now in a position to process 2,800,000 feet of color footage a week at its cwn Coast lab. Company is handling the prints for its entire CinemaScope output, which is lensed in Eastman Color.

Installation of a new machine is upping the capacity of the M-G iab to 2,800,000 ft. from a former 1,300,000 ft. a week. About 100,000

(Continued on page 21)

### Warners' Financing: \$18,536,733, Double-Plus Unit Outlay In '53; Current Earnings Equal \$1.60

WB Common's 30c

Board of directors of War-ner Bros., meeting in N. Y. Friday 19, declared a divi-dend of 30c per share on com-mon stock. Slice is payable Feb. 5 to stockholders of record Jan. 14.

### **Hotels Grab Sales Meeting Rentals** From Theatres

Scramble of hotels to get into closed-circuit tv is placing theatres in a secondary role as far as business meetings are concerned. Theatres, with large-screen theatre tv instaliations, have eyed the commercial rentals, side-money possibilities during off hours. However, the companies sponsoring the closed-circuit meetings favor more orthodox and convenient hours and, as a result, have been shifting their business to the hotels.

This new trend does not mean

their business to the hotels.

This new trend does not mean that theatres are completely shut out of the conventions, sales and other business meetings. They'll still be used when the sponsoring orgs require large seating capacities. The more intime sessions, featuring heart-to-heart talks from company toppers rather than musical revue type go-get-'em sales pitches, are seen as more suitable for the hotel ballroom or parlors.

The entry of hotels into the

The entry of hotels into the closed-circuit business is paving (Continued on page 20)

#### George Jessel for Philly

George Jessel for Philly
George Jessel with be toastmaster at the annual dinner of Philadelphia's Motion Picture Associates
at the Believue Stratford Hotel,
Philly, Jan. 18. Proceeds from the
\$25-a-piate affair will go to MPA's
Welfare Committee.
Howard Minsky, Paramount division manager, and theatre operator Harold Seidenberg are co-chairmen of the entertainment committee.

Warner Bros., continuing its policy of financing independent producers, a dvanced a total of \$18,536,733 for indie production during the 1954 fiscal year. This is a considerable jump over the sum shelled out for this purpose in 1953 when the company's outlay was \$8,536,954. Breakdown of the amount advanced as of Aug. 31, 1954, end of the fiscal year, included \$3,636,519 for released productions, less estimated amounts unrecoverable; \$5,090,698 for completed productions not released, and \$9,809,556 for productions in process.

pleted productions not released, and \$9,809,556 for productions in process.

Company, according to financial report covering the fiscal year, chalked up a net profit of \$3,976.

900. This is equivalent to \$1.60 per share on the 2,474,329 shares outstanding. Comparison figures, combining the operations of Warner Bros. for the first six months of 1953 and those of the prior-divorcement company (excluding theatre operations) for the six months ending Feb., 1953, shows a net profit of \$2,908,000 for the previous fiscal stanza. For the six-month period, following the Stanley Warner Corp.'s takeover of the theatre assets, the net profit, ending Aug., 1953, was \$1,575,000, equivalent to 63c per share on the 2,474,414 shares outstanding at that time.

Domestic film rentals declined

Domestic film rentals declined (Continued on page 30)

### Yank Film Lag In India Draws **MPEA Spotlight**

Motion Picture Export Assn. is still concerned with finding ways and means of expanding the Indian market for U. S. pix which are earning but a fraction of the b.o. share there.

Eric Johnston, MPEA prexy, acknowledging concern with Holiywood's position in India, said in N. Y. last week that he expected to go to India next year to survey the situation and conduct an on-the-spot investigation. Last year the American film take from India ran to ali of \$600,000.

Problem is primarily one of making Indian audiences accept the Hollywood fare. Many regional languages also loom large plus Indian censorship, among the toughest in the world, MPEA recently appointed its own rep in India, and Johnston said he was hopeful that some of the current and most pressing problems would be unraveled by the time he got to India personally.

In Japan, meanwhile, MPEA is still looking for a permanent field rep and a Japanese adviser. Johnston said Irving Maas, the MPEA's Far Eastern supervisor, would continue to work out of the N. Y.

ston said Irving Maas, the MPEA's Far Eastern supervisor, would continue to work out of the N. Y. homeoffice. Mass arrived in N. Y. from Tokyo Monday (13) and is expected to return there after the holidays. He will spend considerable time in Japan pending conclusion of current negotiations and the appointment of a new field rep.

### Technicolor's 2 Divvys

Technicolor's Z Divvys
Technicolor board in N. Y. last
week declared a 25c. a share dividend on the \$1 par common stock
and a 50c. per share divvy on the
old no-par common stock not
exchange.
In addition a special 10c. per
share yearend dividend was deciared on the new stock and 20c.
on the old no-par common stock.
Divvies are payable Dec. 30, 1954,
to stockholders of record Dec. 17,
1954.

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#### special event for any man's

Buena Vista release of Walt Disney production. Stars Kirk Douglas, James Mason Poul Mark Production of the Mark Production of the Mark Product of

.... Kirk Douglas ain Nemo James Mison
panes Mison
panes
pan Conseil Mate on "Nautilus", John Howard 'aptain Farragut ...

Walt Disney is at hand with a new cinema wonder.

His production of "20,000 Leagues Under the Sea" is very special kind of picture making, combining photographic ingenuity, imaginative story telling and fiscal daring. That last, conversely, might also be termed confidence in the business. Disney went for a bundle (say \$5,000,000 in negative costs) in asshioning the Jules Verne classic. But it's the end result that Price Waterhouse wants to know about and this can be kingsized up in glamorous terms: Ultra high box-office around the world.

A. inean man with a crystal ball. Verne penned "Leagues" in the pre-atomic and pre-submarine year of 1870. He wrote of a weird and wondrous submersible ship and the awesome powers of the universe. To truly capture this great adventure in a film meant an undertaking of rare dimensions; there were few precedents to be guided by.

The project has been a success. For Disney and his army of collaborators have packaged a grand assortment of exciting entertainment values. The story of the "monster" ship Nautilus, astounding as it may be, is so astuefly developed that the audience immediately accepts its part on the excursion through Captain Nemo's underseas realm and partakes of its thrills and terrors. There's no quibbling about plausibility.

James Mason is the Captain. a genius who has fashioned and guides the out-of-this-world crait. Kirk Douglas is a free-wheeling, roguish harpoon artist. Paul Lukas is a kind and gentle man of seience and Peter Lorre is Lukas' fretting apprentice. They have the major roles and are on camera 90% of the time, each registering with conviction.

But it is the production itself that is the star. Technical skill was lavished in fashioning the fabulous Nautilus with its exquisitely appointed interior. The underwater lensing is remarkable on a number of counts, among them being the vivid Technicolor tinting and special designing of aqualuings and other equipment to match Verne's own illustrations.

Story opens in San Francisco where maritime men have be

the men of the Nautilus in close-quarter combat with a giant squid.

Earl Fenton's screenplay looks to
be a combination of the best in the
Verne original and new material
to suit the screen form. It's a fine
job of writing stimulating pic fare.
Technical credits—underline the
underwater photography—are excelient. Of the supporting players,
Robert J, Wilke is the most prominent, doing a competent job as
Mason's mate.

Gene.

### Young at Heart (SONGS-COLOR)

Topflight romantic drama with songs, Doris Day, Frank Sinat-ra and prosperous b.o. pros-

Hollywood, Dec. 21.

Warner Bros. release of Henry Blanke (Arwin) production. Stars Doris Day, Frank Sinatra, Gig Young, Ehel Baryer Keith, Elisabeth France, Land Hale Jr. Lonny Chapman, Frank Ferguson, Directed by Gordon Douglas, Screenplay, Julius J. Epstein, Lenore Coffee; adaptation, Liam O'Brien; from a story by McCordi; editor, William Ziegler; new songs, Paul Francis Webster and Sammy Fain, Ray Heindorf, Charles Henderson and Dan Pippin, Floyd Huddleston and Al Rinker, Mack Gordon and James Van Heusen, Freviewed Dec. 7, '94, Running Hause, Treviewed Programmer Control of the Co

1	Laurie Tuttle Doris Day
1	Barney Sloan Frank Sinatra
1	Alex Burke Gig Young
J	Aunt Jessie Ethel Barrymore
ı	Fran Tuttle Dorothy Malone
ı	Gregory Tuttle Robert Keith
i	Amy Tuttle Elisabeth Frase:
	Robert Neary Alan Hale Jr
	Ernest Nichols Lonny Chapmar
	Bartell Frank Ferguson
	Mrs. Ridgefield Marjorie Bennet
	(Aspect ratio: 1.65-1)

Romance in drama and song is effectively sold by Doris Day and Frank Sinatra in this slickly framed Warner Bros. offering. It looks headed for prosperous boxoffice, particularly in view of its appeal to the family and younger sets among the ticket buyers, who should take to the good new songs and the sock old ones, as well as the sentimental romantics that make up the story.

For both Miss Day and Sinatra, "Young At Heart" is a topflight credit. They give the songs the vocal touch that makes them solid listening, and score just as strongly on the dramatics, seemingly complementing each other in their scenes together to make the dramatic heart tugs all the more effective.

She is first heard on "Til My

matic heart tugs all the more effective.

She is first heard on "Til My Love Comes Back To Me," with lyrics by Paul Francis Webster to Felix Mendelssohn's "On Wings Of Songs," and follows it with "Ready, Willing and Able," by Floyd Huddlestoff and Al Rinker, "Hold Me In Your Arms," by Ray Heindorf, Charles Henderson and Don Pippin; and "There's A Rising Moon For Every Falling Star." by Webster and Sammy Fain, Behind the credits Sinatra sings the title tune, following up later with "Someone To Watch Over Me," "Just One of Those Things" and "One For My Baby." Miss Day and Sinatra pair on the finale "You My Love." by Mack Gordon and James Van Heusen.

The Henry Blanke production has been smoothly fashioned so there is not too strong a resemlence to the "Four Daughters" production on which it was based. The girls in that 1938 release have been reduced to three, Warner-Color has been added for gloss and, of course, the songs are new-comers to the plot. Script credit for this version goes to Julius J. Epstein and Lenore Coffee, who did the first from a story by Fannie Hurst, and Llam O'Brien did the adaptation. The writing for this version goes to Julius J. Epstein and Lenore Coffee, who did the first from a story by Fannie Hurst, and Llam O'Brien did the adaptation. The writing for this version is firstrate, being well-dialoged and plotted.

Gordon Douglas' direction give the picture responsible guidance. He makes eyery use of the tale's sentiment, but never lets a scene get sticky, and the able cast responds to his handling with excellent work. Story details how romance comes to each of the three Tuttle sisters, played by Miss. Day, Dorothy Malone and Elisabeth Fraser. The trio lives with the father, Robert Keith, and the aunt, Ethel Barrymore.

The different angles the romancing takes as the various males comes into the girls' lives color the footage, but the main concentration is on Miss Day and Sinatra, the latter a moody, frustrated musician called in by Gig Young to arrange a musical comedy the latter is writi

and Lorre until they learn the delicacies of the table are sea snake, octupus, etc.

"Leagues" and CinemaScope prove nighly compatible. Widescreening was a must in this wide-screen era for the story and backgrounding are of vast scope and alimited cone of vision would have meant loss of some of the pictorial excitement. Some of the filming obviously was done under difficult conditions, yet all of the finished product comes through with excellent clarity. The sterophonic sound is a plus, too, adding to the onlooker's sense of participation. Richard Fleischer's direction keeps the Disney epic moving at a smart clip, picking up interest right from the start and deftly developing each of the many tense moments. Unusual'y well staged is a puise-quickening scene showing

asset to the east and Keith makes his father spot a real winnig job. Ted McCord's cameras are used to advantage on the footage and players and the other technical contributions are good. Brog.

Bad Day at Black Rock (COLOR—C'SCOPE) Tight suspense drama with western setting but no oater. Spencer Tracy, Robert Ryan to help prospects generally.

Hollywood, Dec. 14.

Metro release of Dore Schary production. Stars Spencer Tracy. Robert Ryan; ter Brenans. John Ericson. Enset Borgnine. Lee Marvin, Russell Collins, Walter Sande. Directed by John Sturges. Screenplay, Millard Kaufman; adaptation. Don McCulier, based on a soft Colory, William C. Meilor: editor, Newell P. Kimlin: music. Asfore Previn, Previewed Dec. 8, 34. Running time, 81 MINS.

John J. Macreedy ... Spencer Tracy

54. Running time, 21 MiNS.
John J. Macreedy Spencer Tracy
Reno Smith Robert Ryan
Lis Wirth Anne Francis
Tim Horn Dean Jagger
Pete Wirth John Erleon
Coley Trimble Ernest Borgnine
Hector David Lee Marvin
Mr. Hastings Russell Collins
Sim Walter Sande

Considerable excitement is whipped up in this suspense drama, and fans who go for tight action will find it entirely satisfactory. With the names of Spencer Tracy and Robert Ryan beliwethering the marquee values, it looks likely to give a good account of itself in the overall release if well-sold. While the story spins off in a western setting, it is not of the oater school, being a gripping drama in modern dress with a 1945 dateline for the action.

action.

Besides telling a yarn of tense suspense, the picture is concerned with a social message on civic complacency, whether in a whistlestop or city. Fortunately for entertainment purposes, the makers have wisely underplayed this social angle so it seldom gets out of hand except in those few sequences that are inclined to be overtalky. The fact that it's there isn't likely to bother those who wouldn't receive the message anyway since they'll be pretty well wrapped up in the good plotting to be found in Miliard Kaufman's script, in the tautness of John Sturges' direction that makes for exciting expectancy, and in the really sock performances turned in by the entire cast.

Basis for the smoothly valued Dore Schary production is a story by Howard Breslin, adapted by Don McGuire. To the tiny town of Black Rock, one hot summer day in 1945, comes Spencer Tracy, war veteran with a crippled left arm. He wants to find a Japanese farmer and give to him the medal won by his son in an action that left the latter dead and Tracy crippled. Instead of help in his mission, Tracy is greeted with an odd hostility and before the bad day is over his own life is endangered when he puts together the reason for the cold, menacing treatment. At the height of anti-Jap feeling after Pearl Harbor, the farmer had been killed by Robert Ryan, rancher, in a mob scene in which the other townsmen had participated.

Film is paced to draw suspense tight and keep expectancy mounting as the piot crosses the point wever, finds the killer dead and the participants in the mob on their way to justice.

There's not a bad performance from any member of the cast, each socking their characters for full value. In addition to Tracy and Ryan, credit goes to Anne Francis, Dean Jagger, Walter Brennan, John Ericson Ernest Borgnine, Lee Marvin, Russell Collins and Walter Sande. Scene in which the one-armed Tracy beats to a bleeding pulp the gross, bullving Borgnine is one of several real tough action sequences.

to the of several real tough action sequences.

The CinemaScope photography in Eastman Color by William C. Mellor is standout for showing the stark, magnificent beauties of the desert location with its mountain

### TV Bally as Alien Salvation

Spotting of foreign film stars on national television shows in the United States may serve as the "open sesame" for the general acceptance of pictures from aroad in the American market. The exposure of the foreign personalities on tv, it's felt, will build nationwide recognition for such stars. And once they become known via the video medium, it's maintained, the public would be willing to buy foreign pictures in which these personalities appear Up to now, the films from abroad, while critically accepted for their artistic and entertainment content, have languished in art houses. Few have received circuit or general bookings and then only as secondary features.

got an interesting story to ten and it tells it well.

"This Is Your Army" deals with the latest in weapons and personnel. It's a post-Korean War study of the service and explores every avenue of offense and defense, from the "sky-sweeper" radar-controlled anti-aircraft guns to the new atomic cannon. The 55-minute film shows the training and developments in every branch of the service from infantry on up to the Rangers. There's much that's new in it to the American public, and much that is comforting.

Topping off the content is an outstanding production job by Fox Movietone. Color footage, shot by Movietone cameramen Jack Painter and William Storz, is right in the middle of the action, and the color is excellent. Editing by Bill Kosh and John Hughes crams a maximum of information into the 55-minute running time. The James Altieri-Joseph Kenas script, though besplattered by the usual cliches, is tightly written, and Joe King's narration is excellent. Jack Shaindlin's score rides well with the footage. COMPO can take a bow for its participation too.

Chan.

#### The Bamboo Prison

P.O.W. melodrama localed in North Korea. Good actioner for the programmer market.

Hollywood, Dec. 14 Hollywood, Dec. 14.
Columbia release of Hryan Foy production. Stars Robert Francis, Dianne Foster,
Brlan Keliti, features Jerome Courtland,
E. G. Marchall, Earle Hyman, Jack Kelly,
Richard Loo, Keye Luke, Murray Matheson, King Donovan, Dick Jones, Pet
Hern, Leo Gordon, Weaver Levy, Directed
Jack DeWitt; story by DeWitt; camera,
Burnett Guffey; editor. Henry Batista.
Previewed Dec. 2, '4. Running time, 79
MINS.

	mins.
1	Sgt. Bill Rand Robert Francis
	Tanva Clayton Dianne Foster
	Corporal Brady Brian Keith
	Arkansas Jerome Courtland
	Father Francis Dolan E. G. Marshall
	Tather Francis Dolan G. Marshall
	"Doc" Jackson Earle Hyman
	Slade Jack Keliy
	Hsal Tung Richard Loo
	Ll Chung Keye Luke
	Classic State of the Control of the
	Clayton Murray Matheson
	Pop King Donovan
1	Jackie Dick Jones
	Ramirez Pepe Hern
	Pike Leo Gordon
	Meatball Weaver Levy
	meatball weaver Levy
•	Metaxas George Keymas
	Cockney Denis Martin
	(Aspect ratio: 1.85-1)
ı	(Aspect fatto: 1.65-1)

A timely topic gives this prisoner-of-war action melodrama a good chance as an entry for the general program market. It does an entertaining job that is up to all release intentions, as well as showcasing the newer talents of Robert Francis, Dianne Foster and Brian Keith, who form a starring trio that comes off acceptably in putting over the film.

While time of the action is laid.

unto that comes off acceptably in putting over the film.

While time of the action is laid during the peace treaty negotiations at Panmunjon, plot projects the thought that some of the seeming collaborators among the Reds' American prisoners are actually intelligence men carrying on dangerous assignments even now. Francis plays one of these, a man scorned by his fellow prisoners because he has succumbed to Communism as a means of getting information useful to the peace negotiations. Windup has him still staying with the Reds to continue his dangerous mission, even though it means he has to give up Miss Foster, a Russian who had aided him.

The usual prison camp antics.

Mellor is standout for showing the stark, magnificent beauties of the desert location with its mountain backdrop. Andre Previn's score is good, although overemphasized on occasion. Editing and other technical assists are expert.

This Is Your Army (COLOR; DOCUMENTARY)

Movietone News production in cooperation with the United States Army sponton with th

the part of the Army, it rates more attention than the usual Government handout simply because it's got an interesting story to tell and it tells it weil.

"This Is Your Army" deals with the latest in weapons and personnel. It's a post-Korean War study of the service and explores every avenue of offense and defense, from the "sky-sweeper" radar-conduction super-instance of the service and tell the service and defense, and defense and defense, and defense and defense, and defense and defense, and defense and defense and defense.

#### Devil's Harbor

Mediocre British-lensed meller for lesser bookings.

Hollywood, Dec. 14.

20th-Fox release of Charles Deane production, Stars Richard Arlen, Greta Gynt, Donald Houston, Mary Germahn: features Eispet Gray, Vincent Ball, Howard Lank, Anthony Vicars, Edwin Richfield, Lank, Anthony Vicars, Edwin Richfield, Charles Deane; camera, Geoffrey Pairthuit, editor, Peter Seabourne, Previewed Dec. 10, '54. Running time, 76 Mins.

11101	
hn	Richard Arlen
ggy	Greta Gynt
allard	Donald Houston
argaret	Mary Carmaine
M. 1)	mary creamante
rs. Mallord	Elspet Gray
illiams	Vincent Bail
arne	Howard Lang
spector Hunt	Anthony Vicars
aller	Edwin Richfield
nnett	Michael Baifour
ark	Arnold Adrian
nson	Sidney Bromley
van	Stuart Saunders
t 1	Intuinie Calemilia
** · · · · · · · · · · · · · · · · · ·	atricia Salonika
isie	Doreen Holliday
ım	Peter Bernard
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(Aspect ratio:	1.33-17

(Aspect ratio: 1.33-1)

The melodramatics in this British-made thriller that 20th-Fox is distributing come off poorly and it is best suited for fill-in bookings in the lesser situations. Only familiar name is that of Richard Arien, balance of cast being Britishers.

Charles Deane both produced and scripted a story that tells of how Arien, operator of a Thames River freight boat, accidentally breaks up a gang that has been stealing medicine and drugs. Arien stops a dock fight one night and comes into possession of a mysterious package. Efforts of the gang to get it back eventually lead to the denouement. The basic plot idea furnished a good enough spring-board for a program meller, but it falls apart in the script development, giving the players little to work with. Montgomery Tully's direction is no help, either, so there's no plausibility to the action.

The technical contributions are substandard.

#### The Other Woman

Hugo Haas low-budget sex thriller, again starring Haas and Cleo Moore. Looms as moderate grosser but can be circused.

20th-Fox release of Hugo Heas produc-tion. Stars Hugo Haas and Cleo Moore. Directed and written by Haas. Camera, Eddle Fitzgerald: editor, Robert S. Elsen music. Ernest Gold, Tradeshown in N.Y. Dec. 10, '54. Running time, 81 MIMS. 

This is about the seventh Hugo Haas screen production to come from this independent producer who, as in this one, generally stars, directs and produces besides scripting. Most recently, Cleo Moore has been co-starred, which is all to the good. "The Other Woman" sugests that Haas, perhaps should not try to star, write and direct but delegate some of these tasks to others. Because this might have been much better if he had not tried to do it all by himseif. Despite this criticism, this ple should suffice, has enough sex and drama for lesser situations.

Haas is a foreign director-producer, who has insured himself a job with an American film company by marrying the daughter of the producing company prexy. Action revolves around Miss Moore's efforts as an extra to get even with Haas because he rejected her work in a bit role. She gets him into what appears to be a compromising situation, and then demands \$50,000 to hush up the so-called affair. A tricky strangling scene and efforts by the police to land Miss Moore's slayer, behind (Continued on page 28) This is about the seventh Hugo

(Continued on page 28)

# 'U. S. RULE WOULD BE MURDER'

### Universal Shooting the Bankroll

Flexible Policy on Prints-Open Valves for Picture-By-Picture Ballyhoo

This is going to be "up the budget" year at Universal.

et" year at Universal.
Company's production, sales and ad-pub execs, at a Coast sales confab last week, heard U toppers outline plans to make 1955 the biggest year yet for the outfit which in 1954 has set new earnings records both at home and abroad.

both at home and abroad.

Bigger pictures, supported by upped preselling budgets to merchandise the product, are the 1955 keynote for U whose execs reaffirmed their determination to service the largest number of customers with the widest variety of quality product.

"We believe in all systems. We will produce in any system the exhibitor and the public demand," declared Alfred E. Daff, U exec v.p. "But, basically, we believe in giving the public the best we can in subject matter, performance and production value becauses we believe the motion picture audience buys its entertainment on the basis of three vital factors. They want entertaining stories, they want outstanding performances by personalities, and they want good production values which embrace directing and producing talent... We believe we are getting more dollars on the screen today, and we will continue to maintain the overall improvement in the quality and boxoffice value of our product."

In line with U's "bigger and betalted. We believe in all systems.

product."

In line with U's "blgger and better" theme, Milton R. Rackmil told the sales session that the company had allocated the highest production budget in its history to the 1955 product. And David A. Lipton. v.p., stressed the extent to which U would go in exploring every publicity and advertising medium in plugging its pix.

Feldman's Sales Drive

dium in plugging its pix.

Feldman's Sales Drive
Kicking off the new year for U
will be a 17-week "Charles J. Feldman Annual Drive," which starts
Jan. 3. 1955, and runs through
April 30. According to Feldman,
U v.p. and general sales manager,
the first four months of 1955, covering the drive period, will see
the release of 13 top pix, three in
CinemaScope and all but three in
Technicolor. Two of the releases
will be J. Arthur Rank productions
considered to be of wide commercial appeal.

Feldman, stressing the flexibil-

Feldman, stressing the flexibility of U's releasing policy, said that the three CinemaScopers would be made available with both magnetic and optical tracks and could be booked also in regular standard widescreen form.

magnetic and optical tracks and could be booked also in regular standard widescreen form.

Promotional activities by U on behalf of its release lineup in '55 are expected to reach a new peak, according to Lipton. "In addition to the normal pre-selling channels, we also are reaching into more specialized magazine, television and promotion fields 'with both publicity and advertising in order to create a real impact on the infrequent as well as the frequent moviegoers," he stated.

Part of its promotional blueprint is a stepped up campalgn to utilize tv both in the key and the sub-key situations. Acceleration of the company's national merchandising tleups also is in the works. First step in an intensified use of tv came Sunday (12) when the Colgate Comedy Hour on NBC devoted its entire time to plugging 'So This Is Paris," the latest U musical from U. Stars of the film—Tony Curtis, Gloria de Haven and Gene Nelson—appeared on the show, and so did Jeff Chandler, who warbled a tune he had recorded for Decca. Similar "teaser" shows, amounting in effect to an elaborate traiter for new pix, will be arranged in the future and won't necessarily be restricted to musicals, U execs said in N. Y. Monday (13) they were delighted with and excited over the impact of the Colgate program which, in their opinion, demonstrated the extent to which U can go in using iv to "sell" its films.

Bill Halligan

Some Great Newspapermen I Have Known—and How!

a bright byline piece in the

49th Anniversary Number

VARIETY DUE SOON

### **U Sales Policy Keeps Smallies** In Foreground

Universal will continue its policy of selling standard widescreen prints simultaneously with the release of anamorphic prints on all CinemaScope productions in the future, Charles J. Feldman, sales veepee, disclosed at the conclusion of sales session held at the studio.

Company started practice with its first C'Scoper, "The Black Shield of Falworth," so that exhibs shield of Falworth," so that exhibs not equipped for C'Scope films wouldn't be obliged to wait for C'Scope showings to exhaust themselves before having a crack at the pictures. Service, it's felt, will be on particular value to small town exhibs and operators of smaller theatres in cities.

Comping under the sales policy.

Coming under the sales policy will be such upcoming pix as "Sign of the Pagan," "Captain Lightfoot," "Chief Crazy Horse" and "To Hell and Back," all filmed in the 2.55-1 medium.

Company is placing more and more importance on the small theatres, according to Feldman. One of the reasons why studio upped its production schedule next year to 32 films was to help out such exhibs, he said.

Big key theatres don't require so many releases, he indicated, because they get longer runs on their bookings, but the smaller operator is in need of as many good pictures as he can get.

To reach audiences for the small theatre, UI has started taking ads in the Family Weekly, a small town supplement, as a means of advising them of what's coming up, Feldman reported. Studio likewise plans to send players to small towns on personal appearances, in conjunction with big-city tours.

"We believe that as the exhibitor has success so will we have success," Feldman stated.

#### \$36,000 in Prizes For Universal Sales Staff **During 17-Week Drive**

During 1/-Week Drive
Hollywood, Dec. 14.
Total of 13 pictures will be released by Universal during its
"Charles J. Feldman Annual
Drive," starting Jan. 3 and extending 17 weeks. Releases will
be backed by one of the company's strongest ad-promotion campaigns, according to Alfred E.
Daff, executive veepee, during the
sales conclave at the studio.
Program for the Feldman drive
calls for the disbursal of more than
\$36,000 in prizes to U's domestic
division, district, branch and office
managers, salesmen and bookers
for the best selling results.

## SCHOEPPEL RAPS REGULATION BID

Washington, Dec. 14.
Opposition to Government regulation of motion pictures or any subsidy for exhibitors has been declared by Sen. Andrew F. Schoeppel (R., Kan.), chairman of the Monopoly Subcommittee of the Senate Small Business Committee. Schoeppel made his points in reply to a letter from Albert Hanson, chairman of the trade relations committee of the Southern California Theatre Owners Assn. Schoeppel, obviously angry, accused Hanson of writing "misstatements of fact," "half-truths," "complete falsehood," "insuits to the Senate" and of seeking to use the Monopoly Subcommittee as a "catspaw" to pressure the film distributors.
The senator reasserted that the

The senator reasserted that the

tributors.

The senator reasserted that the Small Business Committee favored industry arbitration but saw no fairness in arbitrating film rental prices. He declared that, despite Hanson's charges, there was no proof a monopoly in motion picture production was responsible for a product shortage.

"You suggest as one of three solutions for the problems of the industry," wrote Schoeppel, "regulation by the Government. If I were an exhibitor, I would think a long time before I would urge Government regulation is no one-way street.

"I would not want the Government telling me what price I could charge at the boxoffice, what return I could get on my investment, and having bureaucrats drawing up schedules telling me what prictures. I could play, for how long, and when. Nor do I see how Government regulations would cure the product shortage, unless you also expect the Government tenter into, or subsidize, picture production.

Analyzes Problem

#### Analyzes Problem

Analyzes Problem
"If I follow your argument correctly, it boils down to the contention that small motion picture houses cannot afford to pay the rentals paid by larger houses, and that some arrangements must be made to insure smaller houses getting pictures for lesser sums. If the exhibitor is to be guaranteed against losses, some kind of subsidy is entailed. I don't know whether motion picture producers and distributors would favor a subsupport one."

and distributors would favor a sub-support one."
sidy, or in fact whether they can Schoeppel agrees an effective arbitration system would be the industry's best solution but adds that the Government cannot "prop-erly dictate the terms of an arbi-tration formula." He reminds that "the Committee on Small Business foll that film regular are not nece-"the Committee on Small Business felt that film rentals are not prop-erly a matter of arbitration for the very simple reason that a seller cannot be expected to do busl-(Continued on page 21)

#### DAFF TO AUSTRALIA

Universal Worried About Lag In C'Scope Installations

With one CinemaScope picture already in release and at least one other completed, Universal is now

already in release and at least one other completed. Universal is now pushing the Australian chain booking its pix to install the widescreen medium.

Alfred E. Daff, U exec v.p., left for Australia from the Coast last week (11), part of his mission being to discuss such installations with Greater Union Theatres, the J. Arthur Rank chain, which plays the U films 'in Australia. Other U. S. outfit concerned is Columbia. 20th-Fox and Warner Bros. 50 through Hoyts which, being 20th owned, is fully geared for C'Scope. U is facing similar problems in New Zealand and also on the Rank circuits in Britain. Latter, however, are expected to have 400 theat ares equipped for C'Scope by the end of '54. Rank houses in Canada have C'Scope and theatres in Singapore, in which Rank owns a minority interest, also are equipped.

### PR's Same Song, New Words

Film Industry Clings to Traditional Picture-by-. Picture Selling-Neglects Broad Public Relations

Independent Theatre Manager

John A. Goodno voices the indie exhibitor's prayer: Good Pictures at Fair

Terms \* \* \*
one of the many editorial features

in the upcoming 49th Anniversary Number

VARIETY

### Military to Run Films Fortnight **Behind Theatres?**

Although Pentagon officials have not made any official decisions, indications are that they'll agree to a plan whereby theatres on mill-tary posts will play new pictures two weeks after competitive local first-run houses. Present agree-ments with the film industry gives ments with the film industry gives the military situations three-weeks' clearance over the first runs in their local areas. Exhibitors have beefed that this cuts in on their trade unfairly, particularly since admission prices are relatively low at Army, Air Force and Navy bases.

Washington, Dec. 14.

bases.

Reps of both distribution and exhibition already have had two meetings with D. Walter Swan, Deputy Assistant Secretary of Defense for Public Affairs. Pic industry is now trying to work out amap showing which of the Army and Air Force posts are so close to commercial theatres that the present three - week clearance should be abandoned.

Presence is seen for the Defense

Presence is seen for the Defense Dept. relaxation of the clearance advantage. Not long ago the Pen-tagon abolished low prices of goods in many post exchanges when mer-chants in nearby towns complain-ed.

### **Denver Telecast Cost** \$1,500 Theatre Rentals, Eagle Asserts in Suit

Los Angeles, Dec. 14.

Eagle Lion Classics has filed suit for \$51,500 in Superior Court, contending that television showings of "My Outlaw Brother" rulned its theatrical bookings in Denver. December 1975 fendants are Benedict Bogeaus Productions. Quality Films, Bo-geaus and Charles Weintraub.

Plaintiff claims that Bogeaus, al-Plaintiff claims that Bogeaus, although under contract to Eagle Lion, gave prints of the picture to Quality and one of them was shown over KFEL-TV, Denver, causing a loss of \$1.500 in cancelled bookings. In addition to the \$1.500, another \$50.000 is asked for depreciated value of the film.

The film industry, while the most active user of bally methods to exploit pictures, are still neglectful in selling the industry as a whole, experts in the public relations field point out. All efforts, it's noted, are pointed toward the exploitation of an individual picture and no comprehensive plan has been established to bring about a favorable reception of the industry. The advertising series of the Council of Motion Picture Organizations in Editor & Publisher to explain the industry to newspaper publishers and editors is considered a step in the right di-rection, but is regarded as merely scratching the surface.

scratching the surface.

Metro's announcement this week that it will spearhead a drive "to sell" the local theatre as a force in the community is also rated on the plus side. However, it's maintained, that the industry rarely takes advantage of its own special annis as a teeoff point "to sell" the industry as whole. There are many of these milestones which, properly exploited on an industry-wide basis, could benefit all segments of the industry.

These annis, as listed in Leonard

ments of the industry.

These annis, as listed in Leonard Spinrad's Day & Date Service, include many historical dates which the industry can latch on to. For example, Feb. 11, the birthday of Thomas A. Edison; April 3, the birthday of the Pony Express, a date can be used for a nationwide celebration of western films; April 14, the anniversary of films, being date of the opening of the first Edison Kinetoscope parlor; July 6, anni of first all-talking picture (preem of "Lights of New York" on Broadway; July 12, birthday of George Eastman, 1954 being his 100th anni. (Eastman's invention of flexible film made possible films as we know them today.)

In addition, there was the celebratical expressions.

as we know them today.)

In addition, there was the celebration during the year of "Lights Diamond Jubilee," which was marked on tv by the nation's electric companies but had no film industry connection. Since electric light is a basic essential of films, it's felt that the pix business could have entered the celebration in some manner.

Coming up in 1955 will be the

some manner.

Coming up in 1955 will be the 75th anni of the New York's Great White Way. This, it's felt, should serve Broadway houses as a jumping off point to promote the downtown theatres. The first electric lamps were lighted on Broadway, from 14th to 26th streets, on Dec. 20, 1880.

#### SUE BRYAN FOY ON PRC CONTRACT ANGLE

Hollywood, Dec. 14.

Hollywood, Dec. 14.

Chesapeake Industries and Contemporary Productions have filed a \$25,000 breach of contract suit in Superior Court here against Bryan Foy seeking to recover coin allegedly owed because his last two PRC features failed to make money.

Complaint recites that Foy in

PRC features falled to make money.

Complaint recites that Foy in 1946 was PRC producer at \$1,500 per week when he got chance to switch to Warners. To escape his contract, he signed agreement that he'd make "Trapped," and "Port of New York," for PRC with understanding that any unrecouped coin by time these films were in release. Eighteen months could be recovered by PRC from Foy's 15% of net profit on his first two Warner features, which were "Great Jewel Robbery," and "Highway 301."

Former made no coin but latter made net of \$117,614 as of last year-end, and more since, so that Foy's share is \$25,000. Plaintiffs who took over PRC setup say unrecouped coin on "Trapped" as of Aug. 31, 1954, was \$196,124; on "Port," same date, \$265,039.

### Only Extended-Runs Stout in L.A.; 'Wave' \$15,000, 'Queen' 13G, 'Cry' 11G, All Lean; 'Christmas' Solid 16G, 7th

Los Angeles, Dec. 14.

Other tham a few well-extended longrun bills still showing some stamina, first-run grosses are dragging this week, being well under the same frame a year ago as Yule shopping takes over here.

Indicative of the status of biz is the slow \$15,000 shaping for "Crest of Wave" in two theatres the thin \$13,000 for "Cattle Queen of Montana," also in two sites, and the light \$11,000 expected for "Cry Vengeance" and. "This Is Your Army." playing in three spots.

Among the holdovers, the seventh frame of "White Christmas," in two houses. Is standout with a solid \$16,000. Also good is \$10,000 seen for fourth week of "Desiree" and the \$6,000 for the sixth session of "Barefoot Contessa" at the Fine Arts. Elsewhere, Xmas shopping is hurting.

Estimates for This Week

#### Estimates for This Week

State, Egyptian (UATC) (2,404; 336; 70-\$1.10)—"Crest of Wave" 1-G) and "Atomic Kid" (Rep). ow \$15,000. Last week, with dif-

ferent units.

Hillstreet, Hawall (RKO-G&S) (2,752; 1,105; 60-\$1.10) — "Cattle Queen Montana" (RKO) and "She Wore Yellow Ribbon" (RKO) (relssue). Thin \$13,000. Last week, Hillstreet with Egyptlan, Uptown, "Black Knight" (Col) and "Cannibal Attack" (Col) (2d wk), \$11,300.

bal Attack" (Col) (2d wk), \$11,300.

Warner Downtown, Wiltern, New Yox (SW-FWC) (1,757; 2,344; 965; 70-\$1,10)—"Cry Vengeance" (AA) and "This Is Your Army" (20th). Light \$11,000. Last week, "Track of Cat" (WB) and "Shanghal Story" (Rep) (2d wk), \$15,300.

United Artists, Four Star, Vogue (UATC-FWC)—"She-Wolf" (Rep) (2d wk). So-so \$6,500. Last week, UA only, \$5,500.

EI Rey (FWC) (861: 70-\$1,10)—"Earrings Madame De" (Indie) (2d wk). Dull \$2,200. Last week, \$3,000.

Hollywood (FWC) (756; 70-\$1.10)

"Sabrina" (Par) (3d wk). Slow
33.800. Last week, with Orpheum,
110.500.

\$3.000. Last week, with Orphetins, \$10.500.

Ritz, Loyola, Rialto (FWC-Metropolitan) (1,363; 1,248; 837; 80-\$1.25) — "Woman's World" (20th) and "Deadly Game" (Lip) (3d wk). Modest \$11,000. Last week, with-out Rialto, and with Palace, Iris, \$18.000.

Chinese (FWC) (1,905; \$1-\$1.75)

—"Desiree" (20th) (4th wk). Good \$10.000. Last week, \$14.200.

Hollywood Paramount (F&M) (1,430; \$1-\$1.50)—"Last Time Saw (1,430; \$1-\$1.50)—"Last Time Saw (1,430; \$1-\$1.50)—"Last Time Saw (3,50.50). Last week, with State, \$15.500.

300.

Wilshire, Los Angeles, Iris
(FWC) (2,296; 2,097; 814; \$1-\$1.50)

—"Carmen Jones" (20th) (6th wk).

Finished sixth frame Wilshire,
L. A. Sunday (12) with niee \$10.

200, plus \$3,000 for first Iris week.

Fine Arts (FWC) (631; \$1-\$1.75)

—"Barefoot Contessa" (UA) (6th
wk). Neat \$6,000, Last week,

\$7.000.

\$7,000. Warner Beverly, Downtown Par-amount (SW-ABPT) (1,612; 3,200; 90-\$1,50)—"White Christmas" (Par) (7th wk). Okay \$16,000. Last week, \$19,600.

(7th wk). Okay \$16,000. Last week, \$19,800. Pantages (RKO) (2,812; \$1-\$2.25) — "Star Is Born" (WB) (11th wk). Previews upping this to okay \$9,000. Last week, \$8,000. Warner Hollywood (SW) (1,364; \$1,20-\$2.65) — "Cinerama" (Indie) (85th wk). Into current fram Dec. 12 after medium \$19,200 last week. Canon (ABC-Rosener) (533; \$1,10) — "Bread, Love, Dreams" (JFE) (6th wk). Fair \$2,200. Last week, \$2,600.

#### Shopping Hits Toronto; 'Passion' NSH at 7G. 'Xmas' Tall \$12,000, 6th

Taronto, Dec. 14.
With Xmas shopping beginning to cut in, biz is generally spotty. The only two new major newcomers.
"Pushover" and "Passion," are not getting far. Town's top coin still is going to "White Christmas" in sixth frame at the Imperial, with a fancy total. "Last Time I Saw Paris" looks trim in third Loew's stanza. "Barefoot Contessa" in fourth round at the Odeon is staunch. With Xmas shopping beginning to cut in, biz is generally spotty. The only two new major newcomers, "Pushover' and "Passion," are not getting far. Town's top coin still is going to "White Christmas" in sixth frame at the Imperial, with a fancy total. "Last Time I Saw Paris" (M. Cholec" (UA) 70th wk). Neat \$3.500 following \$11.000 last week. Bescon IIIII (Bozoon Hill) (800; \$5.51) — "Hobson's Choice" (UA) 70th wk). Neat \$3.500 following \$13.500 in first. Boston (Cinerama Productions) tourth round at the Odeon is stanta. "Barefoot Contessa" in fourth round at the Odeon is stanta. "Barefoot Contessa" in fourth round at the Odeon is testimates for This Week Downtown, Glendale, Scarboro. State (Taylor) (1.059; 955; 698; 694; 149.070)—"Operation Manhunt" (UA) (Tol)—"Operation Manhunt" (UA) (Tol)—"Opera

#### **Broadway Grosses**

Estimated Total Gross
This Week .....\$450,500
(Based on 22 theatres.)
Last Year .....\$524,700
(Based on 24 theatres.)

### 'Knight' Hot 16G, Philly; 'Xmas' 17G

Pre-holiday slump is here, with only "White Christmas" and "Car-men Jones" warranting holdover. "Black Knight" looms as top new-"Black Knight" looms as top new-comer with a stout session at the Goldman. "She-Wolf" is rated fair-ish at Stanton. "Cattle Queen of Montana" and "This Is Your Army" shapes mighty light at Mastbaum. Others, including extended-runs, are sagging sharply this week. "White Christmas" still is socko in seventh Randolph round, and may stay again.

Estimates for This Week
Arradia (S&S) (625: 80-\$135)

Arcadia (S&S) (625; 80-\$1.35)—
"Rear Window" (Par) (16th wk),
Fair \$2,800 in last five days, Last
week, \$4,500.

week, \$4,500.

Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (62d wk). Okay
\$8,500. Last week, \$8,700.

Fox (20th) (2,250; 90-\$1.40)—
"Desiree" (20th) (4th wk). Modest
\$12,000. Last week, \$16,000.

\$12,000. Last week, \$16,000.

Goldman (Goldman) (1,200; 65\$1.30) — "Black Knight" (Col).

Sturdy \$16,000. Last week, "Phffft"
(Col) (2d wk), \$11,000.

Mastbaum (SW) (4,370; 75-\$1.30)
—"Cattle Queen Montana" (RKO)
and "This Is Your Army" (20th).

Barren \$10,500. Last week, "Crest of Wave" (M-G), \$11,500.

Midtown (Goldman) (1,000; 74\$1.49)—"Barefoot Contessa" (UA)
(7th wk). Tasty \$8,000. Last week, \$11,000.

Randolph (Goldman) (2,500; 75
Randolph (Goldman) (2,500; 75-

\$11,000 Randolph (Goldman) (2,500; 75-\$1,49\)—"White Christmas" (Par) (7th wk). Socko \$17,000, Last week, \$18,000, Stanley (SW) (2,900; 74-\$1,30)— "Carmen Jones" (20th) (4th wk), Brisk \$15,000 or over. Last week, \$19,000.

Brisk \$15,000 or over. Last week, \$19,000.
Stanton (SW) (1,473; 50-99)—
"She-Wolf" (Rep) and "Make Haste to Live" (Rep). Fairish \$8,000.
Last week, "Fire Over Africa" (Col) and "Miss Robinson Crusoe" (20th), \$6,500.
Trans-Lux (T-L) (500; 80-\$1.50)—
"Sabrina" (Par) (8th wk). Trim \$5,000 or near. Last week, \$5,500.
Viking (Sley) (1,000; 75-\$1.50)—
"Athena" (M-G) (4th wk). Slow \$4,000. Last week, \$8,000.
Trans-Lux World (T-L) (604; 99-\$1.50)—"Suddenly" (UA) (9th wk).
Mild \$3,000. Last week, \$3,500.

## 'Knight' Lusty \$10,000,

VARIETY

Scattle, Quech ING JO

Seattle, Dec. 13.

Mighty sad biz outlook at firstruns here this round with the usual
Xmas shopping blamed. Best bet
of new pix is "Black Knight" which
shapes good at the Coliseum. "Sabrina," in sixth stanza at Music
Box, looms at top longrunner, with
fancy takings. "Desiree" shapes
fairly good in thlrd Fifth Avenue
session. Elsewhere, the tidings are
nearly all gloomy.

sainty takings, "Desiree" snapes fairly good in third Fifth Avenue session. Elsewhere, the tidings are nearly all gloomy.

Estimates for This Week Blue Mouse (Hamrick) (800; 90-\$1.25)—"Beauties of Night" (UA). Sad \$2.000. Last week, "She-Wolf" (Rep), \$3.900 in 10 days.

Collseum (Evergreen) (1.829; \$1-\$1.25)—"Black Knight" (Col). Good \$10,000. Last week, "Track of Cat" (WB) and "Jungle Gents" (AA), \$7.500.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Desiree" (Col) (3d wk). Good \$7,000. Last week, \$8,400.

Musle Box (Hamrick) (850; 90-\$1.25)—"Sabrina" (Par) (6th wk). Fancy \$6,000. Last week, \$5,700. Musle Hall (Hamrick) (2,300; 90-\$1.25)—"Sabrina" (M-G), \$6,400. Mishe Hall (Hamrick) (2,700; 90-\$1.25)—"Reau Brummell" (M-G). Mid \$6,000. Last week, "Last Time Saw Paris" (M-G), \$6,400. This Is Your Army" (20th). Dull \$6,000. Last week, "Rear Window" (20th) and "Dawn Socorro" (U) (4th wk-5 days), \$5,700.

Paramount (Evergreen) (3,039; 1-\$1.25)—"Cattle Queen Montana" (RKO) and "This Is My Love" (RKO). Sad \$5,000. Last week, "Black Widow" (20th) and "Return from Sea" (AA) (2d wk), \$4,800.

# Frisco; 'Paris' 10G

San Francisco, Dec. 14.
Pre-Yule shopping activity is taking a toil as usual this round but some spots are holding up fairly well. "Passion" at Golden Gate is rated okay, But bulk of strength is coming from longruns. "Last Time I Saw Paris" shapes good in third Warfield week. "Carmen Jones" is rated trim in fourth round at St. Francis. "Cinerama" continues at high level at Orpheum while "Ugetsu" still is fine in fourth session at arty Vogue.

Estimates for This Wee

# 'Passion' Okay 9G,

# Estimates for This Week Golden Gate (RKO) (2,859; 80\$1)—"Passion" (RKO) and "This Is My Love" (RKO). Okay \$9,000. Last week, "4 Guns To Border" (U) and "Yellow Mountain" (U), \$10,600. Fox (FWC) (4,651; \$1.25-\$1.50)— "Desiree" (20th) (4th wk). Slow \$8,500 in 6 days. Last week, \$12,500.

50.00 h (Loew's) (2,656; 90-\$1)

"Last Time Saw Paris" (M-G)
(3d wk). Good \$10,000 or close.
Last week, \$13,000.

Paramount (Par) (2,646; 90-\$1)

"Out Africa" (Col) and

"Fire Over Africa" (Col) and
"They Rode West" (Col). Sluggish
\$10,000. Last week, "Phffft"
(Continued on page 26)

## Hub Hobbled by Pre-Xmas; 'Bull' Fair 22G, 'Carmen' Fast 14G, 'Paris' 7G

Boston, Dec. 14.
There's no Christmas cheer here this week with downtown firstruns just marking time. Of the two newcomers, "Sitting Bull," at the State and Orpheum shapes best, with fairly good total. "Fire Over Africa," shapes okay at the Pilgrim. Balance of city is holding over with various degrees of success. "Carmen Jones." fast in second Memorial round, and "Last Time I Saw Paris," oke in fourth Astor week, loom best in this category.

Astor week, foolin best in this category.

Estimates for This Week
Astor (B&Q) (1.500; 70-\$1.10)—
"Last Time I Saw Paris" (M-G)
(4th wk), Off to oke \$7,000 or near

14. (20th) (2d wk). Oke \$3,000. Last week, \$5,000.

Memorlal (RKO) (3,000; 50-\$1)— "Carmen Jones" (20th) and "Out-law's Daughter" (20th) (2d wk). Fast \$14,000 after last week's \$21,500.

Metropolitan (NET) (4.367; 50-\$1)—"Desiree" (20th) and "Bowery to Bagdad" (Indie) (3d wk). Dull \$9,000 following \$15,000 for second.

59,000 following \$15,000 for second.
Orpheum (Loew's) (3,000; 65-\$1)
—"Sitting Bull" (UA) and "Captain
John Smith and Pochahontas" (Indie). Fair \$14,000. Last week,
"Barefoot Contessa" (UA) (2d wk,
\$12,500.

## Seattle; 'Queen' NG 5G Pre-Noel Nips Cincy But 'Paris' Lush 12½G; 'Fire' 6G, 'Xmas' 7G, 7th

### **Key City Grosses**

Estimated Total Gross
This Week . . . . . \$1.898,100
(Based on 23 cities, and 213
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year . . . . \$2,136,200
(Based on 23 cities and 222
theatres.)

'Athena' Fat 14G, Cleve.; 'Xmas' 10G

Cleveland, Dec. 14.
Mild and mushy ls how first-run biz shapes this stanza. "Track of Cat" at the Allen looms standout with a nice total. "Athena" at State and "Down Three Dark Streets" at the Hipp shape fairly good. "White Christmas" in seventh Stillman week still is sturdy.

Estimates for This Week

Allen (S-W) (3,000; 60-\$1) —
"Track of Cat" (WB), Nice \$10,500. Stays. Last week, "Drum
Beat" (WB), (2d wk), \$9,500.

Beat" (WB), (2d wk), \$9,500.

Hipp (Telem't) (3,700; 60-90)

"Down 3 Dark Streets" (UA).
Fairly good \$12,500. Last week, "Phiffft" (Col), \$14,000.

Lower Mall (Community) (585; 60-90)

"Marihuana Story" (Indie), \$2,000. Last week, "Movement of Truth" (Indie), \$2,200.

Ohio (Loew's) (1,200; 60-90)

"Last Time Saw Paris" (M-G) (m.o.). Oke \$6,000. Last week, "Barefoot Contessa" (UA), \$5,000.

Palace (RKO) (3,287; 60-90)

"Yellow Mountain" (U) and "Ricochet Romance" (U). Droopy \$7,000. Last week "Carmen Jones" (20th) (2d wk), \$9,000.

State (Loew's) (3,500; 60-90) —
"Athena" (M-G). Fairly good \$14,000. Last week, "Last Time Saw
Paris" (M-G) (2d wk), \$8,000.

Stillman (Loew's) (2,700; 60-\$1)

— "White Christmas" (Par) (7th
wk). Winding up run with solid
\$10,000. Last week, \$11,500.

### Pitt Also Slipping But 'Paris' Fair at \$11,000; 'Bengal' 7G, 'Athena' 8G Pittsburgh, Dec. 14.

Pittsburgh, Dec. 14.
Pre-Xmas slump is beginning to blanket the Golden Triangle and nobody expects anything now until after the holidays. "Last Time I Saw Paris" looks like tops at the Penn but even it's sagging after the three smash stanzas with "White Christmas." "Athena" is very dull at the Stanley but "Bengal Brigade" at Harris shapes modest. "Desiree" is skidding to rock-bottom in final 4th) stanza at Fulton. "Cinerama" is up slightly at Warner on first anni ballyhoo.

Estimates for This Week Estimates for This Week

Estimates for This Week
Fulion (Shea) (1,700; 65-\$1,10)—
"Desiree" (20th) (4th wk). Doubtful if it'll go much over \$3,500 on
windup. Run has been rather disappointing. Last week, nice \$6,500.
Harris (Life; 65-85)—
"Bengal Brigade" (U). Will have
to settle for modets \$7,000 or leave,
to settle for modets \$7,000 or leave,
kast week, "Phffft" (Col) (2d wk),
helped by sneak preview, okay
\$8,500.

\$8,500.

Penn (UA) (3,300; 65-\$1)—"Last Time Saw Paris" (M-G). No help from the crix but title and marquee names are giving it some lift. Looks fair \$11,000, or over. Last week, "White Christmas" (Par) (3d wk), solid \$20,000, and only a product jam eased it out at such an imposing figure.

Cincinnati, Dec. 14.

Noel nearness is evident in the extended slowup of blz this week at downtown picture houses even though there's no reaching for red ink at most of them. Top new bill, "Last Time I Saw Paris," is good at the big Albee. Other newcomers are "Athena" at Palace and "Fire Over Africa" in the Grand both, okay, Keith's continues to glisten with "White Christmas" in its seventh week. It holds to Dec. 23. "Cinerama" is heading for lowest-of-engagement take this stanza (25th) but figure is still tall.

Estimates for This Week
Albee (RKO) (3,100; 75-90) —
"Last Time Saw Paris" (M-G). Good \$12,500. Last week, "Desiree" (20th) (2d wk), \$9,000.

Capitol (Ohlo Cinema Corp.) (1,376; \$1.20-\$2.65) — "Cinerama" in did: (25th wk). Maybe \$17,000, lowest of entire engagement but still tall for length of run. Last week, \$17,500.

Grand (RKO) (1,400; 50-84) — "Fire Over Africa" (Col) and "They Rode West" (Col). No complaint at \$6,000. Last week, "Drum Beat" (WB) (m.o.), \$6,500 at 75-90c scale.

Keith's (Shor) (1,500; (1,500; 75-125))

Beat" (WB) (m.o.), \$6,500 at 75-90e scale.

Keith's (Shor) (1,500; (1,500; 75-\$1.25) — "White Christmas" 'Par' (7th wk). Holding to bright \$7,000 after sixth stanza," \$8,500, 50-84) — "Athena" (M-G). Okay \$8,500. Last week, "Track of Cat" (RKO), \$9,500.

### H. O.'s Blunt Balto Biz 'Knight' Fairish \$8,500, 'Xmas' Rousing 8G, 6th

Amas Rousing Ou, oth Baltimore, Dec. 14.

Start of pre-holiday recession is evident in firstrun film grosses here this week. Holdovers are prevalent with many exhibs marking time, with new product not due until Xmas. "Athena" is mild at the Century. "The Black Knight" shapes fairish at the Town. "On Waterfront" shapes okay at the Hipp in eighth round. "White Christmas" is holding strongly in sixth week at Keith's.

Estimates for This Week

Estimates for This Week

Century (Loew's-UA) (3,000; 25-80)—"Athena" (M-G), Mild \$8,000, Last week, "Last Time Saw Paris" (M-G) (2d wk), \$7,000, Clnema (Schwaber) (466; 50-\$1) — "Daughters of Destiny" (Indie) (2d wk), Weak \$2,500 after \$2,800 opener.

(2d wk), Weak \$2.500 after \$2,800 opener.

Film Centre (Rappaport) (960; 50-\$1)—"Sabrina" (Par) (10th wk). Fine \$3,500. Last week, \$3,800.

Hippodrome (Rappaport) (2,100; 50-\$1)—"On Waterfront" (Col) (8th-final wk). Okay \$5,500 after \$5,800 last week.

Keith's (Fruchtman) (2,400; 50-\$1)—"White Christmas" (Par) (6th wk). Holding staunchly at \$8,000 or over, after \$9,000 in fifth.

Mayfair (Hicks) (980; 20-70)—"Yellow Mountain" (U). Starts tomorrow (Wed.). In ahead, "SheWolf" (Rep), modest \$3,000.

New (Fruchtman) (1,800; 35-75-\$1,25)—"Barefoot Contessa" (UA) (5th wk). Trim \$6,000. Last week, \$6,500.

Playbause (Schwaber) (420; 50-

\$6.500. Playhouse (Schwaber) (420; 50-\$1)—"Rear Window" (Par) (8th wk). Okay \$3,000. Last week, \$3,300. Stanley (WB) (3,200; 30-\$1)—"Private Hell 36" (FM). Dull \$5,000. Last week, "Drum Beat" (WB) (2d wk), \$4,800. Town (Rappaport) (1,600; 35-80)—"Black Knight" (Col). Fairish \$8,500. Last week, "Phffft" (Col) (2d wk), \$8,000.

#### 'ROGUE' LIVELY 11G, ST. L.; 'GLEN' HOT 5G

ST. L.; GIEN' HOT 5G

St. Louis, Dec. 14.

St. Louis is doing a switch, with invasion of Xmas shoppers in downtown sector, credited with helping first-run film biz currently instead of slough pix trade as usual. However, there are few new entries currently, exhibs apparently figuring it smart to coast with product they have running. "Rogue Cop," now in second week of moveover date at Orpheum, is credited with boosting biz at house to best level in months, being now paired with "Captain Kidd and Slave Girl." Lone newcomer, "Trouble in Glen," looms hcp in two arty houses. "Last Time I Saw Paris," "Desiree" and "Star Is Born" are all strong on holdover or extended-run.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (46th (Continued on page 26)

### Cold Snap, Xmas Shopping Bop Chi; Dr. Jekyll'-Face' Fine at \$10,000, 'Paris' 25G, 3d, 'Xmas' Hot 29G, 6th

Chicago. Dec. 14.

There's nothing new along the tain Stem this round except the state bite of winter. This, coupled ith seasonal competish from deartment stores, is cooling off there biz sharply. Pre-Christmas pooff has hit all situations but once are feeling it worse than there.

some are feeling it worse than others.

Sole starter this week is a pair of reissues, "Dr. Jekyll and Mr. Hyde" and "Woman's Face," going or a fine \$10,000 at Monroe. Another reissues, "Reap the Wild Wind." looks bright in second veek at the Loop while "Track of at" and "Bob Mathias Story" hapes fancy at Roosevelt.

"Last Time I Saw Paris" is brisk. "Last Time I Saw Paris" is brisk. Indid frame at Woods as is "Phill" at McVickers. "Desiree" ooks fair at Oriental in third, chile "Drum Beat" is tidy at the brand. In fourth, "Cammen Jones" stout at United Artists.

"White Christmas" is having amash sixth frame at the State, ake while "Mr. Hulot's Holiday "egisters par in the seventh at the unit of the seventh at the Chicago is vielding "Star Is.

hicago is yielding "Star Is n" after an unimpressive ninth-id. At the Palace, "Cinerama" inues bulky in the 72d session.

Estimates for This Week

Carnegie (Telem't) (480; 95)— ntimate Relations" (Indie) (2d c). Trim \$3,000. Last week, \$3,-

Chicago (B&K) (3,900; 98-\$1.50)
—"Star Is Born" (WB) (9th wk).
Winding at dull \$16,500. Last week. \$22,000.

Grand (Nomikos) (1,200; 98-1,25;—"Drum Beat" (WB) (3d k). Neat \$9,500. Last week, \$11,-

700.
Loop (Telem't) (606; 90-\$1.25)—
"Reab Wild Wind" (Par) (reissue) (2d wk). Brisk \$7,300 after last week's \$12.500.
McVickers (JL&S) (2,200; 65-\$1.25—"Phfft" (Col). (3d wk). Solid \$18.000 after \$23,500 last week.

olid \$18.000 after \$23,500 last veck.

Monroe (Indie) (1,000; 65-87)—Dr. Jekyll and Mr. Hyde" (M-G) und "Woman's Face" (M-G) (freisues). Shaping fine \$10,000. Last veck. "This Is My Love" (RKO) (2d ck). \$4.500.

Oriental (Indie) (3,400; 98-\$1.25)—Desirce" (20th) (3d wk). Tidy 18.500. Last week, \$26,000.

Palace (Eitel) (1,484; \$1,25-\$3.40).

"Cinerama" (Indie) (72d wk). iood \$25,000. Last week, \$33,500.

Rossevelt (B&K) (1,400; 65-98)—Track of Cat" (WB) and "Bob Iathas Story" (AA) (2d wk). Fast 14.000 after \$18,000 last week. Slate-Lake (B&K) (2,700; 98-\$1.50)—Winte Christmas" (Par) 6th wk). Bright \$29,000. Last veck, \$34,500.

Surf (H&E Balaban) (685; 95)—Mr. Hulot's Holiday" (GBD) (7th k). Okay \$3,000. Last week, \$3700.

United Artists (B&K) (1,700; 98 Carmen Jones" (20th) Plump \$18,000. Last

\$1.25) — "Carmen Jones" (20th) (4th wk). Plump \$18,000. Last week, \$26,000. Woods (Essaness) (1,206; 98-\$1.25)—"Last Time I Saw Paris" (M-G) (3d wk). Staunch \$25,000. Last week, \$33,000. World (fidie) (697; 98)—"Bread. Love and Dreams" (IFE) (5th wk). Oke \$2.700. Last week, \$3.500.

#### 'Athena' Staunch \$8,000. Port.; 'Phffft' Loud 7G

#### Estimates Are Net

Film gross estimates as re-orted herewith from the vari-is key cities, are net; i.e., ithout usual tax. Distribous key without utors share on net take, when piaying percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

### D. C. Droops But 'Paris' Plush 15G

Washington, Dec. 14.
Main stem biz is settling into
the annual pre-Yule doldrums,
with biz generally off. "Down
Three Dark Streets" at Loew's Columbia is surprisingly sturdy.
"Last Time I Saw Paris" shapes
pleasing in second session at
Loew's Capitol. "Desiree," in
third stanza at Palace, looks so-so.
Most other spots are in lower b.o.
registers. Estimates for This Week

Estimates for This Week
Ambassador (SW) (1,400; 60-80)
—"Black Knight" (Col) and "This
Is Your Army" (20th). Slow \$4,000
in 8 days, Last week, "Three Hours
to Kill" (Col), same.
Capitol (Loew's) (3,434; 70-95)—
"Last Time Saw Paris" (M-G) (2d
wk). Cheerful \$15,000 after somewhat disappointing, but still solid
\$23,000 opener. Slays.
Columbia (Loew's) (1,174; 60-80)
—"Down 3 Dark Streets" (UA).
Very lively \$9,500. Holds. Last
week, "Sitting Bull" (UA) (2d wk),
\$5,000.

Dupont (Lopert) (372; 65-\$1)—

\$5,000. Dupont (Lopert) (372; 65-\$1)—
"Ugetsu" (Indie) (3d wk). Slim
\$3,000 after \$3,500 last week. Goes
another round.
Keith's (RKO) (1,939; 75-\$1.25)—
"White Christmas" (Par) (7th wk).
Fast \$8,000 after \$10,000 in sixth.

Fast \$8,000 arter \$10,000 (0.80) |
Metropolitan (SW) (1,200; 60-80) |
"Black Knight" (Col) and "This Is Your Army" (Indie). Fair \$6,000 in 8 days. Last week, "3 Hours to Kill" (Col), ditto.

Palace tLoew's) (2,370; 75-\$1) |
"Desiree" (20th) (3d wk). So-so \$11,000 after \$16,000 last week.

Stays.

Playhouse (Lopert) (435; 55-\$1)

"Rear Window" (Par) (15th wk).
So-so \$3,500 for second consecutive week, with house on a "night only" basis during installation of

only" basis during installation of CinemaScope. Stays.

Warner (SW) (1,300; \$1.20-\$2.40)

"Cinerama" (Indie) (58th wk).
Slim \$9,000 for second consecutive week, but solid advance sale for Christmas week bolstering hopes. Staying on.

Trans-Lux (T-L) (600; 70-\$1)—
"On Waterfront" (Col) (13th wk).
Mild \$3,800 after \$4,000 iast week. Stays.

### BENGAL' BRISK 11G, DENVER; 'CARMEN' 14G

Denver, Dec. 14. Pre-Christmas activity here has

put a crimp in biz, and has dropped the usual seven and eight first-runs to four in current session. Other houses are using reissues and not getting too far. Top newcomer is "Bengal Brigade," which looms good at Paramount. "Carmen Jones" is fine in second week at the Denver, and continues on. "Desiree" looms fine in fourth stanza at the Centre, and holds again. Private Hell 36" shapes fair at Orpheum.

Estimates for This Week Porti, 'Phffff' Loud 76

Portland, Ore., Dec. 14.

Downtown biz has taken a presoliday nosedive. Most first-runs re just marking time awaiting the rival of the year-end holidays. Which loovers should fare best perival of the year-end holidays. Which loovers should fare best the Denver, and continues on. "Desiree" looms fine in fourth stanza at the Denver, and continues on. "Desiree" looms fine in fourth stanza at the Centre, and holds again. "Private Hell 36" shapes fair at orpheum. Private Hell 36" shapes fair at orpheum. "Statis at the Centre, and holds again. "Private Hell 36" shapes fair at orpheum. "Statis at the Centre, and holds again. "Private Hell 36" shapes fair at orpheum. "Private Hell 36" shapes fair at orpheum. "Statis at the Centre (Fox) (1,247; 60-\$1)—"Desiree" (20th) (4th wk). Good \$9,000, and holding. Last week, \$12,000. "Carmen Jones" (25th) (2d wk) shapes (4th) (4th) (5th) (4th) (5th) (4th) (5th) (5th) (4th) (5th) (5th) (5th) (4th) (5th) (5th)

### 'Track' Oke \$8,500 in

Indianapolis, Dec. 4. Indianapolis, Dec. 4.
Cold weather and Christmas
shopping have sent first-run biz
here into a seasonal tailspin this
stanza. "Track of Cat" is boxoffice
leader, with moderate figure at
Circle. "Black Knight" at Loew's
and "Human Jungie," at Indiana
are siuggish.

Estimates for This Week

Circle (Cockeil-Dolie) (2,800; 50.80)—"Track of Cat" (WB) and "Atomic Kid" (Rep.) Just okay \$8,500. Last week, "White Christmas" (Par' 15th wk). Solid \$11,000, total of \$85,000 on run at \$1 top.

Indiana (C-D) (3,200; 50-85)—
"Human Jungie" (AA) and "Port of Heil" (Indie). Slow \$6,000. Last week, "Carmen Jones" (20th),

\$13,000.

Loew's (Loew's) (2,427; 50-80)—

"Black Knight" (Col) and "Gog"

(UA). Modest \$7,000. Last week.

"Athena." (M-G) and "Crest of Wave" (M-G), \$7,500.

Lyric (C-D) (1,600; 35-70)—"Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues). Dim \$4,-000. Cowboy Copas stage show replacing second feature Sunday only at \$1.25. Last week, "Jesse James' Women" (UA) and "Big Chase" (Lip), \$5,500, same setup with Pee Wee King onstage Sunday.

### 'Athena' Mild 8G In Sluggish K.C.

Kansas City, Dec. 14.
Lighter entries on tap here as Christmas shopping becomes the main draw. Holdovers and reissues hold forth at most fronts. New entries are "Athena" at the Misouri, both doing only fair. "Reap Wild Wind" at the Paranount and "Farmer's Daughter" with "Notorious" at Fox Midwest first-run trio are just mild even for oldies. Latter pair at three Fox Midwest houses is very light. Estimates for This Week

Estimates for This Week

Fairway (Fox Midwest) (700; 65-85) — "Desiree" (20th) (3d wk). May go 10 days, and only \$3,000 on long haul. Last week, oke

May go 10 days, and only \$3,000 on long haul. Last week, oke \$4,000.

Glen. (Dickinson) (750; 85-\$1)—

"High and Dry" (U) (6th wk) and "The Promoter" (U) (2d run). Light \$1,200. Holds. Last week, \$1,300 for "High" alone.

Kimo (Dickinson) (504; 85-\$1)—

"Julius Caesar" (M-G) (3d wk).

Barely okay \$1,300. Last week, \$1,500.

Midland (Leew's) (3,500. 60.80)—

Midland (Leew's) (3,500. 60.80)—

"Julius Caesar" (M-G) (3d wk). Barely okay \$1,300. Last week, \$1,500. Midland (Loew's) (3,500; 60-80)—"Athena" (M-G) and "Masterson off Kansas" (Col). Moderate \$8,000. Last week, "Last Time Saw Paris" (M-G) and "Diamond Wizard" (UA) (2d wk), \$7,000. Missouri (RKO) (2,650; 50-80)—"Shield for Murder" (UA) and "Scarlet Spear" (Indie. Lean \$6,000. Last week, "Drum Beat" (WB) and "Sins of Rome" (RKO) (2d wk), at 65-90c scale, \$8,000. Orpheum (Fox Midwest) (1,913; 75-\$1)—"Carmen Jones" (20th) (3d wk). Fair \$6,000, and house likely will close for one week following this. Last week, \$6,000. Paramount (United Par) (1,900; 06-80)—"Reap Wild Wind" (Par) (reissue). Fair \$6,000. Last week, "White Christmas" (Par) (4th wk), fancy \$10,000, to wind one of best runs ever at this house. Roxy (Durwood) (879; 70-90)—(Desirce" (20th) (3d wk). Fairish \$4,000; may hold. Last week, \$6,000. Tower, Uptown, Granada (Fox Midwest) (2,100; 2,043; 1,217; 65-85)—"Farmer's Daughter" (RK) and (Notorious" (RKO) (reissues). Blah \$6,000. Last week, "Trouble in Gien" (Rep), \$10,000. Last week, "Pickwick Papers" (Indie) (2d wk). Moderate \$1,500. Last week, \$1,600. She-Wolf' Smooth 5G,

#### 'She-Wolf' Smooth 5G, Omaha; 'Athena' 10G

Omaha; 'Athena' 10G
Omaha, Dec. 14.
Pre-Xmas slack, first snow of
the year and icy streets all are delivering body blows to first-mout
takes this session. "She-Woif" is
above average at the Brandels,
however, for a good total. "Athena"
is okay at the Orpheum. "4 Guns
TO Border" is okay at the Omaha.
"Last Tinie I Saw Paris" is winding at the State after three weeks.
Brandeis (RKO) (1,700; 55-75).—
"She-Woif" (Rep) and "Tobor the
Great" (Rep). Flashy campaign
helping this to good \$5,000 or near,
excellent for season of year. Last
(Continued on page 26)

### Oke \$8,500 in Indpls; 'Jungle' 6G B'way Slow But 'Heart' Fast 172G, 'Star' Firm 27G 9th, 'Paris' 27G 4th, 'Passion'-Vaude 22G, 'Gate' Opens Big

Passion - Vaude 22

Broadway film business is swinging iow this session, with Xmas shopping and a plethora of extended-runs biamed for the downbeat. Most first-run theatres are holding their current product until they are ready to open their Christmas week bills. As a consequence, few houses are displaying much boxoffice stamina.

Outstanding exception to the downbeat, of course, is the Music Hall with its Christmas stageshow and "Deep In My Heart." Opening a week later than has been the custom in recent years, the Hall was swamped iast Saturday with a \$35,000 gross on the day, one of the peak Saturdays in the history of the house. It is heading for a wow \$172,000, one of the great opening rounds for the Hall's Christmas show.

Long lines both Saturday and Sunday helped nearby theatres since they got the overflow. Soldout situation last Saturday, when an extra early morning show was given, was complicated by the fact that special bus loads of out-of-towners arrived in the city with the visitors intent on seeing the Hall's show. Even all reserved seats for the early Saturday morning show were sold out before the house opened that day.

"Star Is Born' continues very staunch with \$27,000 racked up in the ninth stanza at the Victoria. It continues, with end of run not in sight until after the holidays. "Last Time I Saw Paris" is holding well, with a solid \$27,000 or near likely in the current (4th) session at the Capitol.

Despite the ail-day rain yesterday (Tues), the Japanese import. "Gate of Hell" opened with long lines at the Guild. "Passion" with-vaudeville is heading for a nice \$22,000 or close at the Palace.

Elsewhere, biz is sagging for the most part. "Track of Cat" looks only mild \$26,000 in second round at the Paramount. "Desiree" like-wise shapes only fair at \$36,000 in found at the Paramount. "Desiree" like-wise shapes only fair at \$36,000 in found at the Paramount. "Desiree" like-wise shapes only fair at \$36,000 in found at the Paramount. "Desiree" like-wise shapes only fair at \$36,000 in found at the

preeming tomorrow (Thurs.) night

Estimates for This Week
Astor (City Inv.) (1,300; 50-\$1.75)

—"On Waterfront" (Col) (21stfinal wk). Held with good \$13,000
in 20th stanza ended iast night
(Tues.). The 19th week was \$14,000. Holds only 5 days of current
week, with "20,000 Leagues Under
Sea" (Disney) opening Dec. 19.

Little Carrecte (India) (528:

Sea" (Disney) opening Dec. 19.

Little Carnegle (Indie) (528; \$1.25-\$2.20) — "Aida" (IFE) (5th wk). This session winding today (Wed) shapes to get nice \$9.500 after \$11.400, over hopes, in fourth week. Stays on.

Baronet (Reade) (430; 90-\$1.55) — "Game of Love" (Indie). Opened yesterday (Tues). In ahead, "Notorious" (Indie) (reissue) (3d wk-4days) was good \$2.500 after \$4.200 in second full week. This pic did the best of any film here for some time.

the best of any film here for some time.

Capitol (Loew's) (4,820; 85-\$2.20)

"Last Time Saw Paris" (M-G) (4th wk). Current round winding tomorrow (Thurs.) looks to get solid \$27,000 after \$33,000 for third week. "Vera Cruz" (UA), a Technicolor Superscope productions, opens Dec. 25.

Criterion (Moss) (1,700; 50-\$1.85)

"Country Gir" (Par). Opens tonight (Wed.) with a benefit preem for U. S. Olympic Fund; regular run starts Dec. 16. In ahead, "Sabrina" (Par) (12th wk), was good \$10,000 after \$11,000 in 11th week, to make an unusually strong long-

to make an unusuality strong long-run here.

Fine Arts (Davis) (468; 90-\$1.80)

—"The Detective" (Col) (7th wk).
The sixth round ended Sunday (12)
continued solidly with \$7.200 after
\$8,300 for fifth week. Continues

continued solidly with \$7.200 arter; \$8.300 for fifth week. Continues on.

Globe (Brandt) (1.500; 70-\$1.50)

—"This Is Your Army" (20th). Opened yesterday (Tues.). In ahead, "Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues) (3d wk-4 days), okay \$5.000 after \$8.500 for second full week. Guild (Guild) (450; \$1-\$1.80)—"Gate of Hell" (Indie). Opened Monday (13). In ahead, "Lavender Hill Mob" (U) and "Tight Little Island" (U) (reissues) (3d wk-5 days), oke \$2.700 after solid \$3.800 in second full week. Had long lines yesterday (Tues.) after paid preview Monday. Mayfair (Brandt) (1.736; 79-\$1.80)—"Sitting Bull" (UA) (3d wk). Current stanza ending today (Wed). looks to reach fair \$11,000 after \$14,500 for second week. Normandie (Trans-Lux) (592; 95-\$1.80)—"Heart of Matter" (Indie)

(4th-final wk). Present stanza finishing tomorrow (Thurs.) is heading for okay \$3,500 after \$3,300 in third week. "Big Day" (Indie) opens Friday (17).

Palace (RKO) (1,700; 50-\$1.60)— Passion" (RKO) and vaudewille. Week ending tomorrow (Thurs.) looks to land nice \$22,000. Last week. "Atomic Kid" (Repl and vaude, \$24,000.

Paramount (ABC-Part (3,664; 85-\$1,75)—"Track of Cat" (WB) (3d wk). Second stanza ended last night (Tues.) was mild \$26,000 after \$31,000 opening week. "Silver Chalice" (WB) opens Christmas week.

wer Chalice" (WB) opens Christmas week.

Paris (Pathe Cinema) (568; 90\$1.80) — "Bread, Love, Dreams"
(IFE) (13th wk). The 12th frame
ended Sunday (12) was okay \$6.500
after \$8.000 in 11th week. Stays
on, with "Animal Farm" (Indie)
due in next, probably right after
Ximas day.

Rivoli (UAT) (2,092; 85-\$2)—
"Carmen Jones" (20th) (7th wk).
Current frame ending tomorrow
(Thurs.) is heading for good \$12,500 after \$19,000 in sixth week.
"Prince of Players" (20th) set to
come in as Christmas pic.

Radio City Music Hail (Rockefellers) (6.200; 95-\$2.75)—"Deep In
My Heart" (M-G) with annual
Christmas stageshow. Soaring to
wow \$172,000 in first session end-

Christmas stageshow. Soaring to wow \$172,000 in first session ending today (Wed.). Holding, natch! Had biggest opening day- of any Christmas show while Saturday, which hit \$35,000, was near peak for non-holiday Saturday. In ahead, "White Christmas" (Par) and stageshow (8th wk), \$122,500.

Roxy (Nat'l. Th.) (5,717; 65-\$2.40)

—"Desiree" (20th) (4th-final wk). This round concluding today (Wed.) looks like fair \$36,000 after \$40.000 for third week. Helped over weekend by overflow from Hall. State (Loew's) (3.450; 78-\$1.75)

—"Phffft" (Col) (6th wk). Fifth stanza ended last night (Tues) was mildish \$11,000 after \$13,500 for fourth week. "3-Ring Circus" (Par) opens Dec. 24.

Sutton (R&B) (561; 90-\$1.50)—"High and Dry" (U) (16th wk). The 15th frame ended Monday (13) was oke \$4.500 after \$5,000 for 14th week. "Romeo and Juliet" (UA) opens Dec. 21.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50)—"Lilli" (M-G) (93d wk). The 15th frail wk). Current round of eight days winding today (Wed.) looks like good \$3,700 after \$3,600 for 14th week. "Hunters of Deep" (DCA) opens tomorrow (Thurs). Trans-Lux 52d St. (T-L) (540; \$1-\$1.50—"Lilli" (M-G) (93d wk). The 92d week ended Monday (13) was nice \$3,900 after \$3,600 in 18th veek. "Tonight's the Night" (AA) opens with gala preem (open 191st week. "Tonight's the Night' (AA) opens with gala preem (open 191st week. "Tonight's the Night' (AA) opens with gala preem (open 191st week. "Soon" (WB) (10th wk). Held with sturdy \$27,000 in ninth round ended Sunday (12). The eight week was \$30,600. Continues on.

Warner (Cinerama Prod.) (1,600; \$1-\$2)—"Star Is Born" (WB) (10th wk).

Warner (Cinerama Prod.) (1,600; \*\*Warner (Cinerama" (Indie) (80th wk). The 79th week ended Saturday (11) was big \$34,000 after \$35,000 in 78th week. Stays on. Next "Cinerama" pic is due here in February.

### Pre-Xmas, Cold Slough Mpls.; 'Tonight' Okay 9G 'Bengal' 7G, 'Jungle' 6G

night," helped by a great cam-paign, and "Interlude," aided by its daring, promise to come through respectably. It's the 35th week for the still high-flying "Cine-rama." Other holdovers comprise the amazing "Karamoja," in its fourth week, and "Phfft" and "Track of the Cat" in their second ones.

Estimates for This Week

Estimates for This Week
Century (S-W) (1,140; \$1.75\$2.65)—"Cinerama" (Indie) (35th
wk). Holding to remarkably fine
pace. Apparently not too much
hurt by pre-holiday and weather.
Tali \$16.000. Last week, \$17,500.
Gopher (Berger) (1,600; 65-85)—
(Continued on page 26)

## IN U.S. FRENCHMEN GO IT ALONE; MONEY DOESN'T JUSTIFY COOPERATION

French producers cannot see the point of undertaking an industrywide effort to push French fea-tures in the U. S. and instead pre-

tures in the U. S. and instead prefer going their separate ways, supporting only those films that show definite commercial appeal.

It is this attitude, along with the realization that funds available are insufficient to meet the requirements of exploitation in the American market, which has ruled out any possibility of establishing a French industry office in N. Y., according to George Lourau, leading French producer-distrib and president of Unifrance. Latter is the org set up by the French to promote their pix in markets abroad.

Unifrance is expanding outside

mote their pix in markets abroad.
Unifrance is expanding outside
the U. S. New offices will be established in London and Madrid in
January, Lourau sald. As for the
U. S.: "We just don't have enough
money to do a job here. There's
no use spending just a small
amount. It'd just be lost," he
commented.

commented.

Asked whether he didn't think that the job done by Italian Films Export in publicizing Italo star names in this country was of value at the b.o., Lourau agreed, but countered with another question: "Do you think IFE has been a success?" Answer, which Lourau falled to supply, is that—financially—the Italo agency has been running in the red, partly due to a lack of top attractions during the first half of 1954 and partly due to overhead.

Significantly, Lourau has been

due to overhead.

Significantly, Lourau has been talking a deal for his "Wages of Fear" with IFE, indications being that the Italians are hot after the property on which bidding has been heavy. Lourau, who's repped in the U. S. by John G. McCarthy, said he wasn't talking either for any of his other pix or for films from other French producers.

Play Up 'Big' Ones

He said he believed basically in

He said he believed basically in the ability of the indies to release French films in the American ma-ket, but occasional "big" plc-tures would come along which needed different handling. Lourau needed different handling. Lourau sald the French government would not allow French producers to accept lira guarantees from IFE for French films that might be taken on by IFE in N. Y. There was concern among the indies that, were such deals allowed, the Italians could easily outbid any American indie.

Indie.

McCarthy explained reports that he would become IFE prexy, saying that he and the Italians had been discussing theoretical developments, should IFE take on "Wages of Fear." "I'd want to be in a position to supervise distribution of the picture, and for that I would have to be close to the organization," he stated.

Lourau is one producer who be-

I would have to be close to the organization," he stated.

Lourau is one producer who believes firmly that the French should continue making their films primarily for their own domestic audiences and not with a view to their potential in the U. S. market. He said 40% of the French industry's revenue now comes from abroad—it used to be 25%—and that of the 40%, only 10% maximum is derived from the American market. With the exception of making films that also happen to appeal to U. S. audiences, there is little the French industry can do to better its American take, he felt.

McCarthy added that one of the problems of the foreign producer was that the U. S. is "self-contained." Unlike exhibs elsewhere, American theatremen can get along without imports, he opined. "So the best we can do is just nibble around the edges of the market and hope to get as much of it as possible," he added.

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C'Scope-Slanted

Lourau's production program via his Filmsonor outhfit is being slanted towards CinemaScope, a tendency common to other European producers. "More and more theatres are equipping for Cinema-Scope, and they need the product," he observed. He thought that, with the proper subjects, the C'Scope tag might aid French imports in grabbing off a more sizable slice of business in the American commercial houses.

Siated for C'Scope treatment by

Lourau next year is a story based on the Lldo show in Paris, a musi-cal revue which will be done in color; and a new Rene Clair film, "Les Grandes Maneuvres," which "Les Grandes Maneuvres," which rolls next April. A comedy-drama played against the background of a smail French cavalry garrison town in 1912, it'll star Gerard Phillpe.

Lourau is also coproducer of the Sacha Guitry film, "Napoleon," which is due for completion at the end of January. It was shot for the wide screen but not in Cinema-

whether he was Asked whether he was concerned about American censor activity, the French producer answered in the negative. "We produce for Europe," he said. "We don't care particularly about what the censors do here." He said that, in France, films occasionally drew criticism from the Catholic Church, but that such condemnation didn't carry the same b. o. weight as it might in the U. S. Re: Festivals Re: Festivals

Re: Festivals
On the question of the Cannes
and Venice film festivals, Lourau
said that, privately, he wasn't sure
that one such event a year wasn't
sufficient. However, he added, "I
am a good citizen," pointing out
that both the French and the Italian governments had declared that that both the French and the Italian governments had declared that the festivals would continue together. As president of Unifrance, Lourau said he would support both festivals every year. The International Federation of Film Producers Assns, at its last meet in Madrid decided that, starting in 1956, it would only support one competitive international film fest a year. It urged Cannes and Venice authorities to agree on an arrangement under which they'd go on alternate years.

on alternate years.

#### Heart Clinic By Circuit

A special closed-circuit session for doctors over a coast-to-coast network is scheduled for 8:30 p.m. Feb. 9. Telecast, presented by the American Medical Assn., will concern heart disease.

The "videoclinic" will be trans-The "videoclinic" will be transmitted by coaxial cable and microwave relay by the Tele-Sessions division of Theatre Television Network to hotels and auditoriums in about 50 cities. At locations where the TNT telecast is scheduled for showing, local county medical societies will serve as hosts. More than 18,000 doctors are expected to witness the telecast.

Maurice Zolotow has his own ideas of The Quiet Ones

(Interviewees That Is)

one of the many byline pieces in the upcoming

49th Anniversary Number

VARIETY DUE SOON

#### Cooper Producing Third Cinerama for Thomas: Wages to Whitney Corp.

Hollywood, Dec. 14. inked a straight five year deal as production veepee of new C. V. Whitney Pictures, Inc., with per-

Cooper explains that whatever salary he receives from Cinerama will go to Whitney company.

Cooper and Thomas had worked on "Wonders" idea earlier. Thomas recently resigned presidency of Cinerama to set up Lowell Thomas Productions under whose banner "Wonders" will now be made.

Cooper has already completed story line. Over weekend he sent Andrew Marton to Athens to re-place Ted Tetzlaff, who became hospitalized while directing camera

Paul Mantz, who previously had headed camera unit in other parts of world, also was dispatched to Far East with another unit. Max Steiner will compose, Lou Forbes directs music score.

Milburn McCarty Associates.
Inc., has been chartered to conduct a motion picture, advertising and publishing business in New York, with capital stock of \$10,000, \$1 par value. Directors are: Milburn McCarty and Eleanor White McCarty and Millard L. Midonick. Polier & Midonick were filing attorneys.

Merian C. Cooper, who recently

mission by Whitney for extra dutles, has closed verbal agreement with Lowell Thomas to co-produce "Seven Wonders of the World," which will be Cinerama's third release.

### 'Wages' Into Paris, N. Y., on Own; Lourau-Italian Deal Snags

without a middleman.
World of Don Camillo" and the other—In modified form—with "Bread, Love and Dreams." In both instances IFE did handle the publicity end of the runs.

For a producer to handle the N.Y. firstrun himself is a policy that entails a certain risk. If the pic clicks, he's in a position to ask tall coin from a distrib. If it doesn't—and this was the case with "Don Camilio"—it doesn't bring any price. On the other hand, there are obvious economic advantages in milking the N.Y. release

Ex-'Variety' Reporter Claude Binyon has written his own private viewpoints on 1954—More or Less

a humorous byline piece in the forthcoming 49th Anniversary Number

> VARIETY DUE SOON

### New York Sound Track

Wednesday, December 15, 1954

Senn Lawler from Kansas City (Fox) writes VARIETY as follows: "Coincidental announcements by Mike Todd and David Selznick that they (each or both) intended to make "War and Peace" prompts one to wonder if the millions of people who never progressed beyond Page 10 in the book should be regarded as a potential audience for the nicture"

to wonder if the millions of people who never progressed beyond Page 10 in the book should be regarded as a potential audience for the picture."

One of the oldest and most celebrated props on the Universal lot is no more. The 60-by-40-foot rug, purchased about 30 years ago for \$8,500 by the late Carl Laemmie when he saw it in the foyer of the La Scala Opera House in Milan, has come to an ignominious end. Reason was a hurry-up call for 150 carpet bugs to be carried by travelers in a St. Louis railroad station for a sequence in "Tacey," a story dealing with a period when carpet bags were common. So they cut the rug. . . Cecil B. DeMille taking liberties in lensing "Ten Commandments." He's substituting camels, presumably because they're more picturesque, for the oxen that were used in the period . . . Associated Motion Picture Advertisers holds its 38th annual Christmas party Dec. 21 at the Piccadilly Hotel . . . Loew's prexy Nicholas M. Schenck and veepee and treasurer Charles Moskowitz, postponed their trip to the Coast because of the illness of production chief Dore Schary. . . Alan Stone named assistant account Exec under Fred Golden in theatrical department of Blaine-Thompson ad agency . . . Praesens Films of Zurich, Switzerland, headed by Lazar Wechsler, has signed licensing agreement to produce all forthcoming pix in Perspecta stereophonic sound . . . Frances Langford signed for Universal's "The Benny Goodman Story." It's the thrush's second role in a film biog of an orch leader, first being "The Glenn Miller Story," also for U . . . A. P. Waxman to handle publicity-exploitation of "Princess Cinderella" for Carroll Pictures.

Tyrone Power said at a press luncheon in Toronfo last week (while there in "The Dark is Light Enough") that he has really liked only

Carroin Fictures.

Tyrone Power said at a press luncheon in Toronfo last week (while there in "The Dark Is Light Enough") that he has really liked only four of his 40 Hollywood films—"Blood and Sand," "Razor's Edge," "Nightmare Alley" and "The Long Grey Line," his new one for John

"Nightmare Alley" and "The Long Grey Line, his new Service Ford.
William A. Harper named associate producer by Fred Feldkamp's newly formed FF Productions, independent company which has scheduled two untitled features for 1955. Harper headed the Marine Corps Photographic Dept. on the staff of the Commandant during fhe Korean war, more recently in tv and commercial film production in N.Y.

Actor Alan Dexter, the Hollywood version of the Atan Dreeben known to Broadway legit, in town last week to see the plays . . . Despite Cecil B. Demille's offer to pay half of the \$25,000 needed to save the old DeMille home place in Washington, N. C., townspeople failed to get up their half.

### **Schine Trial Opens With Federal** Request Witnesses Be Excluded; **Allege Tricky Legal Devices**

FILM MEN RAISE FUNDS

Mulvey, Depinet, Schwartz Spark N. Y. Charities

Trio of film industry execs in N.Y. is taking an active hand in fund raising.

James A. Mulvey, president of Samuel Goldwyn Productions, is film division chairman for the N. Y. Visiting Nurse Service's campaign, which has a quota of \$425,000. Ned E. Depinet, RKO consultant, is seeking contributions for the Young Women's Christian Assn. Sol A. Schwartz, president of RKO Theatres, is working in behalf of the Arthritis and Rheumatism Foundation.

Schwartz, incidentally, manned

tism Foundation.

Schwartz, incidentally, manned a telephone on the ABC telethon benefit for the ARF Saturday (11), Among the contributions he acknowledged was one for \$1.000 from Albert A. List, RKO Theatres board chairman. RKO audience collections provided over \$3,000 for the same cause.

#### NICKLEODEON' BANQUET HONORS FOUR VETS

Philadelphia, Dec. 14.

Four film pioneers, veterans of the nickelodeon era, will be hon-ored by Motion Picture Associates of Philadelphia at a dinner in the Bellevue-Stratford Hotel, Jan. 18.

They are William C. Hunt, operator of a chain of theatres in the Jersey resort area; Abe Sablosky, who began in Norristown, Pa., and later became a v.p. of the Stanley Co. of America; Benjamin Amsterdam who have the stanley the stanley of the Stanley Co. co. of America; Benjamin Amsterdam, who began as a distrib and later formed Atlantic Theatres, South Jersey chain, and Albert R. Boyd, indie exhib who also became a Stanley Co. v.p. and for whom the Boyd Theatre here was named,

the Boyd Theatre here was named,
The dinner will be held in conjunction with the dedication of the
"Nickelodeon," replica of an early
type of film house which has been
set up in the Franklin Institute,
under the sponsorship of William
Goldman, indie exhib and produ-

Nickeloden is planned by Gold-man as a shrine to the industry. George Jessel will be the toast-master at the MPA dinner.

Trial of Schine Theatres Inc. and associated defendants in Federal Court here on charges of criminal and civil contempt opened last week before Judge John Knight. The Government attorney, John G. McDowell, immediately requested the judge to order the courtroom cleared of witnesses because he feared there was "danger of recollections being altered if witnesses hear each other." The judge granted this request.

Prior to the trial Judge Knight had denied a motion by Schine counsel which would have required the Government to produce certain documents and reports claimed to be germane to the case.

In opening the proceeding Mc-Dowell charged the defendants had used "schemes and subterfuges" in many separated parts of the United States in a further conspiracy to conceal their interest in and operation of the theatres of which they had been ordered to divest themselves in Federal Court in 1949. The use of dummy corporate organizations such as Hildamart, Darnell and Elmart corporations were cited as being the means by which the subterfuge was carried

on.

In Wooster, O., the Justice Department attorneys stated, certain theatres were supposed to have been turned over to one Joseph Cohen whom the Government alleges never operated any theatre there and that the claimed sales to him were fictitious operations defeating the Government requirement that Schine dispose of the theatres. of the theatres.

Fostoria, O., was also cited by McDowell as a situation in which Schine interests had made os-McDowell as a situation in which Schine interests had made os-tensible disposition of the theatre to a Schine-owned subsidiary, on the strength of which, Schine chain was permitted to keep a theatre in Tiffin, O., in consideration for giving up Fostoria.

Schine counsel claimed a three-year limitation on matters of con-tempt barred proof of acts alleged to have occurred before March

# ARBITRATION SYSTEM SET--BUT

### Reade Group in Legal Bout With Damis Partners Over Drive-Ins' Buy

Hardtop theatres may be difficult to dispose of these days but that doesn't hold true with respect to ozoners. For Walter Reade Theatres and a group headed by Frank J. Damis. who resigns Jan. 1 as supervisor of Stanley Warner Theatres in Northern New Jersey, are tussling over who has the right to take over the Eastern Drive-In Corp, and its seven fresh-airers in the north Jersey area.

Reade organization which thought their deal to acquire Eastern was in the bag at one time, is suing Eastern for \$1,000,000 damages in a breach of contract action brought in Superior Court, Trenton, N.J. Instead of turning over the chain to it, the Reade circuit charges, dendants James J. Thompson, Monroe E. Stein and William Scully reneged and sold out to Damis' syndicate.

With trial of the suit scheduled for Jan. 17 in Trenton, Reade contends that no purchase can be consummated until the action is settled. On the other hand Damis claims that he and his associates bought all seven ozoners two months ago and expressed confidence that no hitches would arise in the acquisition. From another source it was learned that while the contract is signed transfer of title is not to take place until Jan. 1.

In contesting the sale to the Damis' group. Reade asserts that

In contesting the sale to the Damis' group, Reade asserts that the defendants had virtually turnthe defendants had virtually turned over the drive-ins to it but "we were defrauded into postponing the signing." Plaintiff seeks a ruling to compel Eastern to convey title or in lieu of that \$1,000,000 damages. Defense recently moved for dismissal of the suit on the ground that the complaint was "without merit" but the court denied the motion and set a trial date.

"without merit" out the court de-nied the motion and set a trial date.
Reade's legal maneuver was characterized by a spokesman for Eastern this week as "totally with-out merit" and brought "solely for

Eastern this week as "totally without merit" and brought "solely for
the purpose of disrupting the present deal." While purchase price involved in the transaction could not
be learned, trade circles feel that
such a sale would call for an investment "well over \$1,000,000."
Associated with Damis in his attempted Eastern purchase are Ben,
Emanuel. Sheldon Smerling and
Charles Stern of Confection Cabinet Corp. Latter outfit operates
candy concessions in a number of
theatres and also services wending
machines. After stepping out of
his longtime Stanley Warner post,
Damis will assume active management of the Eastern loop. In addition he'll be v.p. of Confection
Cabinet,
Seven Fastern growers include.

Cabinet.
Seven Eastern ozoners include Route 22 in Union, Route 10, Morris Plain: Route 46, Totowa; Route 1. New Brunswick; Paramus Drive-In as well as The Shore and Fly-In, both in Farmingdale. In event the Damis takeover is consummated he will move Eastern's administrative headquarters from N.Y.
Repping Reade in the legal tilt is Arnold Krakower.

#### ANY TRUTH IN REPORTS?

That Distrib-Exhib Relations Improve—Allied Investigates

Allied States Assn. is preparing a survey of its regional units to determine if conditions have improved in the trade relationships between exhibitors and distributors. The results of the survey will determine what action Allied's board will take in reference to the proposed bill for Federal Trade Commission regulation of the film industry.

industry.

The measure, prepared by Allied general counsel Abram F. Myers, was presented and approved by the membership at the exhib org's national convention at Milwaukee in October. The membership, however, moved that no action be taken in seeking introduction of the bill in Congress until the board determined if conditions had improved before its next meeting. The board meets in February at St. Louis.

Max Shulman has authored a bright vignette The Imperfect Squelch

another editorial feature in the forthcoming 49th Anniversary Number

> VARIETY DUE SOON

### **Grainger Names** 12 Due Via RKO

Hollywood, Dec. 14.

James R. Grainger, RKO president, declares that the company is in the "strongest, most mobile position" that it has enjoyed since Howard Hughes took control, with six independent producers ready to turn out a minimum of 12 quality pictures in 1955.

pictures in 1955.

Lineup includes Edmund Grainger Productions with "The Treasure of Pancho Villa" and "Oh, Promised Land"; Benedict Bogeaus, with "Escape to Burma" just completed and an untitled Barbara Stanwyck starrer starting in February; David Butler with "Miracle at Santa Anita"; King Bros, with "The Boy and the Bull" and "The Two-Headed Spy"; Nat Holt with "Seven Bad Men" finished and a second film starting in six weeks, and Sol Lesser with Tarzan's "Hidden Treasure" completed and another feature to follow.

After nearly eight years of meetings, agitation and pressuring for and against, a system of arbitration of film industry disputes appears near (or almost) at hand. One of the key points agreed to by film companies and a group of theatremen is that complainant exhib parties to any proceeding will be entitled to collect, as a maximum, the equivalent of double their actual adjudged damages for the period of two years prior to their filing the arbitration complaint.

their filing the arbitration complaint.

Accord on this and various other issues has been reached among negotiators for the Motion Picture Assn. of America and Theatre Owners of America. Although TOA so far has been the only theatre organization to participate in the huddles with MPAA, all theatremen will be privileged to avail themselves of the arbitration machinery as it is established.

Agreement so far has been in broad, oral form. It's now the job of reps of both MPAA (meaning all the principal film companies) and TOA to reduce this to writing.

While all parties to any arbitrated matter will pay specified fees, actually the distributors will underwrite the expense of the setup. This provides for the organization of arbiter; panels in each area comprised of one representative each from exhibition distribution and a so-called neutral source. The physical facilities of the American Arbitration Assn. will be used but AAA itself will not be a part of the arbitration function.

Arbitrable matters resportedly

Arbitrable Issues
Arbitrable matters reportedly agreed to include all questions of agreed to include all questions of runs, clearances and pre-releases. Importantly among these is whether a theatreman is entitled to bargain for films on a first-run basis in his area. Significantly excluded is how much the distributor charges for film. Allied States

(Continued on page 24)

## WORDING NEXT. Pursuing Anew That Elusive Unity. But Where's the Boat Big Enough To Hold All Exhibs—Myers, Too?

Ellis Arnall

details why and how

The Seven Lean Years Are Over

an interesting editorial feature in the forthcoming

49th Anniversary Number

VARIETY DUE SOON

### That All-Problem Confab Got Lost

attempt to hold talks with the distribution companies on an inditribution companies on an indi-vidual basis if the proposed all-industry confab fails to ma-terialize. The idea for an all-industry meet, proposed recently by 20th-Fox sales chief Al Licht-man, received enthusiastic backing from all segments of the industry. However, no concrete steps have been taken as yet to organize such

a session.

The sales managers of the companies affiliated with the Motion Picture Assn. of America met two weeks ago to discuss the machinery for setting up the session. Aim of the proposed meet was to thrash out the many trade differences that is resulting in the current

(Continued on page 26)

unlty, and in a larger sense any true industry unity ever be truly achieved?

The pessimists, and there are quite a few habitual ones in the business, are of course denying any such goal—even the comparatively limited one of exhib solidarity-is unattainable for reasons both practical and imagined.

But, without there being any sign of definitive action on an exhib get together, indications are multiplying that industry crises are bringing theatremen closer together than ever. And there have, of late, been more calls for a united exhibition stand than ever before.

One of the outstanding facts, as men with their fingers close to exhibition pulse see it, is the basic change taking place in the busi-ness, a change which started with larger screens and is ending up with fewer but bigger pictures. "The product shortage," widely decried by exhibitors; the basic concern about the continued flow of the stuff that makes the b.o. tick is making many exhibition leaders realize the futility of the split in exhibition ranks.

split in exhibition ranks.

There have been two recent expressions along those lines. One came from S. H. Fabian. In a speech in Oklahoma City he asserted that one big exhibitor organization would move the industry five years ahead in its thinking on the basis of only six months of concentrated effort. Were a referendum taken today, "our theatre owners would be overwhelmingly in favor of one central organization."

In Memphis, Tenn., last week, E. D. Martin, president of Theatre Owners of America, stated: "There is no reason why exhibitors should not unite and present a solid front for we all have the same problems." He called for "an end to the civil war that is sapping our strength and join together if we are to be effective."

strength and join together if we are to be effective."

That exhibs can, and will, work together harmoniously once convinced of the urgency of the cause has been demonstrated on various occasions. They pulled together in the fight to reduce the Federal income tax; and they now stand together, without division, on the issue of subscription-tv as witnessed by the press conference held at TOA headquarters in N. Y. last week by Allied's Trueman Rembusch, one of the cochairmen of exhibition's Committee on Toll-Tv. While there are few exhibitor leaders who will not give it p service to the principles of theatre harmony, it's felt in certain quarters that there are two prime elements standing in the way of unity. One is the simple but honest difference between "the little fellow" and "the big guy."

"They just don't have the same interests when it comes to the

and "the big guy,"
"They just don't have the same interests when it comes to the everyday running of the business," one exhibition leader commented. "No more so than the owner of a shoe factory has anything much more than shoes in common with the little shoemaker store around the corner." the corner.'

the corner."

The other big factor standing in the way of exhibitor unity is a human and not easily definable one. Impression is gained that, in Allied at least, even if the membership were to favor unification of exhibition under one roof, the org's leadership—and more specifically Allied counsel and board chairman, Abram F. Myers, wouldn't allow it. Such comment comes not only from men in the rival camp, but also from observers who might be called objective in every way.

### Economical Toll-TV Needs Wavelengths

USE OF LINES AS IN THEATRE-TV TOO COSTLY-ADVOCATES AND OPPONENTS TAKING THEIR ARGUMENTS TO PUBLIC—MEANWHILE FCC STILL STALLS

Friends and foes of toll-tv, still without knowledge as to the exact time or method of a Federal Communications Commission move to handle the hot subscription video issue, are taking their battle out into the open and to the public.

into the open and to the public.

Exhibition's Joint Committee on toll-tv in N. Y. last week reiterated its position re pay-as-you-see and also promised a drive to "inform the public of the true facts" about the new proposed medium. Zenith Radio Corp. spokesmen on the other hand were busy looking for support among both the public and industry. Millard C. Faught, Zenith's eastern economic consultant and perennial toll-tv praiser, spoke before the Ad Club in Hartford, and legit theatre interests were told of the benefits tee-tv might have in store-for them. Coincidentally, Ralph Bellamy, Actors Equity prez, spoke his piece—favoring toll-tv—in an article in Theatre Arts Magazine which has since been reproduced as paid ads in the trade press.

Exhibition's position, as voiced by Trueman

ads in the trade press.

Exhibition's position, as voiced by Trueman Rembusch of Allied, one of the cochairmen of the toll-tv committee, boiled down to this: Theatremen are concerned lest the pay-as-you-see broadcasters establish themselves in a preferred economic position which, they maintain, may be tantamount to a monopoly in communications. Therefore, exhibs will fight to see that, should toll-tv be authorized, this be done "on the same economic basis as theatre-tv."

#### No Special Franchise!

By this they mean that the FCC should not authorize use of "free" air channels for anything but telecasts on the present commercial basis. "This committee has no objections to toll-tv" as long as it's being done the same way as theatre-tv, i.e., via lines to each individual set, Rembusch maintained. Argument that the expenses involved would make any such system uneconomic is being shrugged off by the theatremen as they continue their battle to preserve freedom of the airwaves.

Rembusch and Theatre Owners of America counsel Herman Levy revealed that the committee had retained the law firm of Marks & Cohn as its counsel in Washington to prepare a protest to the FCC on the question, of authorizing pay-as-you-see on the

present proposed basis. Meanwhile, the committee has asked the Commission to delay any decision re the Zenith application which asked for immediate authorization of its Phonevision system, without a hearing.

It was pointed out by Rembusch and others on the exhib committee that, should subscription to be operated on a closed-circuit basis, same as theatrety, it could go into operation immediately without the need for FCC okay.

#### Exhibs Raise Battle Fund

Exhibs Raise Battle Fund

The exhib toll-tv group is going to raise funds to carry on its fight and will invite advertising agencies and other interested parties to work along with it. Theatres plan to bring the issue to the public's attention "as best we know." It was admitted that this might well include use of theatre screens. Exhibs particularly resent toll-tv's claim that it can remain a supplementary service, pointing out that, in one-station markets, use of the air for fee-tv would automatically deprive viewers who don't want to pay off their chance to tune in on "free" shows. It's pointed out further that the Zenith reference to its Chicago test is misleading since the outfit since then has switched to other "over-the-air" systems.

#### Bring Product To Audience

In his Hartford speech, Faught maintained that toll-tv would provide "an instantaneous economical electronic distribution system" and that such a modern service was "acutely needed" since the present obsolete merchandising methods of most "cultural commodities" requiring a boxoffice fee are dependent on moving the audience to the product instead of delivering the product to the audience.

uct instead of delivering the product instead of delivering the product of the stressed, too, that the new subscription service would be an addition, not a substitute to regular sponsored ty and would double the number of ty stations economically supportable in the U. S. Exhibition's toll-tv committee is centering i' fire primarily on the Zenith application due to its time aspect. Once the FCC has made it clear just what it has in mind, th, application filed by Matthew Fox for Skiatron-TV also will undergo exhib scrutiny.

### West End Still Bright; 'Shall Not' Fine \$8,400, 'Pagan' Smash 11G, 2d, 'Lagoon' Lively 8G, 'Xmas' 81/2, 4th

London, Dec. 14.
The brisk pace of firstrun business, which has been a feature of West End theates through most of the year, continues without let-

of the year, continues without letup.

Strong newcomers in the last session included "Sign of the Pagan," which did a sock \$11,000 in the second week at the Odeon, Leicester Square, after a smash initial round; "A Lion Is in the Streets." with a surprise \$10,000 or over likely opening week at the Warner, and the British made "Sea Shall Not Have Them," which is heading for a fine \$8,400 in preem atarza at the Gaumont.

Also unusually stout is "Creature from Black Lagoon," at London Pavilion. It looks to get \$8,000 opening week.

Holdover biz also is sturdy with "Garden of Evil," okay \$7,000 in its third session at the Odeon, Marble Arch. Standout is "White Christmas" with a big \$8,500 in its fourth

Arch. Standout is "White Christ-mas" with a big \$8,500 in its fourth Piaza round.

mas" with a big \$8,500 in its fourth
Piaza round.

Estimates for Last Week
Carlton (20th) (1,128; 55-\$1.70)
"Broken Lance" (20th) 4th wk).
Fair \$4,500. Previous round was
\$4,900. "Long John Silver" (20th)
preems Dec. 17.
Casine (Indie) (1,337; 70-\$2.15)—
"Cinerama" (Robin) (5th wk) Getting okay \$11,000.

Empire (M-G) (3,099; 55-\$1.70)—
"Beau Brummell" (M-G) (4th wk).
Fair \$11,000. "Under Caribbean"
(BL) and "Make Me An Offer"
(BL) opens Dec. 9.
Gaumont (CMA) (1,500; 50-\$1.70)
—"Sea Shall Not Have Them"
(Erros). Set to do solid \$8,400.
"Svengall" )Renown) opens Dec.
16.

16.
Leicester Square Theatre (CMA)
(1,53; 50-\$1.70\times1.30 Magnificent Obseasion" (GFD) (3d wk). Finishing
run at good \$6,000 after \$6,500
last week. "Phifft" (Col) preems
Dec. 9.
London Pavilion (UA) (1,217; 50\$1.70\times1.30 Magnificent (GFD).
Heading for fine \$8,000 or near.

Heading for fine \$8,000 or near, Stays.

Odeon, Lelcester Square (CMA) \$2,200; 50-\$1.70)—"Sign of Pagan"
(GFD) (2d wk). October \$11,000 looms, sock. Smash \$12,000 in opening week was \$12,000. "One Good Turn (GFD) bows in Dec. 16.

Odeon, Marble Arch (20th) (2,200; 50-\$1.70) "Garden of Evil" (20th) (3d wk). Dipping to okay \$7,000 or near. Previous week. \$8,900. "Long John Silver" (20th) opens day date with the Carlton Dec. 17.

Dec. 17.
Plaza (Par) (1,092; 70-\$1.70)—
"White Christmas" (Par) (4th wk).
Still big at about \$8,500. Con-

tinues.
Rialto ,20th) (392; 50-\$1.30)—
"The Egyptian" (20th). Hitting
average \$3,000 or more. Stays.
Rifa (M-G) (\$432; 50-\$1.70)—
"Barefoot-Contessa" (UA) (3d wk).
Nice \$3,200. Continues.
Warner (WB) (1,735; 50-\$1.70)—
"Lion in Streets" (WB). Likely to
top okay \$10,000 in first and only
week. "Carrington, VC" (IFD)
opens Doc. 9.

#### Mex Hotelmen Agree To Give 4% of Gross Biz To Plug Tourist Trade

Mexico City, Dec. 7.
Hotelmen in Mexico made history at their annual convention in ory at their annual convention.

Acapulco when they voted to contribute 4% of their gross take to help the government finance an intensified tourist trade publicity drive. The government recently allowed hotels to hike their tariffs. 15%. This is the first time in Mexican history that hoteimen have

can instory that notetimen have backed tourism with their coin as a unit.

The 4% donation was formaliy accepted for the government by Gustavo Ortiz Hernan, chief of the administration's tourist department. The hotelmen figure the 4% contribution will amount to about \$16,000,000 annually.

Hernan revealed that the drive will use radio-tv as well as literature in newspapers and mags, all aimed primarily at attracting the U.S. tourist, but with attention to Canada, Europe and Latin-America.

Sir Henry L. French

(D'rector General of British Films

has his own idea of a pro-

Films for Children Only

an interesting byline place in the apcoming

49th Anniversary Number

VARIETY

### Irish Censorship Getting Tougher

Dublin, Dec. 7.
Distributors' here are complaining that censorship under Martin Brennan, who took office from Richard Hayes on the latter's retirement earlier this year, is getting tougher. Recently, "Barefoot Contessa" (UA) has run into a hassle over last reel scenes recently while "The Young Lovers" (GFD) was scissored to shorten kissing scenes and take out some dialog.

dialog.

The Kinematograph Renters' Society here has protested to the censor on his severity. One member says that increased severity is shown by the increase in number of appeals going before Appeals Board—not over rejections but because of censor's demands for scissoring. Current Appeal Board schedule shows five appeals in two weeks.

Leggy dance sequences are in-clined to arouse censor's tre in musicais and he has been cracking down on so-called "excessive bru-tailty." Publicity on pix also has been coming in for some heavy bluepencil work.

The film trade does not seem to The nim trace does not seem to have much public sympathy on their protests. The general view current is that the censorship is "not too bad" and "some pictures have been asking for scissoring."

#### Uruguay Fete Prize To Pic Best for S. America

London, Dec. 7.

London, Dec. 7.

An innovation is to be introduced at next month's Film Festival at Punta Del Este in Uruguay, which will operate for all future fetes in South America. There is to be a prize for the most suitable film for the South American market. The Festival runs from Jan. 14 to Jan. 31.

The British Film Producers

Jan. 14 to Jan. 31.

The British Film Producers
Assn., which has been invited to
nominate three pix for screening
at the Festival, have named John
Sutro as its official delegate. It
also has been urged by the Uruguayan ambassador in London to
send a strong star contingent.

#### Brit, Lion Studio Co. Passes Common Divvy

London, Dec. 14.

With a drop in profits from \$187, 600 in 1953 to \$44,300 for the year ended last March 31, the British Lion Studio Co., which operates the Shepperton Studios, is passing payment of their common stock dividend. Last year dividend dis-tribution cost the company around

The company is a subsidiary of British Lion Film Corp., which has been in the hands of a receiver and manager since the National Film Finance Corp. foreclosed earlier in the year. The board reports that confab is proceeding with the NFFC in regard to related debts and to insure the continuance of the company's studios.

### More West German Pix Nearly Doubles Biz At East Germany's Cinemas

According to a statistics here, there has been a strong increase of film theatre attendance figures within the last three years in Soviet-occupied Germany. There were 260,000,000 patrons this year as against 210,000,000 in 1953 and 140,000,000 patrons in 1952. West German observers say the reason for this upbeat lies in the fact that there are more and more films from West Germany and other western countries being shown in

there are more and more films from West Germany and other western countries being shown in East Germany.

Some of the foreign pix currently running in this part of Germany include "Clochemerle," "La Respecteuse Prostitute," "Les Vacances de M. Hulot," "Monsieur Taxi," all French pix; Italy's "Vulcano" and "A Penny Worth of Hope"; England's "Pickwick Papers" an d "Moulin Rouge"; the Swedish films, "One Summer of Happiness" and "Ardent Loves of My Youth." The number of West, German films shown in East Germany is particularly big.

Other statistics reveal that 1,133 export orders for German films were fulfilled during the distribution year 1935-54. Leading were the German-speaking countries—Austria (182), the Saar (165), Switzerland (120), Luxembourg (106), Holland (66), Belgium (53), France (45), United States 44), Italy (18), England (17), Middle and South American countries (42), Canada (41), Sweden (32), Denmark (28), Turkey (26), Portugal (24), Norway 18), Finland 16).

### See Higher Brit. Film Earnings Hurting U.S.

London, Dec. 7.

The peak earnings being racked up by British pix in the domestic market, which are currently running approximately 25% ahead of the same period last year, are hurting the bexoffec take of foreign imports and mainly at the expense of Hollywood product.

This is the informed trade opinion based on returns and an analysis prepared by the British Film Production Fund, the company responsible for distributing the coin paid by exhibitors into the Eady pool. It is emphasized, however, that the British pic receipts include the earnings of films made in this country by the American majors, and some of these have been top grossers during the past year.

Total cumulative rentals carried

year.

Total cumulative rentals earned

year.
Total cumulative rentals earned by British films for the year ended July 31 last were slightly in excess of \$20,600,000, and that figure was roughly \$550,000 better than in the previous year.

In the first quarter of the new Eady accounting year, Aug. 1 to Oct. 30, the total soared to over \$5,745,000 as against \$4,603,000 for the same quarter in 1953.

Of the total rentals accruing to British pix for the last quarter, over \$5,300,000 was earned by features and the remainder by shorts. In the previous year, future film rentals amounted to just over \$4,000,000.

Partly as a result of the higher earnings, but mainly because of the lower Eady levy in operation at that period, the payoff to producers from that fund has been sliced to 23%, whereas the average for the whole of 1953 topped 36%, and in 1954 was 34%.

#### Stross, British Indie, Plans \$700,000 Musical

Independent film producer Raymond Stross, who has been making "As Long As They're Happy," with Jack Buchanan, Jean Carson, Jerry Wayne and Diana Dors, is pianning a \$700,000 musical pic for next year.

Stross is flying to Hollywood in a few weeks to open negotiations with Donaid O'Connor for the male lead. Jean Carson and Diana Dors are to piay main feature roles. Sam Coslow is writing the music,

### Skouras, In London For C'Scope Anni, Sees Eidophor As Cinema B.O. Aid

**Ernest Turnbull** 

lanaging Director of Hoyt's Theatr Ltd. and Chairman of 20th Con-tury-Fox Films (Australia)

details the how and whyfere of CinemaScope Australia's Anchor Against TV

a byline place in the forthcomis 49th Anniversary Number of .

> VARIETY DUE SOON

### C'Scope in 2,089 **European Houses**

Paris, Dec. 14.
First anni of C'Scope in France
is this month, and figures show a
steady growth in boxoffice installations all over France and the Continent. As of now, there are 401
C'Scope houses in France, with
2,089 throughout Europe. About
123 houses are now being outfitted

2.089 throughout Europe. About 123 houses are now being outfitted for C'Scope.

Most of them have stereophonic sound, but Perspecta has also made inroads, 55 houses using it. Most films have been from 20th-Fox but Warnars has had two and Metro is preparing an Xmas issue of "Knights of the Round Table." Top grosser with 104 bookings was "The Robe" (20th) with \$1,473.000. Next was "How to Marry a Millionaire" (20th), in 60 spots, for \$399, \$33, "Khyber Rifles" (20th), \$384, "O00 for 41 runs, "Twelve Mile Reef" (20th), 61 spots, \$342.000. Others have since come out, including "Garden of Evil" (20th), "The Command" (WB) and "Richard the Lion Hearted" (WB). A Gallic anamorphoscope process already has been used for "L'Or Des Pharoans" ("Gold of the Pharoahs." It is cailed Cinepanoramic. This also will be the process on "Hunchback of Notre Dame." Two pix are rolling in C'Scope, with 20th-Fox to disfrib, the Franco-German "Oasis" and the Gallic "Fortune Carre" (Squared Fortune).

#### Fodor's 'Chimney' Opens In Edinburgh Jan. 31

Edinburgh, Dec. 7. Edinburgh, Dec. 7.
Joan Greenwood and David
Knight are set for leading roles
in "The Moon and the Chimney,"
new play by Hungarian playwright
Ladislaus Fodor, which will have
its world preem at the Lyceum
here Jan. 31. Miss Greenwood is
recently back from Hollywood,
where she filmed with Stewart
Granger and George Sanders in
"Moonfleet" for Metro. Knight is
the young Boston, Mass., thesper
who starred in the new British
film, "The Young Lovers."
Another new play for Edinburgh
will be the Edwardian comedy, "A
Kind of Folly," starring Flora
Robson and Jean Kent. It opens
at the Lyceum Feb. 7, also under
the Sherek banner. Author is Owen
Holder.

#### British May Censor Dirty Film Posters

Dirty Film Posters
London, Dec. 7.
A warning to the picture industry that censorship may be extended to film posters if the industry's pledge to clean them up is not observed was made by Arthur T. L. Watkins, secretary of the British Board of Film Censors, when addressing the British Kinematograph Society in London.

Watkins charged a number of industryites with trying to cash in on the "X" certificate (adults only), and exploit the fact that "X" stands for sex and advertise "for adults only" in letters six feet high.

on the "X" certificate (adults only), and exploit the fact that "X" stands for sex and advertise "for adults only" in letters six feet high.

Although he emphasized that the BBFC did not want to censor advertising, it would have to consider entering this field if misleading advertising continued.

\*\*Mexico City, Dec. 7.

It won't be any photo finish for Hollywood pix winning again in Mexico this year. Up to Nov. 30, of the 333 pix exhibited down here, 202 were American films.

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London, Dec. 14.

At a Savoy luncheon to celebrate the first anni of CinemaScope in Great Britain, Spyros P. Skouras, the 20th-Fox topper, gave details of the progress being made with Eidophor, the theatrical television process which he acquired in Switzerland some time ago. Full scale demonstrations of the process were promised within the next few months.

Skouras forecast that the devolutions of the process were promised within the next few months.

demonstrations of the process were months.

Skouras forecast that the development of this process would stimulate an even greater return to the theatre than had been accomplished by C'Scope in the course of a year. He anticipated it would lead to a new enthusiasm on the part of the picturegoing public.

In a brief resume of the development of C'Scope, the 20th-Fox chief pointed out that when "The Robe" was screened in September last year, only one theatre in the U. S. had been retooled with the anamorphic system. The total had mounted and by last Nov. 27, 9,771 theatres had been equipped throughout America. Not only were they making all their producet is that medium, but every major producer, with the exception of Paramount, also was filming some pix in CinemaScope. And to meet the guota requirements of British exhibitors there would be eight to 10 British-made anamorphic films each year.

Skouras also confirmed that his

eight to 10 British-made anamorphic films each year.
Skouras also confirmed that his studios were now developing a new wideangle anamorphic lens which would have a radius of 80 degrees against the present 65 to 70 degrees. The aim was to continue developing until 20th-Fox had achieved an angle of at least 120 degrees, which would enhance the visual appeal of every C'Scope production.

#### White Christmas, 'Star,' 'Waterfront' Top Films Opening in Berlin Xmas

Upening in Berlin Amas

Berlin, Dec. 7.

Beginning of the Christmas season sees Hollywood films playing a top role in the Kurfuerstendamm (preem house) theatres. Seven out of 12 first-runs are currently showing American pix, as against three Teutonic films, one British feature and one Franco-Italian product.

A number of topflight U. S. pictures will still be preemed this month, such as Warner's "Star Is Born," due to have its European first performance Dec. 21 at Filmbuehne Wien, "On the Waterfront" (Col) at Delphi, Dec. 30, and likely Paramount's first VistaVision film, "White Christmas" at Filmtheatre Berlin.

"White Christmas" at Filmtheatre Berlin.

Current Yank pix here include "Executive Suite," "Gone With Wind," "All Brothers Were Valiant," "Escape From Fort Bravo" (all Metro, "Living Desert" (RKO), "Hasty 'Heart" (WB) and "Phantom of Rue Morge," Warner pic in 3-D.

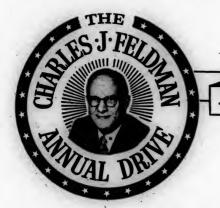
tom of Rue Morge," Warner pic in 3-D.

Of the new crop, local scribes liked "Heart" best, Also "Executive Suite". found above-average appraisal. "Wind" and "Living Descrit," both on an extended run here, now as before are luring big crowds.

Both the public and crix liked "Hobson's Choice," a British film starring Charles Laughton, which was preemed at the Astor.

The most discussed German film here is still "08/15," now in its fifth week at the Gloria Palast. Film, which depicts German prewar Army barrack life, is becoming a "must-see" item with the public. Marmorhaus preemed "Tanz in der Sonne" ("Dance in the Sun"), German musical starring France's Cecilie Aubry, After seeing it, a majority of crix had to admit again that there's nothing to beat Hollywood musicals.

#### 202 U.S. Pix Exhibited In Mexico This Year



JANUARY 3RD...APRIL 30TH

1955

## Universal-International

ALL types of theatres...for
ALL types of screens!

...and reaffirms its conviction from years of YOUR experience that BIG Pictures are those that can make BIG Profits!

For the CHARLES J. FELDMAN

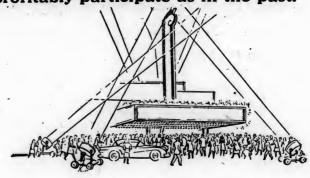
### ANNUAL DRIVE

we have selected with Special Care a powerful program of pictures...

### a Golden "BAKER'S DOZEN"...

with that Universal appeal...all of them Pre-Sold...all with "BUILT-IN" Exploitation values in the best box-office tradition of Universal's successful Showmanship.

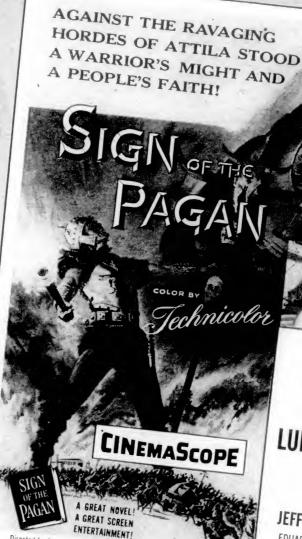
We cordially invite Exhibitors everywhere to again profitably participate as in the past.





JANUARY 3RD

APRIL 30TH



JEFF CHANDLER JACK PALANCE LUDMILLA TCHERINA RITA GAM

JEFF MORROW . GEORGE DOLENZ Directed by DOUGLAS SIRK - Screenplay by OSCAR BRODNEY and BARRE LYNDON - Story by Oscar Brodney - Produced by ALBERT J. COHEN EDUARD FRANZ · ALEXANDER SCOURBY

The wonderful story of Three sailors on leave... Three girls in love and Five little orphans ECHNIC in trouble! TONY CURTIS

GLORIA DeHAVEN GENE NELSON CORINNE CALVET PAUL GILBERT

"MISS UNIVERSE OF 1954" CHRISTIANE MARTEL

"MISS U.S.A. OF 1954" MYRNA HANSEN

Directed by RICHARD QUINE Screenplay by CHARLES HOFFMAN Produced by ALBERT J. COHEN

The state of the s



and D. D. BEAUCHAMP Produced by STANLEY RUBIN



"a love-bargain is like barbed-wire...fight it and you'll get hurt!"



MAN WHIDUF A STAIR color BY Technicolor

co-starring WILLIAM CAMPBELL with RICHARD BOONE · MARA CORDAY Directed by KING VIDOR Screenplay by BORDEN CHASE and D. D. BEAUCHAMP Produced by AARON ROSENBERG

The

great saga

of the fighting

leader of the

Sioux and the

story behind

Custer's

last stand!

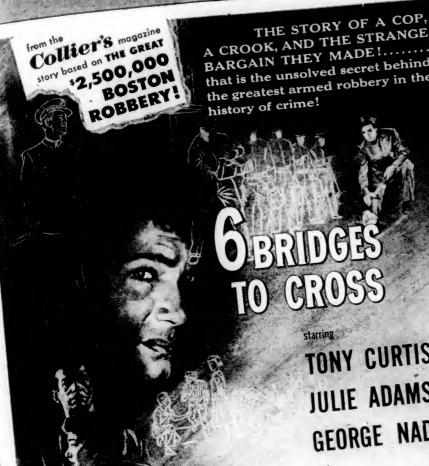
PRINT BY Technicolor

starring

VICTOR MATURE SUZAN BALL JOHN LUND

with RAY DANTON · KEITH LARSEN · ROBERT WARWICK Directed by GEORGE SHERMAN Screenplay by FRANKLIN COEN and GERALD DRAYSON ADAMS Co-Producer LEGNARD GOLDSTEIN Produced by WILLIAM ALLAND

CINEMASCOPE



A CROOK, AND THE STRANGE BARGAIN THEY MADE!..... that is the unsolved secret behind the greatest armed robbery in the



JANUARY 3RD

APRIL 30TH

and GEORGE W. GEORGE

Produced by HOWARD CHRISTIE

TONY CURTIS JULIE ADAMS GEORGE NADER

JAY C. FLIPPEN . SAL MINEO

Directed by JOSEPH PEVNEY Screenplay by SIDNEY BOEHM Produced by AARON ROSENBERG







ANTHONY STEEL • SHELLA SIM

ANTHONY STEEL • SHELLA SIM

Story and Direction by HARRY WATT • Produced by LESLIE NORMAN • Screenplay by MAX CATTO and JACK WHITTINGHAM • A MICHAEL BALCON Production Story and Direction by HARRY WATT • Produced by LESLIE NORMAN • Screenplay by MAX CATTO and JACK WHITTINGHAM • A MICHAEL BALCON Production Story and Direction by HARRY WATT • Produced by LESLIE NORMAN • Screenplay by MAX CATTO and JACK WHITTINGHAM • A MICHAEL BALCON Production Story and Direction by HARRY WATT • Produced by LESLIE NORMAN • Screenplay by MAX CATTO and JACK WHITTINGHAM • A MICHAEL BALCON Production Story and Direction by HARRY WATT • Produced by LESLIE NORMAN • Screenplay by MAX CATTO and JACK WHITTINGHAM • A MICHAEL BALCON Production Story and Direction by HARRY WATT • Produced by LESLIE NORMAN • Screenplay by MAX CATTO and JACK WHITTINGHAM • A MICHAEL BALCON Production Story and Direction by HARRY WATT • Produced by LESLIE NORMAN • Screenplay by MAX CATTO and JACK WHITTINGHAM • A MICHAEL BALCON Production Presentation • A Universal-International Release

IT'S THE MOVIES' MADDEST DAYS!
LOW
ROUD
REPORT AND GOSTELLO
MOVIES MADDEST DAYS!

INCRESE SEEDS

EVEN SERVINGS

ROUPS

WITH FRED CLARK
OFFICER BY CHARLES LAMONT. SCREENDAY by DIRN GRAM. PROJECTED BY CHARLES LAMONT.



### **Brewer Tours** AA Exchanges; Tight Rein Due

Artists' domestic distribution facilities is behind the recent appointment of Roy M. Brewer as supervisor of the company's exchange operations. The onetime Hollywood rep of the IATSE who joined AA last year as prexy Steve Broidy's executive assistant will handle his new chores with New York as his permanent headquar-

Prior to leaving for the Coast Monday (13), Brewer explained that the company's aim is to "ex-ercise a tight central control" over branches in the 31 exchange areas. In the past, administration of ex-changes was not inclined to be rigid and authority was divided and the past, administration of ex-changes was not inclined to be rigid and authority was divided following the shift of Lloyd Lind to the berth of v.p. with Inter-state Television Corp., an AA sub-

originally exchanges were supervised by Lind. Following his move to Interstate some of Lind's duties were absorbed by AA v.p. Ed Morey and the balance of the chores was spread around the organization. Policy of the higher echelon now is to standardize exchange operations through Brewer in light of high sudget nix schedin light of big budget pix sched uled to come out of the production

Brewer who expects to return to New York early in January, will visit key exchange cities in the next few weeks to get a "picture of the problem." At present AA has 100% ownership of some 17 exchanges and is 50% owner in two others. Paraining 12 exexchanges and is 50% owner in two others. Remaining 12 ex-changes are held by franchise holders. Company's recent policy of buying out franchise holders, it's understood, will be continued whenever the opportunity presents

Although IATSE contracts Although IATSE contracts with exchange personnel recently expired. Brewer will not represent the AA management in their negotiations for a new pact with the union. He pointed out that one of the conditions under which he joined the company in 1953 was that he was not to be involved in any labor parleys. In time, he added, he may sit in but not in the near future.

#### Scent 'Cartel'

Continued from page 4 :

nating committee to study formation of the pool, to which Ger-many has already been asked with other invites to follow, was reached at the recent Paris meeting of the mixed Italo-French film accord commission.

commission.

Initiative for the creation of the pool is being provided by the Italians, the American homeoffices have been told. Study group was set up to allow the Italian Parliament to ratify pending new Italian film legislation which would provide the Rome industry with funds to sponsor the pool.

Pending governmental action on the pix law also was the reason for the renewal rather than the ex-tension of the Franco-Italian copro-duction agreement of 1949 which now in good through March 31,

#### **Burstyn Award**

Continued from page 3;

attractions from abroad this year have been "Hulot" from France and the Swedish "One Summer of and the Swedish "One Summer of Happiness." According to William Shelton of Times Films, the distrib of "Summer." the pic has reversed a prior pattern by racking up 2.000 dates throughout the country without the benefit of a N. Y. opening. Film has had many circuit bookings even though it's subtitled.

In the past it's been the practice to launch a foreign film in N. Y. and build its circulation from there on in, taking advantage of the national publicity derived from the metropolitan showcasing.

#### 25-YEARERS GET FEED AND KALMUS TICKERS

Hollywood, Dec. 14.

Dr. Herbert T. Kalmus, president of Technicolor, tossed a banquet honoring 17 employees who completed 25 years of service during the current year. He also handed each one a gold vatch.

ed each one a gold watch.
Recipients were Malcolm H.
Ames, David L. Balser, Alfonso
Blanco, A. E. Carlson, Gifford
Chamberlain, Russell W. Conant,
Fd Cook, Louise Corkran, Melville
Coyo, Thomas Di Sessa, Francis J.
Downey, Paul W. Fasanacht,
Charles J. Fitzsimmons, Florence
Harris, Arthur G. Jacobs, David J.
Johnson, Floyd Leb, Gerald Mack
enzie, Walter Myron, Glen Twombley and Clarence Warme.

#### DOCUMENTARY QUEST

Oscar Committee Invites Entries From All Over U.S.A.

Hollywood, Dec. 14.

Harry Tytle, chairman of the Academy's Documentary Award Committee, has sent letters to every production unit in the U. S. inviting entries in that section of the Oscar Derby.

Screenings have already started but entries will be open until Jan. 3 in two documentary categories—a short, 3,000 feet or less, and a

#### **Phony Promises**

= Continued from page 2

Pittsburgh for years as pub-ad director and later assistant zone chief and now partnered with Julius Dubin in an ad agency, was engaged to put together a program. On the lookout for a name, he went to New York and phoned Kates, with whom he had done considerable work on the CPA telethon here last year, and asked if there were any well-known personalities appearing on cerebral telethons in the east who might be available.

available.

Kates said he'd let Feldman know in a day or so, then came up with the names of Gene and Fred Kelly. He told Feldman the Kellys would be in Baltimore the night before for a CPA telethon and would be glad to do something for the "Y" in Pittsburgh, especially since it was their home town. Feldman was naturally delighted because the Kellys were big news locally and he knew it would mean a lot of space in the papers. It did, too. All of them went overboard. overboard.

#### But No Kellys

Kates said the Kellys would arrive here Sunday morning, leaving Baltimore right after the program Baltimore right after the program there. Came Sunday and no Kellys. There was a hasty call to Baltimore. They hadn't showed up in Baltimore either. Feldman immediately got on the phone. He learned from the Kellys' mother here that Fred was in Reading staging a Junior League Show. A call to Fred revealed that this was the very first he had heard about any Pittsburgh commitment. A call to Gene Kelly in Hollywood turned up the same information. What about 'Baltimore? Neither one of the Kellys had known a thing about that booking either.

The program for the "Y" went

thing about that booking either.

The program for the "Y" went on as scheduled but without the Kellys, of course. The actual circumstances couldn't be revealed to the general public because they would have been too bizarre to be believed. So in the middle of the show, a telegram was read from the Kellys explaining their genuine regret, on account of circumstances beyond control, at being unable to get back to their old stamping grounds for the big doings.

In the meantime, Feldman got in touch with CPA headquarters in New York to try and track down at least what happened to the Kellys in Baltimore since that was a Cerebral Palsy pitch. He learned that they hadn't even been contacted for that city, even though the papers, just as they were here, had been full of the Kellys' appearance; he also learned that Kates, for understandable reasons, was no longer with CPA. It also seems that Kates had promised Bert Parks to m.c. the Baltimore program even though Parks had told him three weeks previously that he couldn't make it. In the meantime, Feldman got in

#### **Burnet Hershey**

has written an Interesting showbix vignette

A Nose By Any Other . . .

an editorial feature in the forthcoming

49th Anniversary Number

VARIETY **DUE SOON** 

#### WILL ROGERS HOSPITAL **FUND DRIVE UNDER WAY**

Annual drive in behalf of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., is underway with mailing pieces, including "Christmas Salute" membership cards, circulated throughout the industry. Charles J. Feldman and M. A. Silver are chairmen of the distributor and exhibitor committees, respectively.

Donations are made within the industry and by the public at theatres. Each contributor receives the membership card in acknowl-

#### METRO'S PANAVISION

Now Uses Only One Camera For Anamorphic and Flat Prints

Hollywood, Dec. 14.
Metro has adopted the use of the Metro has adopted the use of the Panavision Micro-Panatar anamorphic optical printing attachment for the processing of all Cinema-Scope films. Hitherto the studio has been using two cameras in filming C'Scope productions for both anamorphic and flat prints. Now it uses only one.

The new attachment will enable the company to give the exhibitor his choice between the curved widescreen print or a print for a

widescreen print or a print fo whoesereen print or a print for a flat wide-screen of any aspect ratio. While about 11,000 film houses are reported equipped for the anamorphic medium, more than 7,000 still depend on flat film.

#### Hotels

Continued from page 5 :

the way for opening the medium on a big scale. The hotels took the play away from theatre during 1954 and are making plans to consolidate the advantage during the next year. The theatres will still get the b.o. entertainment events, occasional business meetings, public service events, and closed-circuit pitches to the general public. On special occasions, theatres have been willing to drop their regular picture programs in favor of a biz session, but have demanded a premium rate for relinquishing prime

session, but have demanded a premium rate for relinquishing prime playing time. This has upped the cost of the meeting for sponsors and is one of the factors that have pushed them toward hotels. Latter has the advantage, too, in being able to cater luncheons and refreshments in conjunction with the closed-circuit session.

Hotels, so far, haven't gone overboard for permanent installations, but this is seen as their next move to hold on to this lucrative business. Only five hotels of the Sheraton chain have permanent installations. The other hotels are employing mobile units provided by either the Tele-Sessions division of Theater Network Television or Box Office Television.

TNT recently purchased 50 mobile General Precision units at a cost of \$500.000. These write are

Office Television.

TNT recently purchased 50 mobile General Precision units at a cost of \$500,000. These units are stored in warehouses in various cities and placed in hotels for a scheduled event. The local RCA Service Co. handles the installation and servicing. BOTV has about Service Co. handles the installation and servicing. BOTV has about 30 portable units available and frequently makes use of units of Wells TV. An outfit that specializes in providing hotels with home

tv sets.

These mobile units are occasionally used in theatres to bolster the lineup for a big entertainment event. However, the theatre use is limited since the temporary in is limited since the temporary installation is too costly for film houses. Hotels are ideally suited for the mobile units because of the flat service and wide areas of the hotel ballrooms. Installation is a comparatively easy task.

#### CRITICS 'DISCOVERY' OF TATI BRINGS REVIVAL

Riding in on the shirttails of the successful "Mr. Hulot's Holiday," another Jacques Tati film, "The Big Day" (Jour de Fete) is being revived and given a big play by the arties. Film is slated for the Normandie Theatre, N. Y., and is set for other key bookings. It first opened at the 55th St. Playhouse, N. Y., back in 1951 to scant b.o. attention.

Since then the Franch comic has

Since then the French comic has been "discovered" by the critics and distrib Edward R. Kingsley has been able to shove "Day" back into the limelight.

#### \$87,000 SETTLEMENT

Lawrence Antitruster Had Been Before Jury Three Weeks

Boston, Dec. 14.

Boston, Dec. 14.

A \$3,000,000 suit filed four years ago by Victoria Amusement Corp. of Lawrence against Warner Bros. Theatres and all film distributors was settled out of court here last week with the plaintiff agreeing to call off the litigation on payment of a sum reportedly near \$87,000. Trial had been going on for three weeks when settlement was reached with attorney George S. Ryan handling the case for Victoria.

An unusual angle in the case was reached.

An unusual angle in the case was the transporting of the jury, hear-ing the case in Boston, to Law-rence, about 20 miles away to look over the plaintiff's and defendant's

#### **Eric Johnston**

Continued from page 4;

etc. By contrast, extraordinary thawings in 1954 didn't account for nearly such tall coin even though some of the 1953 transfers went on the 1954 books, notably some of the monies from Brazil.

the monies from Brazil.

The film companies themselves acknowledge that their 1954 foreign biz is up. by a sizable margin variously estimated between 15% and 20%. While some of this gain has been eaten up by rising distribution costs abroad, it nevertheless had to be reflected in the '54 income.

Having just returned from a month-long trip to the Far East where he visited Australia, the Philippines and Japan, Johnston disclosed that he had submitted to disclosed that he had submitted to the respective governments propositions for compensation deals amounting to about \$12,000,000. That covers about all the coin frozen in the three countries, i.e. \$500,000 in Australia, \$4,000,000 in He Philippines and \$7,000,000 in Japan. Deals, which Johnston said are of a type that would not harm the local economy, are now under consideration.

consideration.

Johnston observed that the majority of the industry's foreign earnings was now coming out via swap deals. Other sources thought the percentage of coin derived from such arrangement was closer to 15% or 20%. Like Johnston, they stressed, however, that no accurate figures are available.

#### Admitted 'Wild Guesses'

Engaging in what he smilingly called "wild guesses," the MPEA prexy estimated that the industry foreign b.o. gross in '54 ran to about \$2,000,000,000 with a gross distrib take of between \$550,000,000 and \$600,000,000. Of this the theoretical net N.Y. share then boils down to \$210,000,000.

MPEA representation a broad

MPEA representation a broad may have to be expanded, Johnston said, indicating that he may station men next in Australia and in Indonesia. MPEA recently appointed a rep in India and is currently on the prowl for a rently on the prowl permanent man in Tokyo.

#### Japan Wobbly

Japan Wobbly
Johnston, who expects to go again to the Far East for President Eisenhower in January, indicated that he may have to return to Japan prior to the start of the new film year there, which is April 1. Due to a huge trade deficit in '54, the Japanese economy is in a much more precarious position than that of other countries and there is a problem of getting film earnings out, he reported. Furthermore, Tokyo wants to reduce substan-Out, he reported. Furthermore, Tokyo wants to reduce substantially the total of 102 import permits now allowed the MPEA. Total 1954 remittances from Japan should run to about \$9,000,000.

### Chayefsky

Continued from page 3 =

fact that, working 'with a major company a writer can't possibly expect to retain control of his work. So, I have just one choice—make my own pictures."

For the moment, Chayefsky, who intends to continue turning out to scripts whatever his final goal, feels he isn't ready to start producing films, even though he's had offers. "I don't really know enough about the business," he admitted. "I know how to put a show together, but that isn't enough. I'd want to find out how the New York end works, too. And that takes time."

Another Film Deal Another Film Deal

Another Film Deal
With "Marty" in the can at \$400,000, and three days ahead of schedule at that, Chayefsky is currently
talking another film deal for which
the producer and financing are all
set and some talent has already
been tapped. Contracts are expected to be signed soon. Pic is likely
to roll next August, with Chayefsky
again doing the script. He said he
had a one-film-a-year offer from
Harold Hecht but had turned it
down as conflicting with some other
of his obligations.

Apart from that, the tv writer

Apart from that, the ty writer Apart from that, the tv writer is mulling the possibility of doing a film with Sid Caesar. The com-edy star is anxious to break into the Hollywood bigtime and Chay-efsky said he thought a pic starring is mulling the

efsky said he thought a pic starring Caesar would be a great hit. "That man is a genius," he remarked cryptically.

For "Marty," Chayefsky got paid only as a screenwriter, but he has a piece of the pic. In views of all the time he spent on the film, he feels he lost money. In the future he intends to demand a 10% cut of any pic he may do. "That's a lot, I know," .he admitted, "but why not?"

not?"

Apart from his various film projects, which seem to be uppermost in his mind, Chayefsky said he was also set to do a play on Broadway in 1955, and he's been signed to turn out one of those NBC "spectaculars" for Fred Coe. According to Chayefsky, it'll be the first original theatrical to go int that slot.

As for the play, Chayefsky said he was in a curious position in that had everything set, including

nal theatrical to go int that slot.

As for the play, Chayefsky said he was in a curious position in that he had everything set, including \$85,000 in financing, but not the script. Plan is to adapt "The Bache-lor Party," another one of his tv shows, to legit. He admitted that he wasn't too happy about the idea of going back and reviving a work he'd done before. "I'd rather do something new," he said.

His Hollywood Troubles

As for "Marty," which was directed by Delbert Mann, like Chayefsky a graduate of the Philco-Goodyear TV Playhouse on NBC, Chayefsky conceded that the tw mentality and conception of a show wasn't an ideal testing ground for budding film producers and directors. "I wrote 'Marty' more or less as a film," he said, "so it wasn't too difficult to adapt it. Where we ran into trouble was in realizing that a motion picture must move all the time. In tv you more or less set up your camera and let the play go by. For the movies you have to be a lot more inventive."

Mann and Chayefsky were together on the set all the time and the writer now thinks he has a fine picture with an "arty" touch. That's all right with him, since he feels, anyway, that Hollywood is consistently underestimating its audience. "After each of my ty shows I get a flood of letters from all over the country with people saying they liked it or they were moved. If I can get that same quality on the large screen, I think we'll be all right."

Chayefsky conceded all didn't go smoothly be tween him and producer Hecht "There had to be a set the set of the played the country with people saying they clucer. Hecht "There had to be a set of the played the country with people saying they clucer. Hecht "There had to be a set of the played the played the country with people saying they clucer. Hecht "There had to be a set of the played the played the played they had to be a set of the played the played they had to be a set of the played they had to be a set of the played they had the played they had the played they had the played they had the p

large screen, I think we'll be all right."

Chayefsky conceded all didn't go smoothly between him and producer Hecht. "There had to be compromises," he said. "They shot part of the film in New York. I gave in on the casting. I guess they just weren't used to a writer wanting to have his own way. And out in Hollywood I found I had too many people to account for. That's when I decided that the only way to get into the film business is as an independent producer."

Chayefsky said as shooting went along, he became fast friends with Hecht, to the point where the latter offered him a very tempting deal. "I think some people have gotten the impression that I'm sore at-Hollywood," he commented. "It isn't true. It was our first picture, and we had trouble But actually I

at FIGURY WOOD, The commented. "It isn't true. It was our first picture, and we had trouble. But actually I found my six weeks out there very exciting. In fact, I love the place. And I'll be back there."

# MEXICO'S GLOBAL SALES PUSH

### **Amusement Stock Quotations**

(N.Y. Stock Exchange)

For Week Ending Tuesday (14)

1	954			.Weekly	Weekly	Tues.	Change
High	Low		100s	High	Low	Close	for week
2378	1412	Am Br-Par Th		2334	2278	2278	-1
85	4158	CBS, "A"	23	80	7914	80	+ 34
8514	4112	CBS, "B"	9	7934	79	7914	+ 34
3334	1934	Col. Pix	121	3258	301%	3112	- 58
181 A	91/4		134	165%	1558	1558	-1
6978	4634	Eastman Kdk.	91	6912	68	6814	- 34
1918	1314	Loew's	295	1818	1712	1712	_ 58
1012	618		234	912	9	9	- 3s
3678	2618		108	3634	3514	3614	-
3958	28		157	3938	3678	367 s	-11/8
3878	221/2		312	3838	37	3738	- 7a
7	27/8		333	778	614	738	+ 78
934	41/2	RKO Thea		958	912	958	+ 18
7	3	Republic 1		· 7	578	618	+ 12
1434	1012	Rep., pfd	32	1434	133 a	1338	- 58
20	1118		131	191/2	1858	1878	- 5 g
293%	1834		188	2814	2758	28	- 1/4
3214	1812	Univ. Pix	21	3014	2878	2918	-218
81	6334	Univ., pfd *		79	78	7812	12
2118	135%	Warner Bros		195%	19	19	- 12
96	6312	Zenith	42	9338	9012	9012	-1
		America		ock Exc	hange		
6	358	Allied Artists	82	434	45%	434	_
1034	934	All'd Art., pfd.	26	10	978	10	-
1658	91 8	Du Mont	166	1558.	1434	1514	- 34
1614	1134	Technicolor .	698	1614	1438	1538	+1
334	234	Trans-Lux	3	338	31/4	338	_
		Over-the	-Cou	nter Sec	curitie <b>s</b>		
					Bid	Ask	
Capite	ol Rec	ords			1134	1216	-11/2
Chesa	peake	Industries			3	378	_
Cinera	ma I	nc			114	134	- 1/8
		Prod				458	-
		ns				3 1/1	6 —
Officia						5112	-21/2
	oid						-272
Poiare						3	
Poiare Skiatr	on				212		-2 <sup>2</sup> ,2 -1

\* Actual volume.

### Kazan: Studios Still In Rut

#### 'Lost Audience

"If a picture has something to say, and says it well, then the industry can stop wondering about the 'lost audience,'" Kazan reported. "That audience isn't lost, it's inst waiting." ported. "That a it's just waiting.

"A few years later 'The Iron Horse' broke the western tradition Horse' broke the western tradition and a lot of attendance records. 'Horse' dared to make human beings of the automatons the western stars had been. Since that time, with a few rare exceptions—possibly 'High Noon' and 'Shane'—the western continues to revert to type. And any exhibitor will tell you which westerns do the best: those that stand for something or those that stand for nothing. "Warner Bros had the courage

"Warner Bros, had the courage to make 'Public Enemy' and the imitators leapt in, 'All Quiet on the Western Front' showed that men, live human belngs, also are soldiers. 'Home of the Brave' demonstrated that some of these hu-man being soldiers were even

"Let some producer make 'Grapes of Wrath' today, making it as well as did John Ford, and see if his releasing company isn't in the embarrassing positio having a smash on its hands.

#### 'Bigger and Better'

"Leaders of the industry are al-"Leaders of the industry are al-ways making speeches about big-ger and better pictures. Sure, a lot of bigger and better pictures are done by some talented writers, producers and directors in Holly-wood, but for the most part bigger means wider screen and better means improved projection or hot-ter popcory ter popcorn.

copped an Academy award—and people in the industry hit some-"Pinky," among others. thing more than the Pump Room in Chicago or 21 in New York and they'll learn a lot more about the 'mass mind.'

"John Huston, William Wyler, "John Huston, William Wyler, George Stevens and the other tal-ented creators of Hollywood touch the people. They don't look down on them. They're willing to do things different. To try. To create."

Speaking of "Waterfront,"
Kazan declared, "Sure, this picture
was set against the background of
the docks. But Terry Malloy could have been a saiesman, farmer, carnave been a salesman, farmer, car-penter, studio grip or prop man. He was a universal character and that's why audiences respond to

"Marion (Brando) is great, but so is Buddy's (Schulberg) story and that's the reason why audiences are happy to see this picture that almost every major studio rejected at one time or another. "Too different,' they said. The proof is in the grosses."

the grosses."

Kazan's future plans in the industry appear indefinite at this time, although he has single-picture commitments with both 20th-Fox and Warners. He returns to N.Y. to start prepping for a February staging of Tennessee Williams' "Cat on the Roof."

#### **Metro Prints**

Continued from page 5

ft. of the 2,800,000 is allocated to rushes, negatives, etc.

Even though the processing equipment is built on the M-G iot, ther popcorn.

"I've got nothing against CinemaScope or any of the other widescreen processes. Just to indulge in a platitude, it still isn't how you put it on the screen, but what you put on the screen that counts.

"Audiences don't have a 12-year-old mass mind. Look at the success of 'Hamiet' and 'Henry V.' Audiences have minds just like writers, producers, directors and they respond to quality just as readily. Let our talented there is no indication that the cost

# 55 PRODUCERS

Hollywood Dec 14

Mexican film producers, backed Mexican film producers, backed by their government, have organizezed Cimex, something like Hollywood MPAA, aimed at improving the quality of their pictures and invading the world market. This was dhclosed by Alfonso Pulido Islas, whose job is similar to that of Eric Johnston, on a visit here to promote the expansion of Spanish-ianguage films in this territory.

Of the 90 Movieur, producers

ish-language films in this territory. Of the 90 Mexican producers, Islas said, 55 are members of Cimex—short for Cinematografica Mexicana. Mexico, he added is turning out between 90 and 100 features a year out the Cimex idea is to reduce the number to 80 and improve the quality in order to compete with films of other nations. Producers will be financed by Banco Nacional, the government's motion picture bank.

#### Mexican Distrib Setup

Takeover of Azteca, the Mexican Takeover of Azteca, the Mexican film distributing out fit, by Climex, the Mexican producer cooperative, has observers in N. Y. wondering about the future of Clasa-Mohme, the other distributor of Mexican product in the U. S., which is seen having to fight for top films.

having to fight for top films.

Cimex, which has been joined by more than half of Mexico's 90 producers, acquired Azteca in a deai reported to run to about \$2,000.

According to Alberto Zacarias, Cimex U. S. rep, in N. Y. last week, Azteca wili have a cail on between 80 and 90 of the pix turned out annually in Mexico. This would leave only 10 for Clasa-Mohme which, however, is said to be interested in entering Mexican production. production.

production.

According to Max Ehrenreich, Clasa-Mohme general sales manager in N. Y., his outfit isn't worried. "We finance films in Mexico now through advances to producers," he said. "We handle about 52 pictures a year, including Argentine and Spanish productions. We'll get pictures. I'm not at all worried."

It's understood that Cimen.

not at all worried."

It's understood that Cimex, which is government-supported and works on a non-profit basis, has already expanded into the world market by buying out Peliculas Mexicanas, a Southamerican distribution channel extending also to Europe. Purpose of the Cimex combination is to improve Mexican films and push their global circulation.

There may be expansion, too, in There may be expansion, too, in the U. S. where Aztec has spent \$15,000 on new quarters. The entire Aztec personnel has been taken over by Clmex. Ruben Caideron is staying on as general manager. Eastern U. S. sales are handled by Egon Klein and Arturo Sanchez.

According to Zacarias, Azteca under its new management will seek to expand U. S. outlets for Mexican releases. Some may be dubbed. Total of some 500 to 600 dubbed. Total of some 500 to 600 houses now are playing Mexican pix on a full or parttime basis. About 25% of Azteca's income from Spanish-language houses in the N. Y. area. Azteca's annual biz is put at between \$3,000,000 and \$4,000,000 a year.

Vet WB New England Field Man

Art Moger

discourses humorously on how

'A Scar Is Born'

a bright byline piece in the forthcoming

49th Anniversary Number

VARIETY OUT SOON

## 80 FEATURES FROM Film Stocks Display Stamina As Street Sells Off Generally

Protestant Version

Protestant Version
National Legion of Decency
has taken mild objection to
"Day of Triumph," indie religioso film distributed by
George J. Schaefer.
Catholic reviewing group
classifies the pic as "morally
unobjectionable for adults"
but adds this comment: "This
film, a representation (in part
fictional) of a period in the
life of Christ, is based upon a
modern interpretation of a
Protestant version of the New
Testament. While presented
in a reverent and inspirational
manner, it contains variances
from and omissions of Scriptural and theological truth."

#### Rhoden, in Reactivated Circuit House Organ. Warns of Other Media

Hollywood, Dec. 14.

Eimer C. Rhoden, head of National Theatres, lays stress on the vital functions of theatre managers in the current issue of the circuit's publication, National Theatres Showman, which has been reactivated after a hiatus of six years.

activated after a hiatu so fist years.

"Today," the president writes
"the motion picture business is experiencing competitive forces far
greater than at any time in the
past. To get our fair share of the
anusement dollar we must do a
better seiling job." Pointing out
that \$500,000 is being allocated for
research in advertising and promotion, he adds. "I feel the research projects that come to our
attention must originate with the
theatre manager. He in turn should
talk to the district manager and
the two of them should decide on
detailed pians. Then the proposed
project should be submitted to this
office and the money will be furnished to find out if your new idea
is practical and will get results."

Next year, he predicted, NT will

Next year, he predicted, NT will be in a position to expand, either by buying or building theatres on the west coast and other areas where populations are increasing rapidly.

#### 'U.S. Rule'

= Continued from page 7 = ness with no authority over his seli-ing price."

Hanson wrote: "We have sincerely tried over a period of three and a half years to present our case to the Department of Justice; the Federal Trade Commission, and the Senate Select Committee on Small Business. We had great hope that the Senate Select Committee on Small Business and the Congress, which are the representatives of all the people, would generate sufficient pressure to create action by the Department of Justice through which we could obtain relief from conditions which are Un-American and illegal."

#### Vogue, Bronx, Antitrusts

Eight principal distributors, National Theatres, Skouras Theatres and Metropolitan Playhouse were siapped with a \$1,800,000 antitrust suit in N. Y. Federal Court yesterday (Tues.).

terday (Tues.).

Plaintiffs are the present and predecessor operators of the Vogue Theatre, Bronx, N. Y., who allege a conspiracy depriving them of an equitable crack at product.

#### Hoff Again Omaha Barker

J. Robert Hoff was reeiected chief barker of the Omaha Variety Club. Others named are Max Rosenblatt, first assistant barker. Don Hammond, second assistant barker, Walter Creal, property master and Henry McGrath, doughguy.

particularly compared with other higher-priced issues which would type of tele.

Although it showed a loss on the week, RCA continued high, closured with the arrival of such type of the continued high, closured with the continued high, closured with the continued high, closured with the arrival of the would high the would high the particularly compared with other higher-priced issues which would high type of tele.

Although it showed a loss on the week, RCA continued high, closured with other higher-priced issues which would high type of tele.

Surprising strength in the amusement group in the face of dwindiing prices and irregularity marked trading in Wail Street last week. In fact, the stability of last week. In fact, the stability of motion picture shares was outstanding as numerous stocks sold off. This stamina enabled four film company issues to hit new highs while 11 of the amusement shares displayed plus signs and eight showed losses. Two were unchanged. The irregularity was as expected after such a sharp climb by the stock market since the November elections plus the custom-vember elections plus the customvember elections plus the custom-ary selling to grab profits or show losses in December for tax pur-

poses.

Both Republic common and preferred were run up to new peaks on news that the company was offering more recent product for use on television. And that this was expected to add millions to the company's net profits. Common stock's new 1954 high was \$7, with the stock showing a gain of 1½ at the closing price of 6½. The preferred went into new ligh ground at 1434 for a net gain of 75c on the week.

Technicolor also was taken in

at 14-34 for a net gain of 75c on the week.

Technicolor also was taken in hand and whirled upwards in late Thursday as well as Friday trading, to register a new high quotation of 16-14 and an advance of one point for the week. It was generally expected Thursday afternoon that a 10c extra would be declared, and publication of this extra meion cutting plus the usual 25c quarterly prompted the advance. Techni was "all over the tape" Friday morning in large blocks. Tips that its earnings were greatly improved, and that they might be better in 1955 may bring further demand for the shares this month. The 16-14 price is equal to 32-1/2 on the old stock before the two-for-one split about a year ago.

RKO Theatres' New High

#### RKO Theatres' New High

RKO Theatres was the fourth to hang up a fresh '54 high, edging to 9% for a 25c gain on the week. Stanley Warner (unchanged on the week), National Theatres (no change) and ABC-Paramount Theatres the state of the s change) and ABC-Paramount The-atres also stayed near their best prices of the year to make a very strong film theatre group. Last-named wound up at 2314, only an eighth away from the best 1954 quotation.

quotation.

Aside from 20th-Fox and Universal, both of which were down better than a point, film issues were mostly off minor fractions or ahead in like degree. Columbia Pictures was an exception being ahead one point to 32½. In the ease of U and 20th-Fox, it appeared to be a matter of traders taking their profits.

Zenith led the radio-ty group.

Zenith led the radio-tv group with an advance of two points to 92½. This compares with the '54 peak of 96.

peak of 96.

Of the lower-price shares, Trans-Lux showed a gain to 334 where it was only three-eighths from the highest ground of the year. Same was true of Allied Artists which climbed to 434 for a gain of 25c on the week. The preferred went to 10, or just 75c from the year's peak. Allied Artists product has been showing some excellent gains lately, returns from "Human Jungle" alone being bigger than even the most optimistic official had expected.

Also in the lower-priced bracket,

expected. Also in the lower-priced bracket, Skiatron, on Over-the-Counter, has held very steady in the past month at 2½ bid and 3 asking price. Shares are considered in a strategic position to cash in on indicated promising developments in the pay-for-viewing television, particularly compared with other higher-priced issues which would benefit with the arrival of such type of tele.

For

Christmas

from 20th!

ETHEL MERMAN

DONALD
O'CONNOR

MARILYN MONROE

DARRYL F.

**IRVING** 

THER

3USINE

SHOW !

CINEMA

COLOR BY

"It's a

DAN DAILEY JOHNNIE RAY MITZI GAYNOR

ZANUCK presents

BERLIN'S E'S No

SS LIKE

ISINESS

SCOPE

DE LUXE

pleasure to celebrate

Directed by WALTER LANG

Produced by SOL C. SIEGEL

Screen PHOEBE and HENRY EPHRON

From a Story by LAMAR TROTTI

Lyrics and Music by IRVING BERLIN

Dances and Musical Numbers

Staged by ROBERT ALTON



Xmas with 20th!"

### Clips From Film Row

#### **NEW YORK**

NEW YORK

Lonise Leonard, manager of Lew's Lexington Theatre, recovering from an operation.

Al Gutterman, manager of Loew's Coney Island Theatre, convalescing at home after hospitalization for a back injury.

Altec Service Corp. inked a pact with Stepamelau Inc., a Brandt Theatres subsid, covering sound equipment in 14 New Jersey houses. Deal was negotiated by Marty Wolf, Altec assistant sales manager, and Arthur Sommer, william Moclair, Roxy Theatre, N. Y., managing director, bedded by virus attack, but hopes to be back on the job this week.

#### **CHICAGO**

Package show of four short subjects produced by George K. Arthur opening at Carnegie for Xmas.

Oriental Theatre painting interior for first time since it opened in 1926; also mulling the "flying" C'Scope screen for possible stage shows.

Variety Club of Illinois presented additional checks amounting to \$75,000 to La Rabida Sanitarium, partly from work done by women's group of the local tent.

Chicago Theatre held nearly a five-hour show last week in previewing 98-minute "So This Is Paris" and uncut version of "Star Is Born."

Paris' and uncut version of State Born."

Bill Carroll, Chicago American amusement editor, starting new midweek feature to bally the best films currently playing here as picked by critic Ann Marsters.

John Balaban, B&K topper, back from his resort in La Quinta, Calif.

#### LOS ANGELES

Herb Kaufman, former manager for Ital R. Makelim enterprises in the midwest, upped to veepee of company, succeeding John Wolfberg, resigned.

Dave Boyd assigned as manager of Fox West Coast's Culver City merchandising warehouse following the retirement of Murray L. Mosby.

Mosby.

George Bagnall & Associates.
Inc., signed George Green as sales rep covering 11 western states, with headquarters here. He formerly was with KGO-TV, San

with heavy was with NGC
Francisco,
William B, Hughes, with Ansco
for 14 years, upped to manager of
company's L. A. sales district, covering California, Nevada and

Arizona.

M. Spencer Leve appointed supervisor of southern California division of Fox West Coast. He formerly was supervisor of circuit's northern California division and more recently assistant to Edwin F. Zabel, FWC's general manager.

#### MANCHESTER, N. H.

MANCHESTER, N. H.

Mt. Mansfield Co., operator of the skiing area in Stowe, Vt., produced a new film, "Stove Flurries." Ted Powers of Station WDEV in Waterbury is narrator for hour-long color pic showing skiing activities in this area.

Edward H. (Pooch) Pucci, former Washington Redskins football star and film actor, is new athletic officer with rank of second lieutenant at Ethan Allen Air Force Base here. He appeared as agridiron star in four football pix. Gerald Shea, prexy of the chain, sald Armand Pepin will be transferred from Westfield, Mass., to replace Scribner in Nashua.

Albert W. Foley, who has been manager of the Strand, operated here by the Jamestown Amus, Co., promoted to manager of company's Lawler Theatre, Greenfield, Mass., Louis Masson, assistant at the chain's local theatres, temporarily took over management of the Amherst, in Amherst, Mass.

#### PHILADELPHIA

Wendy Theatre, Darby, Pa., purchased by Art Silber, Abel and Silber Theatrical Enterprises.

Jean Ferguson, former "Miss

Jean Ferguson, former "Miss Pennsylvania," signed for role in "Girl Rush."

\$25-a-piate dinner to benefit MPA

welfare fund.

Merton Shapiro, co-owner of the Arcadia, Merben and Mayfair, suf-

Merton Shapiro, co-owner of the Arcadia, Merben and Mayfair, suffered broken leg in an auto accident, in which his wife also was injured.

Don Batties, manager of the RDA Club, one of the midtown's larger private clubs, played host to the entire Vine Street film colony at a pre-holidays cocktail party.

Jack Beresin named to handle Pennsylvania, Delaware, Ohio, Maryland and D.C. territory for amusement division of National Conference of Christians and Jews. Jay Emanuel, trade publisher, will serve as city chairman for Beresin. Gene Tunick named local branch manager for United Artists, succeeding Mort Magill, who resigned to become division sales manager for Walt Disney's Buena Vista. Tunick formerly was Eagle-Lion branch manager in Indianapolis and N. Y.

#### Opera Aid

Continued from page 3

also opined that audiences are now ready for more good music on the screen. Via CinemaScope and stereo sound, opera may well come into its own in film theatres, he thought, adding there was no reason why someone couldn't take the CinemaScope cameras into the Metropolitan Opera and film a show directly off the boards for excellent musical and visual ef-

excellent musical and visual effects.

Birnbaum, who works under Alfred Newman, the studio's music director, said three days had been spent at the studio to record musical effects for the sidewail speakers. "However," he commented, "there has to be a purpose to it. If we used that track indiscriminately, we'd get complaints. Exhibs have held that the studios are wasting the fourth track and that there was no purpose in investing in the necessary speakers for it.

With the studio since 1938, Birn-

With the studio since 1938, Birn-baum said a definite attempt was being made now to get mose music into pix and that orchestration and into pix and that orchestration and content was more important than ever in view of the big screen. Too many composers, he thought, have a tendency to let their music dominate a scene. At 20th, he said, Newman was careful not to let the music intrude on the dramatic qualities of a scene.

#### EXHIB OVER THE LINE

City Orders Podoloff to Mo Theatre Back Five Inches

Minneapolis, Dec. 14. Joe Podoloff, owner of the local neighborhood Vogue theatre, has a headache. It's caused by an order from the city council to move back his showhouse five inches, the cost of which would be \$5,000 an inch or a total of \$25,000.

The order was issued after a recent city street widening project revealed that the theatre encroach-es on city property to the extent mentioned.

Podoloff now is trying to per-suade the council to permit him to try to work out some other solution of the problem.

#### 'Calico Pony' for Col

Hollywood, Dec. 14.
"Calico Pony," originally to have been one of late Leonard Goldstein's 10 pix for United Artists, has been purchased by Copa Productions."

It will be that indie's initialer for Columbia release. Ted Rich-mond will produce, George Sher-man direct, Van Heflin star.

Champion's 'Me, Too'
Hollywood, Dec. 14.
John Champion, indie producer,
has issued a statement that he
agrees with the Screen Actors
Guild in its recent request to the
U. S. Immigration Department to
restrict secondary foreign play. "Girl Rush."
Ed Karpen changed name of Edgmont Theatre to Bridesburg, also acquired the Broadway, in Palmyra, N.J.
Alickey Greenwad resigned as Republic booker to join Jack Harris' Exploitation Pictures. Lew Fortunato, formerly with Paramount, replaces her.
William Goldman, indie exhiband producer, named general Chairman of the Motion Picture Associates dinner committee, Industry pioneers will be honored at "Laredo" and "Gambler's Lady."

### America Oughta Get Into International Festival Act, Thinks A. W. Smith

Washington, Dec. 14. An International Film Festival

to be held in the U. S. was urged as "a wonderful thing" last week by Andrew W. Smith Jr., just re-signed as head of the motion pic-ture service of the U. S. Informa-tion Agency to return to private business.

The veteran film industry exec recommended such a festival for "Hollywood or some other American eity," asserting it could do a lot toward improving international relations. Smith also recommended that American studios continue to exhibit at foreign film festivals and to send only their hest despite and to send only their best, despite such troubles as occurred last summer at the Venice Film Fes-tival.

tival.

Smith said there was great surprise when J. Arthur Rank's "Romeo and Juliet" took top honors away from "On the Waterfront," and also expressed regret that Frank Capra turned down the invitation to serve on the Venice award jury. This, he explained, left this country without a man to observe the closed sessions at which decisions were made. observe the closed session which decisions were made.

#### Sol Siegel

Continued from page 5

think there's going to be much dif-ference between the two in the long run."

long run."

East to plug "Showbusiness,"
Siegei said he thought the future
of the industry might well rest
with the independents and he applauded the move towards production decentralization. "It gives a
producer much more time to concentrate on one or two pictures at
hand, and it also provides him
with a great deal more freedom,"
he opined.

be opined.

Siegel said that, like most other producers in Hollywood, he was concerned over the industry's failure to build a sufficient reservoir of star names. Development of marquee talent was extremely important, he held, but tempered this by stating that the casting of big names alone was no longer "Under present conditions.

talent insurance policy has been torn up," he observed. "If you have a star in a good picture, it helps tremendously. If the film is no tremendously. If the film is no good, no big name is going to save good, no big name is going to save it." Siegel plans to sign up a limited number of contract players for his own forthcoming films. Shortage of leading stars was responsible for "top-heavy" talent deals he pheserved.

Shortage of leading stars was responsible for "top-heavy" talent deals, he observed.

Siegel agreed that the moral standards of the audience had changed a good deal within the last two decades but opined that Hollywood was right in staying away from controversial themes. "We know by now that they don't want to see politics in movies." he said. "They may agree 100% with what we are saying, but they away from controversial themes. "We know by now that they don't want to see politics in movies." he said. "They may agree 100% with what we are saying, but they just don't think it's entertainment. So what do you have left that's really controversial? Occasionally you come across exciting plays on Broadway. From a personal point of view, I'd probably be eager to make films out of them. But as a reallst I wouldn't do it. It's easy enough to conjure up a 'phony' controversy, but making a quick buck isn't a way of insuring audience acceptance of such themes."

Feeling in general today is that greater pictures are being made, Siegel thought. "There's more independence all around and gradually the area of tolerance on the part of both public and industry is growing."

Siegel admitted he had given up any idea of "educating" the public to an appreciation of the functions of a producer, but said he wished some of the leading critics would develop a better understanding of the activities and responsibilities of producers. "They have a tendency to forget that a producer is 'creative,' too,' he said. "He has to be. He has to be able to 'collaborate' in a very real sense with a lot of people, from his director to his actors."

His departure from 20th was "very friendly," Siegel said, relating that Darryl F. Zanuck, 20th production topper, had helped him to obtain a release from his contract which still had four years to run.

### **Inside Stuff—Pictures**

Holiywood datelined piece by Victor Riesel in the N.Y. Mirror Dec. 13 headlined "Soviet Uses Movies To Stir Hatred Against Us" was promptly branded by Eugene W. Castle as "part of the campaign to get more funds for the United States Information Agency." Riesel story hit four days before the opening of a seminar on the USIA at the Center for International Studies at Cambridge, called by PR counsei Edward L. Bernays.

Criticizing a statement of Riesel with respect to India's propaganda films, Castle declared, "He forgot to say that Indian exhibitors are obliged to purchase these films, but they do not show them because they are distasteful to their patrons." Long critical of the whole concept of propaganda-angled films, Castle argues that no country, not even Russia itself, will willingly accept ideological "sell." He argues that most of the costly cellulofd made by the Government is never seen by the people it is supposed to influence. "Americans would resent and resist films plainly designed to indoctrinate them with a foreign point of view, and the citizens of all lands react in the same way. The fact that propaganda is made in the U.S.A. gives it no special appeal. Propaganda is poison anywhere and anytime. America needs none."

Exhibitors came to the defense of Warner Bros. last week following some sharp comments by N.Y. Times critic Bosley Crowther on the cutting of "A Star Is Born." Most N.Y. exhibitors consider the cuts justified from a theatreman's viewpoint as the picture is overlong at three hours. However, they agreed with Crowther in that the picture should have been trimmed before being shown at all. Lengthy pictures disrupt the regular program and particularly upset schedules in double feature territories. They feel that many of the current films could benefit by judicious cutting. Metro, for example, has tightened its Sigmund Romberg biopic, "Deep in My Heart," to 212 minutes for general release by eliminating an Esther Williams-George Murphy sequence. For the N.Y. Music Hall run, starting last Thursday (9), it has trimmed an additional 12 minutes since the Hall won't play a film longer than 200 minutes.

More than 400 employees of the National Film Board will move into the new Montreal headquarters building early in 1956, according to A. W. Trueman, govt. film commissioner and NFB chief. Wet weather in the summer held up construction of the building on Montreal's Cote de Liesse Road, but Trueman said he expected equipment and personnel would begin moving late in 1955 with the major switch coming in 1956's winter. From Ottawa to Montreal will go production, technical, distribution and administrative staffs where, for the first time in the board's 16-year history, they will all be housed under one roof. Facilities will include the first studio the Canadian govt. film-producing organization has ever owned.

RKO's Chi publicist Ralph Banghart has set a "Hansel and Gretel" children's coloring contest with the Chicago Tribune to promote the pic before it opens the Loop Theatre on Dec. 22. Similar contest was staged earlier this year by United Artists for "Heldi." Present contest runs three weeks, up to Christmas day, and is expected to build anticipation among the moppets for the film. Over 2,500 prizes are involved, with firstprize winner getting trip to California, accommodations at Sheraton-Huntington Hotel in Pasadena, and airline passage by TWA. Revere Camera was tied in for two cameras and two projectors as prizes

Saranac Lake, N.Y., won the premiere of the picture, "The Silver Chalice," that will be held at the local Schine Pontiac theatre Dec. 17. The little health city rated first in a contest that was national for the sales of Christmas Seals. It rated a per-capita of 84.92 in contributions, with McCormick, So. Car. and Zanesville, Ohio, following. Virginia Mayo, Pier Angeli, Jack Palance and Paul Newman ail are skedded to appear at Saranac premiere. Town is agog over the coming event. Nothing like it since the late William Morris brought a show in at the Pontiac theatre with Sir Harry Lauder, Al Jolson, Eddie Cantor, Belle Baker and other standard acts.

One advantage accruing to motion picture companies which operate television film subsidiaries is that the picture execs can be kept well informed on video developments. At least that's the idea at Screen Gems, the Columbia subsid, which is turning out a weekly newsletter for "Columbia executives." It's a weekly wrapup, compiled largely from the trades, of tw developments of interest to the picture fraternity, Newsletter's being turned out by Screen Gems publicist Frank Young.

French and Belgian distribution rights to two Walt Disney films have been assigned to George Lourau, French producer-distrib. Pix are "The Vanishing Prairie" and "20,000 Leagues Under the Sea." Duo is being released in the U.S. via Buena Vista Distributing Corp. Lourau is currently handling "The Living Desert" in those markets under an earlier deal. The Disney product used to be handled domestically and abroad by RKO.

Distributors Corp. of America is taking 25% of the gross as its distribution fee for handling indie films. Customary distribution charge for indies outside DCA has been around 30%. Fred J. Schwartz, DCA president, incidentally, refers to Paramount, Metro, etc., as the "older companies," this in preference to the "majors."

#### Duke Clark to Dallas

Duke Clark, who has been active in the picture business since 1907, has joined United Artists as branch manager in Dallas. He suc-ceeds W. C. Hames, who resigned to form his own business.

Clark heid various distribution posts at Paramount in a 30-year as-sociation that ended in 1952. More recently he was a field rep for the Council of Motion Picture Organizations and distribution consultant for producer Jerome Cappi.

#### Mitzi Gaynor Old Home Week

Proudest papa hereabouts last week was Henry W. Gerber, 72, whose daughter, film star Mitzi Gaynor, came back home to intro-duce her husband of two weeks, Jack Bean.

Papa Gerber, an amateur chef of renown in goulash circles, busied himself preparing Miss Gaynor's favorite dishes. She, meanwhile, toured the old neighborhood toured the old neighborhood must abide by the old school, etc.—all of which was dutifully reported, with pies, in the local press for a appeals require boff publicity achievement.

#### Arbitration

Continued from page 11

Assn., according to its officials, demurred from taking part in the arbitration meetings of late because rentals were ruled inarbitrable by the distributors.

Underlined by various sources as important in the new setup is conciliation. This means that the later owners, prior to embarking on an arbitration expedition, must explore all possibilities of settling differences with the distributors in informal fashion. Implementing this will be the organization of this will be the organization of special conciliation approaches. As outlined, the pian provides for means whereby the exhib can conmeans whereby the exhib can con-tact branch, district, division and general sales managers, up the line, in pursuit of an adjustment of his beef. If he's not satisfied with the end result, he's free to give the arbitration tribunals a

Theatremen electing to arbitrate Theatremen electing to around the their squabble, under the plan, must abide by the decisions for a minimum one-year period. That is, excepting instances where appeals are taken and adjudication of these appeals require "reasonable" time appeals require "reasonable" over the one-year minimum.



# COOPER LANCASTER

THE FIRST TO BE

RELEASED

MOTION VERA CRUZ

SUPERSCOPE TECHNICOLOR



HAROLD HECHT GARY COOPER • BURT LANCASTER in "VERA CRUZ"

CO-Starring DENISE DARCEL · CESAR ROMERO with GEORGE MACREADY · ERNEST BORGNINE and Introducing SARITA MONTIEL

Screenplay by ROLAND KIBBEE and JAMES R. WEBB - Story by BORDEN CHASE - Produced by JAMES HILL - Directed by ROBERT ALDRICH A HECHT-LANCASTER PRODUCTION

### Classy Suburbs Vs. 'Rundown' Rialto

#### Volk Bros. Action in Minneapolis Brings Out Many Invidious Comparisons

Minneapolis, Dec. 14.

It's claimed that the entire local clearance structure and loop firstrun theatres' very existence are in Jeopardy in Federal district court here where Jrdge G. H. Nordbye is trying the Volk Bros.' suit against ail major distributors, the Minnesota Amusement Co. (United Paramount Theatres) and RKO Theatres.

mount Theatres) and take Theatres.

Along with \$1,500,000 in damages allegedly suffered in consequence of clearance discrimination against their \$500,000 suburban Terrace, newest and one of the most prosperous theatres here, the Volks are seeking an injunctive decree to compel distributors to make ail pictures available for the outlying house one day after conclusion of initial runs at the first local loop houses played.

This would be instead of the Terrace's present 28-day clearance, the earliest available and enjoyed by a number of other subsequent

Trins would be instead of the Terrace's present 28-day clearance, the earliest available and enjoyed by a number of other subsequent run theatres similarly classified and in other parts of the city. In effect, it would make the Terrace a moveover house, the first such outlying one in local industry history. If the injunctive decree is granted, other of the present 28-day nabe houses also would demand and have to receive the same concession, it was predicted by John Branton, MAC buyer-booker manager, first of the witnesses. He also told the court that this would upset the whole clearance applecant and that downtown theatres probably would be unable to continue to operate profitably.

Claims Terrace 'Superior'
On the other hand, Lee Loevenger, the Volks' counsel, sought to show by his questioning of Branton that the Terrace is superior physically to other Minneapolis theatres enjoying a clearance advantage over it or the same clearance, it gives patrons more and better service and it frequently outgrosses the present two loop moveover houses as well as being the city's newest and finest showhouse.

Therefore, the Terrace is en-

the city's newest and finest show-house.

Therefore, the Terrace is en-titled to have its pictures available on the same day as the downtown moveover houses on extended runs or one day following the end of the firstrun if there's no moveover and before other outlying theatres. Loe-venger tried to get Branton to

venger tried to get Branton to agree.

In his opening statement, Loe-venger charged that "this clear-ance discrimination is a continua-tion of a conspiracy started in 1932 and its purpose is to protect and afford an advantage to rundown' downtown MAC and RKO thea-tres"

downtown MAC and RKO theatres."
Replying to questions. Branton testified, among other things, to the belief that the Terrace's higher construction cost and superior appointments in comparison with other 28-day outlying houses and its higher grosses don't entitle the Volks' theatre to a clearance advantage over the others.

Loevenger elicited from Branton that firstrun loop theatres don't provide the free parking available in front or otherwise available for Terrace patrons and other distinctive features and services, such as free coffee, and that it's the city's newest showhouse. Branton insisted, however, that the loop Radio City, State and RKO Orpheum were at least its equal, if not superior, in appointments.

1st Runs Need 'Protection'
Branton also told the court that he would not buy for MAC any pictures firstrun if he knew they were to be played immediately after the downtown engagement at the Terrace or any other neighborhood house, unless required by a

capacity in most instances, their central location that pulls people from all parts of the city and the fact that many more folks are drawn into the loop than into any one outlying section because of the downtown presence of large department stores, leading restaurants and other attractions

rants and other attractions.

He cited the matinee and transient patronage which the Terrace and other outlying houses lack. Also, he testified, the 28-day protection is essential because of the larger film rentals paid, the considerably greater expenditures for advertising and exploitation and the higher operating costs generally.

(Loevenger last year was counsel for Martin Lebedoff, a local nabe exhibitor, and won a \$135,000 judgment for the latter in a conspiracy suit against the major distributors and MAC.)

#### General Public to View 'Par Presents VistaVision

Hollywood, Dec. 14.
Total of 500 prints of "Paramount Presents VistaVision," a 20minute featurette, will be released in January. This was revealed by A. W. Schwaiberg, head of the Paramount Film Distributing Corp.

Paramount Film Distributing Corp. at last week's sales meeting. It was originally planned to show the film to the sales force but after one screening it was decided to release it to theatres.

Film shows scenes from 10 pictures, all lensed in VistaVision. Prominent among them is location footage shot in Egypt for Cecil B. DeMille's "The Ten Commandments," showing Moses receiving the Commandments on Mt. Sinai and the Egyptian army pursuing the children of Israel into the Red Sea.

#### Gordon Sawyer Tops Oscar Group on Technicalities

Hollywood, Dec. 14.
Charles Brackett, head of the
Academy of Motion Picture Arts
and Sciences, named Gordon Sawyer as chairman of this year's
Scientific or Technical Awards
committee.
Other work

committee.
Other members of the group are Urie McCleary, Maurice Ransford, Sol Halprin, Ted McCord, Glen Farr, Charles Rice, Charles R. Dailey, R. H. Duval, Frank Gross, William Hornbeck, William Reynolds, Ferdinand Eich, Sidney P. Solow, John Aalberg, Farciot Edouart, Clifford Stine, Jack Tait, Byron Vreeland, Daniel Bloomberg, C. Carleton Hunt, John P. Livadary and William A. Mueller.

#### LET'S NOT BE SUPERSTITIOUS

Colonial, Albany, Jinxed on Eve of Relighting

Aibany, Dec. 14. The latest chapter in the series of misfortunes that has plagued the Colonial was written Wednes-

VARIETY Mac Benoff

has written another humorous exposition on

Hollywood Etiquette (Real Estate Division)

amusing byline piece in the forthcoming

49th Anniversary Number

VARIETY

### **6 Houses Reopen** In Mpls. Region

Minneapolis, Dec. 14.
Reopening of six shuttered theatres in this territory during recent weeks, despite comparatively unfavorable weather, is regarded in local industry circles as, a sign of optimism over exhibition's future.

In the instance of Deadwood, S. D., population 4,000, there'll now be a film theatre there for the first time since Jan., 1953, as a result of the rebuilding of the Isis, which was destroyed by fire at that time. Other theatre reopenings are occurring at Aurora. Minn: Elis-

curring at Aurora, Minn.; Elisworth, Wis.; Emery and Irene, S. D., and Aurora, Minn.

Also indicative of improved exhibitor feeling is the manner in which C'Scope installations are moving along in the territory's smaller situations. Territory's total now has climbed to 350 out of what's regarded as a 500 potential. Along with this is the fact that many of the ozoners are planning such installations.

#### Gibraltar Branching Into Five Sales Centers

Los Angeles, Dec. 14.
Gibraltar Motion Picture Distributors Co., headed by Sam Nathanson, reveals plans to establish five branches in addition to its headquarters in Los Angeles. Regional offices will be set up in NY, Chicago, Dailas, Seattle and Atlanta.

Atlanta.

At present the company is handling distribution of three German films and one made in France. One of the German films is "A Love Story," starring Hildegarde Neff, who will help plug the picture in this country. Gibraltar is also negotiating for three American productions,

Kendall Way Dallas Barker
Dallas,
Kendall Way has been elected
Chief Barker of the Dallas Variety
Club, Tent 17, succeeding Albert
Reynolds. Other officers named
here include Charles Darden, first
assistant barker; Don Douglas,
second assistant barker; Meyer
Rachofsky, dough guy, and Joe S.
Caffo, property master.

#### **Got Lost**

Continued from page 11 :

in front or otherwise available for Terrace patrons and other distinctive features and services, such as free coffee, and that it's the city's newest showhouse. Branton insisted, however, that the loop Radol City, State and RKO Orpheum were at least its equal, if not superior, in appointments.

Ist Runs Need 'Protection'
Branton also told the court that he would not buy for MAC any pictures firstrun if he knew they were to be piayed immediately after the downtown engagement at the Terrace or any other neighborhood house, unless required by a court ruing to do so.

Under re-direct examination maintained that loop firstrun houses are entitled to and must have at least 28-day protection because of their larger seating capacity and greater grossing potential compared to the Terrace and all other nabe theatres. He said these loop theatres' and distributors and distributors. It was suggested that several of the company presidate, New York City, stockholders in the Colonial Management Inc., were refurbishing the 43-year-old theatre for a Christmas week reopening.

Brown and Jones, on the scene to make arrangements with film distributors with Peter Anderson, long-time, with Peter Anderson, long-time, with Peter Anderson, long-time, with Peter Anderson, long-time, maintenance man. They were in a nearby restaurant when a pass-show the states and all other redirect examination he theatre building and sounded the alarm.

The blaze, originating on the stage, spread to back-drops and or-calling between exhibitors and distributors. It was suggested that several of the company presidute, long-time would take part in the talks. However, at the sales managers palaver, the subject of arbitration was introduced. Meanwhile, arbitration has been making head-with Peter Anderson, long-time, with Peter Anderson, long-time, with Peter Anderson, long-time and lother form passed to the Stage, spread to back-drops and or-calling about the suggested considerable least its equal to the sales managers palaver, the subject of arbitration was i

### **Picture Grosses**

#### **TORONTO**

(Continued from page 8) (WB) and "2 Guns and Badge" (AA), \$14.000.

(AA), \$14,000.

Eglinton, University (FP) (1,080;
1,558; 50-80) — "Passion" (RKO).
So-so \$7,000. Last week, "This Is
Love" (RKO), \$5,000.

Imperial (FP) (3,373; 60-\$1) —
"White Christmas" (Par) (6th wk).
Fancy \$12,000. Last week, \$14,000.

Loew's (Loew) (2,090; 60-\$1) —
"Last Time Saw Paris" (M-G) (3d
wk). Holding well at trim \$10,000.
Last week, \$14,500.

Last week, \$14,500.

Odeon (Rank) (2,380; 75-\$1) —
Barefoot Contessa" (UA) (4th wk).
Hep \$9,000. Last week, \$10,500.
Shea's (FP) (2,386: 50-80) —
"Pushover" (Col). Oke \$8,000.
Last week, "Ring of Fear" (WB), \$6,000.

Towne (Taylor) (693; 50-80) —
"Modern Times" (UA) (reissue) (5th wk). Satisfactory \$4,000. Last week, \$4,500.

Uptown (Loew) (2,745: 66-80)
—"Glenn Miller Story" (U) (reissue) (2d wk). Mild \$6,500. Last week, \$10,000.

#### BEAU' GOOD \$17,000. MONT'L; 'XMAS' BIG 27G Montreal, Dec. 14.

Montreal, Dec. 14.

Despite four new bills launched this session, "White Christmas" still is pacing the city with a sock total in third round at Loew's. It is running far ahead of the biggest moneygetter of fresh entries, "Beau Brummell," is good at Palace. "King Richard and Crusaders" is just as strong at the smaller Capitol.

Estimates for This Week

#### Estimates for This Week

Palace (C.T.) (2,625; 60-\$1)—
"Beau Brummell" (M-G). Good
\$17,000. Last week, "Broken
Lance" (20th) (2d wk), \$13,000.

Capitol (C.T.) (2,422; 45-75).
"King Richard Crusaders" (WB),
Nice \$16,000 or near. Last week,
"Dragnet" (WB), \$18,000.

"Dragnet" (WB), \$18.000.
Princess (C.T.) (2,131; 40-65)—
"Ring of Fear" (WB). Okay \$11,000. Last week, "Rogue Cop" (M-G)
(2d wk), \$7.000.
Loew's (C.T.) (2,847; 60-\$1)—
"White Christmas" (Par) (3d wk).
Sock \$27,000 after \$36,000 last week.
Ornhamm (C.T.) (1.000.

week.
Orpheum (C.T.) (1,049; 40-65)—
"Wicked Woman" (UA) and "Diamond Wizard" (UA). Dull \$6,000.
Last week, "Suez" (20th) and
"Halls of Montezuma" (20th) (re-

#### SAN FRANCISCO (Continued from page 8)

(Col) and "Black Dakotas" (Col), \$12,500.

(Col) and "Black Dakotas" (Col), \$12.500.

St. Francis (Par) (1.400 \$1-\$1.25).
—"Carmen Jones" (20th) (4th wk).
Trim \$6,500. Last week, \$8,500.
Orpheum (Cinerama Theatre, Calif.) (1.458; \$1.75-\$2.65).—"Cinerama" (Indie) (50th wk). Fine \$15.500. Last week, \$16,500.
United Artists (No. Coast (1.207; 0.\$1.25).—"Barefoot Contessa" (UA) (5th wk). Fair \$6,500. Last week, \$8,700.

Bridge (Schwartz-Reade) (399; \$1-\$1.20).—"High and Dry" (U) (6th-final wk). Oke \$2,300 after \$2.500 last week, "Father Brown Detective" (Col), opens Dec. 16.
Clay (Rosener) (400; \$1).—"Moment of Truth" (Indie) (2d wk).
Mild \$2,200. Last week, \$2,700.
Vogue (S. F. Theatres) (377; \$1).
—"Ugetsu" (Indie) (4th wk). Fine \$2,800. Last week, \$4,000.

#### ST. LOUIS

(Continued from page 8)

| S1. LUUIS | (Continued from page 8) | (Continued from page 8) | (Regue Cop" (M-G) (Fr. 200) | (Amus) (Amu

### Prov. OK; 'Widow' Trim \$11,000, 'Knight' Hep 8G. 'Carmen' Hotsy 96, 2d Providence, Dec. 14. Although most downtowners

Seem to have their minds on Christmas shopping, enough are left over to keep the first-runs here on a fairly even keel. The "Black Widow," solid opening round. "The Black Knight" is nice at Strand. State is only fair with "Athena." Second round for "Carmen Jones" is big at RKO Albee

#### Estimates for This Week

Albee (RKO) (2,200; 65-85)—
"Carmen Jones" (20th) and "Outlaw Territory" (Indie) (2d wk). Big
\$9,000. First week, \$15,000.

ps,000. First week, \$15,000.

Majestic (Fay) (2,200; 70-90)—
Black Widow" (20th) and "Noyal Tour" (20th). Solid \$11,000. Last week, "Desiree" (20th) (2d wk), \$9,000.

State (Loew) (3,200; 50-75)—
"Athena" (M-G) and "Khyber
Patrol" (UA). Fair \$9,000. Last
week, "Last Time Saw Paris"
(M-G) (2d wk), \$10,500.

Strand (Silverman) (2,200; 50-75)

"Black Knight" (Col) and
"Massacre Canyon" (Col). Nice
\$8,000. Last week, "They Rode
West" (Col and "Fire Over Africa"
(Col, \$8,500.

#### **MINNEAPOLIS**

(Continued from page 9)

(Continued from page 9)

"Karamoja" (Indie) and "Halfway to Hell") (Indie) (4th wk). Still goaling them. More big, effective advertising is helping. Good at \$4,000. Last week, \$6,300.

Lyric (Par) (1,000: 85-\$1)—
"Track of Cat" (WB) (2d wk). In face of mixed opinions, has given a fairly good account of itself, Okay \$4,000. Last week, \$6,500.

Okay \$4,000. Last week, \$6,500.

Radio City (Par) (4,100; 65-85)—
"Tonight's the Night" (AA). Weliliked and has had benefit of one of biggest and best bally and ad campaigns of any recent picture. Yvonne DeCarlo here most of week plugging it, and appeared at opening day at the theatre. Good \$9-000. Last week, "Desiree" (20th) (2d wk), \$7,500 at 85c-\$1 scale.

RKO-Orpheum (RKO) (2,800; 65-85)—"Bengal Brigade" (U), Rock Hudson a lure, but only fair \$7-000 looms. Last week, "Phfft" (Col), \$8,500.

RKO-Pan (RKO) (1,600; 65-85)—
"Phfift" (Col) (m.o.). Modest \$4,000. Last week, "3 Hours To Kiil"
(Col) and "Kisenga" (U), \$4,500, at
50c-75c scale.

State (Par) (2,300; 65-85)—"Human Jungle" (AA), Well-liked detective story hurt by adverse factors. Modest \$6,000. Last week, "Last Time Saw Paris" (M-G) (2d wk.), \$8,000.

wk.), \$8,000.

World (Mann) (400; 65-\$1.25)—
"Illicit Interlude" (Indie). Swedish
picture tabbed for "adults only."
Okay \$3,300. Last week, "Vanishing Prairie" (Disney) (5th wk),
ev 200 ing P: \$2,300.

#### PORTLAND, ORE.

(Continued from page 9)

"Crossed Swords" (UA) and "Crossed Swords" (UA) Fairly good \$6,500. Last week, "Beau Brummell" (M-G) and "Black Glove" (Lip), \$7,300.

Glove" (Lip), \$7,300.

Orpheum (Evergreen) (1,600; 75\$1)—"Phifft" (Col) and "Black
Dakotas" (Col) (2d wk). Neat
\$7,000. Last week, \$9,000.

Paramount (Port-Par) (3,400; 75\$1)—"Duel in Sun" (SRO) (reissue)
and "The Unholy Four" (Lip). Dull
\$6,000. Last week, "White Christmas" (Par) (4th wk), \$10,000 after
three torrid innings.





### **HEADLINES!**

"M-G-M Salute to Theatres box-office stimulant!" -M.P. DAILY

"M-G-M's promotion at community level to stimulate ticket sale!"

- FILM DAILY

"Metro's showmanship drive accents 'theatre's place in the community'!"

"Metro's ticket selling workshop a success!" -INDEPENDENT FILM JOURNAL

"Workshops draw blueprint for increased patronage!" -M. P. HERALD

"M-G-M workshop fills hotel's ball-room!" —SHOWMEN'S TRADE REVIEW

"Exhibitors laud M-G-M workshop!"

"Showmen call workshop 'Tonic'!"

# TALK OF THE INDUSTRY!

M-G-M does it again! Great response from theatres and Trade Press to M-G-M's 1955 MOTION PICTURE THEATRE CELE-BRATION. Thanks! Forward in '55! M-G-M's nation wide promotion is perfectly timed to accelerate the box-office upbeat. Tie-in your theatre with a local Celebration to stimulate your business. Watch for M-G-M Press Book, soon available with FREE accessories. You asked for ACTION, Mr. Showman! This campaign is for you. Join now!



Sensational Preview of M-G-M's

### "BAD DAY AT BLACK ROCK"

Market Research Service survey is one of the highest reports in dramatic field. The first public showing last week of M-G-M's first Celebration release held the audience spellbound at Loew's 72nd St. Theatre, N. Y. It's just the beginning!

# JUST A FEW OF M-G-M's CELEBRATION RELEASES!

Ask your Branch for other fine films available!

"BAD DAY. AT BLACK ROCK" (January)

(CinemaScope — Color) • starring Spencer Tracy • Robert Ryan co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins

"GREEN FIRE" (January)

(CinemaScope—Color) • starring Stewart Granger • Grace Kelly Paul Douglas • co-starring John Ericson • with Murvyn Vye

"MANY RIVERS TO CROSS" (February)

(CinemaScope—Color) • starring Robert Taylor • Eleanor Parker with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

"JUPITER'S DARLING" (February)

(CinemaScope—Color) · starring Esther Williams · Howard Keel Marge and Gower Champion · George Sanders · with Richard Haydn · William Demarest

"HIT THE DECK" (March)

(CinemaScope—Color) • starring Jane Powell • Tony Martin Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond Ann Miller • Russ Tamblyn • with Kay Armen • J. Carrol Naish Richard Anderson • Jane Darwell

"INTERRUPTED MELODY" (March)

(CinemaScope-Color) • starring Glenn Ford • Eleanor Parker with Roger Moore • Cecil Kellaway

"THE GLASS SLIPPER" (April)

(Color) • starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

"BEDEVILLED" (April) (CinemaScope—Color) starring Anne Baxter · Steve Forrest · with Simone Repant · Maurice Teynac · Robert Christopher · Joseph Tomelty and Victor Francen

1955—The year of M-G-M's "THE PRODIGAL"

### **Film Reviews**

#### The Other Woman bars bring action in the final

the bars bring action in the final recls.
Haas is told by his father-in-law, the vet producer, that a successful picture is made up of a dash of sex, some action of thrills, comedy relief and a happy ending. Haas tells his audience he has, tried to get all of these into "The Other Woman," but that he has slipped up on the happy ending since he is shown behind bars. Pic actually has these ingredients, best of which is the femme lure of Miss-Moore.

is shown behind bars. Pic actually has these ingredients, best of which is the femme lure of Miss Moore.

Haas is good as the foreign director-producer but deserves a better story than he wrote for himaelf. Miss Moore, who is curvaeous, appears to be learning how to act and is satisfactory as the uncucessful, scheming extra. Lucille Barkley as Haas' wife, hints enough promise to justify bigger roles. Lance Fuller, as Miss Moore's boy-friend, does well enough in the part of a teenage gangster. John Qualen is submerged in a lesser role but handles in his usual capable manner. Jack Macy, as the father-in-iaw; and Jan Arvan, as the detective, head the support.

Haas' directing is far ahead of his scripting. Robert S. Eisen has edited skillfully while the lensing of Eddie Fitzgerald is firstrate.

### Carrington V.C. (BRITISH)

(BRITISH)

Sensitive court-martial melodrama, strong for local audiencea, with David Niven's
marquee value as main selling
factor for U.S.

London, Dec. 9.
Independent Nim Distributors on assocition with British Lioni release of
temus production. Sters David Niven,
argaret Leipthon, Noelle Middleton,
virected by Anthony Asquith. Screenplay
John Hunter from a play by Dorothy
templem; cemera. Deemond Dickinson,
twarner Theatre, London, Dec. 8, 784,
unning time, 105 MiMS.
Issor Carrington, V.C.

David Niven

At Warner Thesire, London, Dec. 6, 754.
Running time, 195 MH85.
Major Carrington, V.C. David Niven
Valerie Carrington. Margaret Leishton
Capt. Alkon Graham Noelle Middleton
Major Panton Laurence Naismith
Lt. Col. liuxford Cilve Morton
Lt. Col. hard Cilve Morton
Lt. Col. hard Cilve Morton
Lt. Col. hard Cilve Morton
Major Mitchell Raymond Francis
Judge Advocate Newton Blick
Adjutant Rawlinson John Chanded
Adjutant Rawlinson John Chanded
Lt. Col. Reeve Maurice Denham
Major Broke-Smith Michael Bates
Capt. Foljambe Robert Bishop
Sgt. Crane Stuart Saunders

As a legit production last season, "Carrington, V.C.," by Dorothy and Campbell Christle, made a definite impact on the West End screen, the drama has lost none of its basic qualities, but the very nature of the subject, the court-martial of a British Army officer, must limit its appeal outside the United Kingdom. It should do aturdy business in the home market while David Niven may provide a measure of marquee value to help in its overseas seling although its prospects may be restricted.

The story is an ideal vehicle for the sensitive directorial touch for which Anthony Asquith is noted. He extracts the essential values of the piot, knows when and how to introduce a touch of comedy relief, but never allows the production to be bogged down by too obvious touches of cockney military humor. John Hunter's screenplay is basically a carbon copy of the original taking advantage of the broader canvas of the screen but keeping the main action within the confines of the barracks, and centered on the courtmartial room. This induces a static effect which is more acceptable on the stage than in pictures.

The plot foctisses on the title character, a wartime hero who has the routine job of commanding an artillery battery in peacetime. It's more acceptable on the stage than in pictures.

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The plot foctisses on the title character, a wartime hero who has the routine job of commanding an artillery battery in peacetime. It's more acceptable of the story which has regimental commander, is in serious financial difficulties and is harassed by a wife who is desperately clamoring for money. The army authorities owe him a substantial sum on his expense account, but partly t

admits an affair with the accused; and the hard, unsympathetic wife who deliberately faisifies her evidence when she learns of her husband's infidelity. Although there is a guilty verdict, the story ends on a confident note.

David Niven gives one of his best performances in recent times as the accused V.C. Some of his courtroom exchanges with prosecution witnesses, notably with his superior officer, are dramatic high-spots of the plot. Margaret Leighton appears a bit ill-at-ease as the unsympathetic wife. Noelle Middleton, a newcomer recruited from tele, displays bright promise as the other woman. Mark Dignam turns in a smooth portrayal as the prosecuting attorney while there is a neat comedy gen from Victor Maddern. Stuart Saunders, playing court orderly, is a little larger than life as an army NCO who is a stickler for the drilibook. Allan Cuthbertson is a too obvious heavy as the regimental commander. Desmond Dickinson has done a sterling job with the cameras while Wilfred Shingleton's barrack settings have a genuine look. Two militatry advisers, have steered, the

settings have a genuine look. Two
military advisers have steered the
director and scripter along orthodox lines.

Myro.

### **98/15** (GERMAN)

Gloris ralease of Divina production. Features Ilans Christian Blech. Eva Ingeborg Scholz and Wilfried Seyferth. Directed by Paul May. Screenplay. Ernst von Salomon. adapted from novel by H. Kirst: ramera, Heinz Hoelscher; mausc. Bolf Wilhelm; sets. Ester Scharf. At Mills. Palast, Berlin. Running time, 110 Mills.

MINS.

Lore Schulz Helen Vita
Eliasbeth Freitag Eva Ingeborg Scholz
Ingrid Asch Gundala Korte
Verbein Paul Bossiger
Asch Jaschim Fuchaberger
Kowanstki Peter Carsten Asch Joachim Fuchsberger Kowaiski Peter Carsten Unteroffizier Lindenberg Unteroffizier Wunderlich

This German film might be compared with "From Here to Eternity," although it doesn't quite reach the high standard of the latter. With particular regard to acting, photography and other technical contributions, "08/15" shapes as one of Germany's best postwar pix. It's a terrific money-maker here, being the most talked-about German film currently. Pic may also appeal to the U. S. market although a number of scenes, particularly some love scenes, may have trouble with the censors.

This was adapted from the same-titled German bestseller by H. H. Kirst. The title refers to the number of a German army pistol. Pic deals with German postwar army barrack life in 1939 and comes to a close shortly before the outbreak of the last world war. Mostly the film concentrates on soldier Vierbein (Paul Boesiger', the and who finds himself often at odds with his superiors.

Unlike "Eternity" with fit dranatic climax, this German production has a happy ending, even if untrue in real life. The soldier who started a private mutiny would, in the German army, certainly have ended up in stockade and not, as depicted in this pic, have been promoted to corporal. To make it even more untrue, the various ill-treaters get their punishments via transfers, while the weak soldier Boesiger finally decides to become an officer.

Story obviously attempts at a message but this is not quite clear. It's actually neither pro nor con. Most of German crix and those who dislike German militarism would have preferred a clear antimilitaristic attitude. But the film-makers apparently attempted to shock no one, particularly not those who are in favor of a new Wehrmacht.

While the pic's first half is thoroughly realistic, it slides more into a military farce in the second part. Nothing but praise goes to the actors most of whom are either newcomers or unknown in films. Although it is chiefly an ensemble achievement, some deserve special

Feuerwerk (Fireworks)
(GERMAN—COLOR)

(GERMAN—COLOR)

Berlin, Nov. 30.

Schorcht release of NDF production.

Stars Lilli Palmer, Karl Schoenboeck, Directed by Kurt Bloffmann. Screenplay, therbert Witt, Fells Luaukeendorf and Guernther Neumann for man and the star of the s

time, 98 MiMS,
Iduna Lilli Palmer
Obolski Karl Schoenboeck
Anna Romy Schneider
Robert Claus Biederstaedt
Albert Oberholzer Werner Minz
Uncle Gustav Rudolf Vogel
Kathle Margarete Haagen
Uncle Wilhelm Krnat Waldow
Aunt Bertha Lleist Karjatadt Aunt Bertha Karoline ... Aunt Paula .

Aunt Bertha
Karoline
Karoline
Karoline
Lina Carstens
Aunt Paula
Lina Carstens
Aunt Paula
Here is a Teutonic film which
has strong possibilities of luring
the non-German public to the boxoffice. The Lilli Palmer name and
the qualities of enjoyable film
fare will heip. Biggest bailyhoo
pegs, however, are this film's songs,
notably "Oh, My Papa" and the
Pony-song, which have become
popular in many parts of the world.
"Pireworks" is West German
filmaking at its current best making this one of Germany's best
postwar musical comedies.
A well done screenplay after the
same-titled stage hit by Eric
Charell and Juerg Amstein depicts the household of a middleclass family with father celebrating
his 50th birthday. All his relatives
show-up. As a surprise to everyone,
the bad brother who ran away 20
years ago returns as a top circus
director. Film's climax sees the
16-year-old niece insisting on leaving her family to become a member of her uncle's circus. There is
a romance neatly woven in, some
circus numbers, jealousy, slapstick
and a satisfying ending.
Production offers a nice,
wity contrast between the circus
world and the middleclass folks.
Its biggest plus factor is Miss
Palmer. As the wife of the circus
world and the middleclass folks.
Its biggest plus factor is Miss
Palmer. As the wife of the circus
world and the middleclass folks.
Its biggest plus factor is Miss
Palmer. As the wife of the circus
world and the middleclass folks.
Its biggest plus factor is Miss
Palmer. As the wife of the circus
world and the middleclass folks.
Its biggest plus factor is Miss
Palmer. As the wife of the circus
world and the middleclass folks.
Loral crue particular, her "Oh, My Papa" numbers
are a rare treat Local crix opined
that no local top performer would
have registered a like success.
Werner Hilnz is excellent as the

duced welcome bits of service humor. Gilbert's crisp and vigorous direction is well served by the taut editing by Russeil Lloyd.

Action takes place during the fall of 1944 and is centered on the crew of a Hudson aircraft forced down in the North Sea after a tussie with an enemy fighter. Most important member of the crew is an air-commodor returning from emmy occupied territory with a brief case full of secrets, and when the plane is reported overdue, the whole rescue service swings into action. Bad weather halts the search from the air and engine trouble hampers a launch. But after two days and a night of exposure the four airmen are rescued off the coast of Belgium while shells are bursting all around them from the coastal artillery.

Story is adrottly unfolded as the emphasis switches from the dinghy to the launch, with occasional sketches from the shore station. The scenes of the four men drifting aimlessly and hopeiessly in their small rubber craft are mainly grim and unrelieved, but the humor content is admirably provided by the assorted crew of the rescue launch.

Acting by a nearly all-male cast attains an all-round standard, led by Michael Redgrave, as the officer with a bagfull of secrets, lock Bogarde and Bonar Colleano, as two of his fellow passengers, and by Anthony Steel and Nigel Patrick, as the skipper and his No. 2 of the rescue launch. Featured roles are experly filled. Myro.

Obsession

(FRANCO-ITALIAN: COLOR)

Paris, Nov. 30.

Pathe release of Glob-Franco-Iondon
Film production. Stars Michele Morgan,
Raf Vallone; featuras Jean Gaven, Robert
Daiban, Olivier Hussenot, Marthe Marcadier, Jacquee Castelot, Directed by Jean,
Roland Laudenbach, Delannoy, from
novel by William Irish; camera (Eastmancolor), Pierre Montazel; editor, James
At Marignan, Paris, Running

time,	1	9	L	ķ.	ı	N	u	U	٠	5										
Helene	r																		,	. Michela Morgan
Aldo								٠.		٠.			ı,						,	Raf Valione
Alax		į.																		Jean Gaven
Arlett	e			ĺ,	ĺ,	i		Ġ	Ġ		Ġ		ĺ.	i.	ĺ.				ij	Marthe Marcadier
Louis			Ū	ď	Ċ		ï	ď			ď	ď	ï	ď	·	ï	ĺ			Olivier Hussenot
Inspec	t	0	r			Ī	Ī	i	Ī	ì	Ī			ï	i	ì	Ī	Ĭ		. Robert Dalban
Lawye	T																			Jacques Castelot
												_			_		_			

where the protection of the control of the control

clearer water in that semi-tropic area.

Lensmen who toiled on the venture include Harry and Verne Pederson; Robert Dill and Conrad Limbaugh of the Scripps Institute of Oceanography; William Fortin of the Hancock Institute, and Martin Akmakjian. Their color work is very good in light of the difficult circumstances. Musical score, composed and conducted by George Antheil, at times becomes too noisy and distracts from O'Herlihy's narration. Gib.

### Tren Internacional

WHEN BARBARA STRIPS OFF HER PETTICOATS AND STRAPS ON HER GUNS



**BOXOFFICE!** 



BARBARA STANWYCK

OF MON

Print TECHNICOLOR

GENE EVANS . LANCE FULLER . ALLAN DWAN . ROBERT BLEES & HOWARD ESTABROOK . BENEDICT BOGEAUS

Chicago, Dec. 14.
Films, specifically "immoral"
films, are a growing church issue
in Chicago. Pledges to shun all
pictures nixed by the Legion of
Decency were voiced by Catholics
everywhere in the city, per the
urging of Samuel Cardinal Stritch.
Parishioners made the pledge
aloud during masses last Sunday
(12). Cardinal Stritch of the strict onducted the recitation of the
anti-pix pledge at Holy Name
Cathedral.
Pledge ran, in part: "
"I condemn indecent and immoral motion pictures, and those
which glorify crime or criminals.
"I promise to do all that I can to
strengthen public opinion against
the production of indecent and
immoral films, and to unite with
all whe protest against them.
"I acknowledge my obligation
to form a right conscience about
pictures that are dangerous to my
moral life. As a member of the
Legion of Decency, I pledge my
self to remain away from them.
I promise, further, to stay away
altogether from places of amusement which show them as a matter
of policy."

Pinpoint Trans-Lux
Row between the National Legion of Decency and N. Y.'s TransLux Theatres was brought fo the
fore the past Sunday (12) when
Catholics in attendance at mass renewed their pledge to refrain from
attending films condemned by the newed their pledge to refrain from attending films condemned by the Legion. Coupled with the pledge at the Church of St. Ignatius Loyola in Manhattan was a statement, read from the altar at all masses, criticizing the chain "for showing indecent and immoral pictures in past." It was added that appeals to management for a "change of policy" produced "no action whatever."

According to Legion sources, letters were written to Trans-Lux on the executive level, as distin-guished from house managers, stat-ing objections to films which have

Chicago, Dec. 14. specifically "immoral" an official of the circuit said, "I a growing church issue of Deedges to shun all about and am not interested in dissived by the Lagin of leaving it "

about and am not interested in discussing it."
Legion's beef is that Trans-Lux houses have played "Moon Is Blue," "French Line" and "The Miracle," all of which were given a "C" (for condemned) classification by the Legion.
Circuit is represented as feeling that approval of films by the state censorship board suffices.

#### Hit Boxoffice Nerve

Hit Boxoffice Nerve .

Albany, Dec. 14.

Renewal of the Legion of Decency Pledge, affirmed in all churches of the Albany Catholic Diocese Sunday (12), was accompanied by a sermon or instruction at each Mass "on the work of the Legion of Decency and the Campaign for clean literature." Increased emphasis on the Legion's purpose goals and film classifications was ordered by Bishop William A. Scully.

The withholding of patronage angle—hitting theatres "in the boxoffice, where it hurts"—was underlined in a number of sermons hereabouts. The alleged tendency of drive-ins to play "off color" pictures was severely criticized by one Albany priest.

#### KAYE'S 3D DENA FILM, 'RED NICHOLS STORY'

Hollywood, Dec. 14.
Danny Kaye's Dena Productions
has set a deal with Paramount for
a third picture, "Red Nichols
Story," starring Kaye, with film to
be made by Dena on 50-50 profit
participation basis with Par. Producer and director are not yet set.
Kaye's first two pix for Dena,
"Knock on Wood" and currently
shooting "Court Jester," were written, produced and directed by
Melvin Frank and Norman Panama.

Hollywood publicist

**Helen Gould** 

Toasting 'n' Roasting, Or Vice Versa

amusing byline piece in the upcoming

49th Anniversary Number

VARIETY DUE SOON

### **Beat Down Move** For Censorship In W. Germany

furt, Germany, have beat down a move for state censorship, member companies of the Motion Picture Export Assn. in N. Y, were in-formed over the past week.

Various youth organizations, gov-

Various youth organizations, government reps and others had sought to set up machinery to classify pix for certain age brackets and to raise to 18, from 16, the minimum age of persons free to attend films of general classification. Advocates of the official bluepenciling thus had sought to wrest the functions of the trade's Self-Censorship Board.

MPEA companies were told, however, that the censor forces, at a meeting in Hanover with the Intra-Industry Council and the Distributors Assn., agreed to the Self-Censorship Board's retention of its powers until Jan. 1, 1957. As part of a compromise, the film men gave the youth organizations the privilege of filing minority reports on product.

#### **Binford Now Sanctions** Negro Talent Films: Censor's Tax Trouble

Memphis, Dec. 14.
Lloyd T. Binford, Memphis'
censor, who previously banned
films with Negro talent, is now
passing such product.
Since greenlighting "Carmen
Jones," Binford has also okayed
"Cabin in the Sky," "Halleujah"
and "Green Pastures." Last three

had been given the expected Bin-ford banning treatment in the

past.

Binford's main objection to Negro features has been co-ming-ling of Negroes and whites as "social equals." He stated this quite frankly as his motive.

Income Tax Rap
Lloyd T. Binford, Memphis' 88year-old censor has been charged
by Government with owing \$2,800
in income tax from the sale of a
farm near Duck Hill, Miss., in
1949. Binford is disputing the
claim and has asked for a hearing
in the U. S. Tax court here.

#### **Warners' Finance**

Continued from page 5 =

during the 1954 fiscal period, but this was offset by an increase in the remittable foreign rentals. The the remittable foreign rentals. The decrease in domestic revenue is unusual, since most of the major film companies expect to show an increase in the domestic take this year. Film rentals and sales for 1954 hit \$67.014.000 as compared to \$66.379,000 in 1953. Current cash assets are \$10.857.094 as compared to \$9.805.486 in 1953. Total income for the '54 period was \$72,093,000, costs and expenses were \$63.467,000, provisions for federal income taxes totaled \$4.100,000, and provision for contingent liabilities was set at \$550,000.

According to prexy Harry M.

set at \$550,000.

According to prexy Harry M.
Warner, the operating results of
the first quarter ending Nov. 27,
1954, although not yet available,
will show a gain in the gross domestic and foreign film receipts
over those of the corresponding
period of last year—"resulting in
substantially higher net profits."

### **Ohio Censors Left Jobless**

#### Education Director Sweats Out Wording of New Law-Not Sure State Legislature Will Pass It

Columbus, Dec. 14.
Ohio's Education Department is looking around for something to occupy its three film censors and the five others who are employed in the Censorship Division, because they are fast running out of things to do. When the lightning, which had played around its head for several years, finally struck on Dec. 1, the Education Department was totally unprepared for the Ohio Supreme Court ruling that its censorship division was involved in "unlawful and unreasonable" operations. Columbus Dec 14

censorship division was involved in "unlawful and unreasonable" operations.

Last week there was only a small backlog of films on hand: those that were already there and unprocessed or those that were in transit when the decision was handed down. These are being screened and returned to the distributors. When these are gone, R. M. Eyman, state director of education, will have to find work for them in some other section of his department.

However, Eyman says, the office will "accept and review films voluntarily submitted to it," and the \$3 fee per 1000-foot reel will still be charged for any so submitted. But it is considered unlikely that any distributor will submit his films and pay a fee "voluntarily," inasmuch as the courts have put the censors out of business.

Eyman says his office is now sweating out the job of writing a

### Flick's Views On Sexsationalism

by using sex and outright exploitation pictures to test censorship statutes in various states, the industry is doing more harm than good, according to Hugh M. Flick, the N. Y. censor.

the N. Y. censor.

Flick's reference was to the appeals pending with the N. Y. Board of Regents re the film "Morm and Dad" and with the Appeals Court in Pennsylvania re "She Shoulda Said No." Latter, incidentally, was passed by the N. Y. board.

The "Morm and Dad" case involves a brief scene involving the birth of a child. Flick objects to the exposure of the woman's genital regions. Distrib claims that they aren't really shown and that anyway, the whole thing's educational.

anyway, the whole thing's educational.

Indicative of the fact that it considers "Mom and Dad" a hot potato, the Board of Regents hasn't as yet been able to make up its mind on what to do. Observers feel that the Board, possibly with a view to what happened in Pennsylvania, isn't anxious to risk another court battle on the legality of its N. Y. censorship statute.

In Pennsylvania, when the "She Shoulda Said No" case reached the court, the judge "reluctantly" upheld the distributor, stating that, under the U. S. Supreme Court ruling, the Pennsylvania statute was too vague to apply.

It's pointed out by interested industryites that, until and unless the Supreme Court removes its reservations re the illegality of precensorship of films—however small these reservations may be—the battle against the scissor-wielders can not be won.

While the court has not had another censorship case before it

other censorship case before it since it ruled on "La Ronde" and "M" earlier this year, it's generally felt that, in the light of those dely felt that, in the light of those de-cisions, the court does believe in some sort of pre-release restric-tions re pix, centering presumably on the terms "incite to crime" and "obscene." However, there has been no indication whatever on what definitions the justices would accept for these standards or in-deed whether they would uphold them if a specific case involving such issues were to be brought be-fore them.

such issues were to be brought before them.

In the "La Ronde" decision,
when the court spelled out its belief in the right of the screen to
equal protection under the first
and fourteenth amendments with
the press, the justice maintained
that—despite this equaiity—some
form of pre-release censorship may
be legal and proper.

new censorship law for submission to the State Legislature in Janu-ary. He admitted it is a tough job and at least one State House ob-server has said the censorship law can't be written that won't be tossed out by the courts.

"In writing this law," Eyman id, "we're floundering around

#### Never Volunteer!

Mewer Volunteer!

Membershhip of the Independent Motion Picture Distributors Assn. has been advised by its counsel. Ephraim London, not to submit its films for censorship in Ohio. The attorney general of that state has advised that the censor statute there is invalid in the light of a State Supreme Court decision.

Film distribs had been asked to submit for the censor seal voluntarily pending a decision by the Ohio legislature.

with terms. Words like 'obscene 'vulgarity' and lewdness' shoul probably be used."

probably be used."

Eyman, who says he is neither optimistic or pessimistic about the effectiveness of a new law, seems to be ail for changing some old hard and fast rules if censorship is voted back by the Legislature.

"Maybe the Education Department isn't even the right place for censors," he has said, although he did not say he would suggest a switch to another department. His idea seemed to be he would be glad to get rid of it if he could find some other department ready, willing and able to take it.

Eyman also favors a cut in the

willing and able to take it.

Eyman also favors a cut in the fee charged for censoring films, a suggestion bound to make him unpopular with state politicians and workers. He broached the idea of charging only what it costs to censor a film. This would cut the cost more than 75% and reduce the fee to something like 75c or less. (Censors collected \$233,774 for the fiscal year ending last June 30. Their expenses were only \$48,336. The surplus of \$185,438 went to the visual education department for its film library.)

The education director admits that the censors themselves take a dim view of this suggestion. "They tell me the complaint by film people about the fees is just an alibi," he said.



## Opening Dec. 22 COPA CITY

Migmi Beach CORAL RECORDS Dir.: William Morris Agency

### **New York Theatres**

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**United States on** 

# COMING UP: TV'S CYCLE NO. 3

### Enough Is Enough

With Jackie Gleason kicking around the idea of doing a half-hour frimed series based on his "Honeymooners," which is now an integral part of his Saturday night CBS-TV show, it brings up a major problem. The 30-minute film stanza would, of course, be independent of the full hour Saturday showcase with Gleason as owner of the package. Buick, which has been casting eyes in Gleason's direction, already is manifesting interest in the "Honeymooners" sequence.

Gleason's determination to spread himself (in addition he's had an increasing hankering for guest shots, such as his recent "Studio One" stint and his upcoming "Best of Broadway" appearance in "The Show Off") parallels somewhat the situation over at NBC-TV as it pertains to Gcorge Gobel.

Since hitting the jackpot as this season's comedic find, Gobel, at NBC's instigation, has been playing the field in guesting on practically everybody eise's show.

While it's recognized that Gleason and Gobel are two of the "hottest properties" extant in television, with their respective networks obviously bent on cashing in on their popularity and in lending an assist to weaker stanzas, nonetheless the "enough is enough" apprehensions are already setting in.

It's feared that, as with others before them, too much of a good thing can be a fast ride on the treadmill to oblivion. Within the past couple of months practically everybody and his uncle has stepped forward as the "discoverer" of Gobel. But no one's vented to the standard of the past couple of months practically everybody and his uncle has stepped forward as the "discoverer" of Gobel. But no one's venter to save him.

### Hero Of The Week: John Reber

Salvages \$3,000,000 JWT Billings, Lotsa Jobs In Pond's Pact

FUNT'S 'OMNIBUS' TREK

Camera Study of Jurors Takes Producer to Various Cities

Allen Funt is due back from Louisville today (Wed.) after completing final shooting of his fourth in a package of six filmed subjects for the CBS-TV 'Omnibus.' Funt's crosscountry trek with the Kentucky city as the last ieg was aimed at lensing a treatment on jurors and jury duty, especially the problem of rounding up "12 good men and true" for trial proceedings. Filming was done in various courts around the country.

Funt's previous work on "Omnibus" included studies of the children in the United Nations School, deemphasized football and last Sunday's (12) segment showing people looking at themselves in mirrors. After his six-part series, Funt is skedded to begin work on a feature-length film employing his w.k. "hidden camera" technique.

MMM's Sat. Client

Already a crossboard sellout on NBC radio, Mary Margaret Mc-Bride's capsule stanza gets a Sat-urday exposure at the same time, 10 a.m. Sponsor is Caigon-The added chore starts Feb. 12.

John Reber, radio-tv factotum for J. Walter Thompson, pulled off the neatest coup of the week when, in one fell swoop, he not only salvaged upwards of \$3,000,000 in tv billings but saved some 40 jobs among production staffers.

among production staters.

It all eame about when Reber persuaded one of the JWT clients, Pord's facial cream, to take over lock, stock and barrel the full hour Thursday night (9:30 to 10:30) dramatic stanza on ABC-TV which Kraft, another JWT client, is relinquishing after the Jan. 6 performance.

formance.

Pond's moves in the following week, thus permitting a continuance without interruption. It's not only a life-saver to ABC, which was faeed with the loss of about \$1.750,000 in time billings, but the JWT production crew that had been doubling on the brace of full hour Kraft entries (the other one is on NBC) was in the process of being cut in half, with upwards of 40 slated to get the pink slip.

In Reber's favor, of course, was

In Reber's favor, of course, was In Reber's favor, of course, was the persuasive argument that he could deliver to Pond's an already-tested and long-manned production, since for JWT it would be a "business as usual" operation. Plus the fact that the Thursday ABC hour, which is an all-live, non-kinnie setup, is unique in that it has access to properties automatically ruled out for shows that are kinescoped.

matically ruled out for shows that are kinescoped.

For Pond's it represents its heaviest investment to date in tv. Previously it had sponsored a filmed Lilli Palmer series in but a few scattered markets on a spot basis. Henceforth the show will be known as "Pond's Television Theatre."

### Mutual's 'Hickok' **Gets Kellogg Axe**

Kellogg is soon to ankle Mutual as sponsor of the three-times-week-ly "Wild Bill Hickok." Rest of the 5 to 6 p. m. lineup consists of the unsponsored "Bobby Benson" five times weekly and "5gt. Preston" twice weekly for Quaker Oats.

Keilogg fading act, via Leo Burnett agency, is the second one in recent weeks at Mutual that was not equalized by entry of a replacement bankroller. Other show was the AFL newscast which switched to ABC. The radio web says Kellogg is throwing all coin into video hereafter. logg is the hereafter.

Also in the Mutual kid picture is news that the web will divest itself of one of its oldest program properties, "The Shadow," on Sabbath afternoon once "Rin Tin Tin" starts for Nabisco Jan. 2.

# 'GLEASON ERA'

In the beginning there was Milton Berle. That was television's Cycle No. 1—covering an approximate five-year period in which the comic reigned supreme at the top of the rating heap.

Then came Cycle No. 2—"I Love Lucy." now in its fourth season as the No. 1 Nielsen "baby."

the No. 1 Nielsen "baby."

But it's anticipated that the Nielsens of tomorrow will usher in Cycle No. 3, with strong possibility of Jackie Gleason moving into the coveted leadership spot in what presumably could be the "Gleason toprated era" in tv.

toprated era" in tv.

Evert'if it doesn't happen on the next two-weeks due) Top 10 Nielsen listings, one irrevocable fact stands out—that the "closing of the gap" in the longtime Monday at 9 "Lucy" supremacy is aircady beginning to take hold, with "Medic" projecting itself as a sufficiently formidable rival to whittle down the "Lucy" share-of-

#### 'Lucy' 6th in Trendex

Whatever NBC's misgivings about Trendex as it relates to the spees, the network has been shouting hosannas over the December Top 10 Trendex report, which not only dethrones "Lucy" from her longtime No. 1 berth (with Jackie Gieason taking over), but dumps her to No. 6 standing. New "Lucy" status refleets, as NBC press release puts it, "the Sid Caesar-'Medic' one-two punch."

audience. On the night that Nielsen took his last Monday rating "Medic" made its deepest penetration as the competitive show, indicating that the deposing of "Lucy" for the first time from its top Nielsen perch could be a matter of weeks. And with the Gleason competition offering little or no resistance on the share-of-audience front, everyhting would seem to point to "Mr. Saturday Night" moving into the coveted spot.

Nielsen's first report for November, just released, still gives "Lucy" topdog status, with a 50.3 (Gleason has a 47.2 in fourth place) but it's the subsequent Nielsen reports that'il be watched.

The "Medic" encroachment on "Lucy" spotlights once again what has long been axiomatic in the (Continued on page 44)

(Continued on page 44)

### Berle Goes From 'Act of God' To 'Act of Kudner' in New Blowup As Buick Eyes Gleason Sponsorship

#### 'UN In Action' Isn't

CBS-TV's "UN in Action" is ousted after this week. Show pegged on the world organization has been anchored at 5 p. m. daily, running half an hour Monday-Tuesday-Thursday and 15 minutes on Wednesday-Friday.

Time reverts to stations, with WCBS-TV in N. Y. taking up the slack via its "Late Matinee" films.

## Come in Threes'; Ditto DeMarco

NBC has been having some huddles with concert impresario Soi Hurok, object being to bring Hurok and his know-how into the NBC-TV spec picture for a one-shot Hurok production. However, negotiations have been stymied, it's reported, by Hurok's insistence that he do three or nothing on the reported. by Hurok's insistence that he do three or nothing on the basis that first results are not always the best (which, in a nutshell, has been the story of the specs). Thus far there's no deal. It's understood that a similar "three or none" demand resulted in the collapse of negotiations to bring Tony DeMarco into the specs. NBC originally went after him for a single guest starring.

#### LAPRADE, VET NBC MUSIC AIDE, RETIRES

Ernest Laprade, an NBC employee practically since the network's inception and who served work's inception and who served a music aide to Walter Damrosch, is resigning from the web at the end of the year, having attained retirement status. In recent years he has served in a similar musical eapacity, for Samuel Chotzinoff. (Chotzinoff himself is past retirement age but is continuing by special NBC board of director dispensation in order heim the tv operatic series.)

Now that the Ruthie Gilbert "Act of God" controversy has simmered down, Milton Berle, from all appearances, is in the throes of a new hassle—this time involving his sponsor, Buick, and the Kudner agency, which presides over the automotive billings. The fact that the Kudner agency, on behalf of its client, has been casting envlous eyes in the direction of a Jackie Gleason sponsorship for next season is apparently causing Berle considerable distress.

Although the Berie show con-tinues to click on all four Nielsen cylinders on the basis of this seacylinders on the basis of this season's rating returns (remaining right up there with the leaders), it appears the dealers aren't too happy with the comic and have passed word along to the agency to "woo Gleason." Although neither Buiek nor Berle need commit themseives until Jan. 30 in terms of a renewal for next season, it's now generally believed that when the '55-'56 semester roils around there will definitely be a parting of the ways. Too, Berle has expressed a keen desire to join the eciluloid vanguard and do 39 half-hour film shows next season. Kudner agency, it's reported,

half-hour film shows next season. Kudner agency, it's reported, would like a half-hour weekly exposure on the 60-minute Gleason stanza. (Another Kudner client, Schick, is one of the show's present three sponsors.) However, since this would be a radical departure for Buick, which until now has insisted on exclusive identity with a program, and since the present Gleason sponsors seem to be extremely happy, it's still a moot point whether Buick and Gleason can effect a get-together next season.

### 'Amateur Hour's' **NBC-TV Sun. Slot**

Ted Mack's "Original Amateur Hour," off the air for several months since bowing out of the Saturday 8:30 period on NBC-TV, is due for a new slotting on the network, with pians currently under way to expand the tyro show-case back to its original full hour format. It's pianned to install the program in the 3 to 4 Sunday afternoon period, with a tentative Jan. 16 kickoff date.

Meanwhile, network salesmen, armed with an impressive presentation detailing the show's family appeal and merchandising history, and with a Class C time rate as a come-on, are peddling the stanza to prospective clients, with a contractual stipulation that "Amateur Hour" will be transferred to the coveled Tucsday night 8 to 9 period during the summer months while Milton Berle takes a hiatus. "Amateur Hour's" last client was Pet Milk.

#### **BING'S RADIO SHOW GETS 1ST SPONSOR**

Bing Crosby's nighttime cross-the-board quarter-hour on CBS Radio has landed its first sponsor in Consolidated Cosmetics. Under-writing of the Monday period will commence Jan. 3. The web was ex-pected to announce one or two additional bankroliers momentar-ily, one of most likely an auto-maker. Crosby was launched Nov. 22.

The cosmetic house, incidentally, while exiting the "They Stand Accused" hour on DuMont, is understood shopping around for another

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## 'NEWSREEL' DRAINING CAMEL DRY IN INVITATION FOR CO-SPONSORSHIP

Deal is currently being negotiated for joint sponsorship of the "Camel Newsreel," with another client picking up the tab for at least one evening a week. Camel (R. J. Renyolds) which until now has had exclusive identity with the five-times-a-week John Caremon Swayze stanza has served notice Swayze stanza, has served notice that the tab is getting way out of hand and wouldn't be averse to another bankroller pitching in with

another bankroller pitching in with coin.

Cost of "Camel Newsreel" has gone up 30% over last season and, as the most expensive news show in tv annals, now runs somewhere in the neighborhood of \$8,000,000 annually on a time-and-production basis. (News clips for the show are shot all over the world.) While NBC acknowledges that there's a "priority list" of potential clients to get Camel off the hook for at least one and perhaps two evenings a week, it's understood Benrus already has turned down the offer on the basis that Swayze is oindelibly stamped as a Camel salesman as to dissipate the show's value for any other client. None-theless, NBC is proceeding with plans for the shared sponsorship arrangement.

Situation parallels that of Lucky with the shared is sufficient to the shared sponsorship arrangement.

arrangement.

Situation parallels that of Lucky
Strike and its "Hit Parade," with
show and client over the years becoming practically synonymous.
Last year Lucky Strike, in a bid to
retrench on the spiraling cost of
the show, agreed to dual sponsorship, Crosley tried it for one season
and then bowed out. This season
warner-Hudnut stepped in as the
alternate-week sponsor. Thus far
it's been sticking.

Camel move comes on the heels

It's been sticking.

Camel move comes on the heels of still another ciggle outfit—Philip Morris—appealing for help and agreeing to shared sponsorship to get relief from tv's high cost, resulting in Procter & Gamble stepping into the "I Love Lucy" picture. In the case of "Lucy" it's no secret that PM never achieved a sales story commensurate with the show's No. 1 Nielsen status.

### **Big 10 Straddles On Bolting NCAA**

winding up its annual meeting here, strengthened its demand for nere, strengthened its demand for regional football tv but straddled the fence on whether it will bolt the NCAA which has controlled college football tv up to now. Big Ten statement said: "This joint group (athletic directors and faculty representatives) deplares

joint group (athletic directors and faculty representatives) declares that an NCAA television program of the character in operation this season is entirely unacceptable to the Big Ten. The joint group affirms its belief that a program of nationally controlled regional television, such as the conference has proposed in the past, is the most suitable plan for NCAA controls and the conference will strongly urge such a plan upon the NCAA. The conference is proceeding to investigate the procedure necessary to implement the conclusion stated above prior to the national

sary to implement the conclusion stated above prior to the national convention in January."

Bill Reed, assistant commission-er of the Big Ten, said "We are facing up to the possible necessity of the Big Ten taking independent action, but we can't say at this time we will go independent if the regional program is turned down again."

again."

Reed said the conference athletic leaders expect to decide on a possible walkout before the NCAA meets next month in New

#### L-M Renews Lombardo

Guy Lombardo's New York tele-

Guy Lombardo's New York teleshow has been renewed by Lincoln-Mercury Dealers, although only a couple of weeks back it looked like it wasn't getting the nod.

After a series of huddles between the client and Kenyon & Eckhardt agency, they agreed to continue the Friday at 7 p.m. musical stanza over WRCA-TV.

#### Crime Payoff

On last week's "Studio One"
Jackie Gleason played a state
senator named prosecutor in a
crime cleanup.
On Jan. 6, Art Carney, featured comic in Gleason's CBSTV Saturday nighter, will play
a private eye on the web's
"Climax."

### Look to AFTRA's Chi WGN Dickers As New Pattern

As happened two years ago, Chicago has again become the focal point in the finalization of the new American Federation of Radio-Television Artists contracts governing radio-tv talent at the na-tional and local levels. Although agreements have been reached with the networks, final signing is pending completion of the Windy City bargaining. AFTRA and WGN have again locked hors, this time over the

Windy City bargaining.

AFTRA and WGN have again locked horns, this time over the pension and welfare plan which has been okayed by the tv webs. In 1952 the stalement with the Chi Tribune station and WLS resulted in a walkout. In place of the pæw formula for tv talent, WGN has offered a 10% hike in scales which apparently has the support of a majority of the station's staffers. As the only network-affiliated indie, WGN-TV has been negotiating individually, while the other three web-owned stations have been meeting jointly.

three web-owned stations have been meeting jointly. In the face of the WGN-TV oppo-sition to the p&w setup, the NBC, CBS and ABC bargainers who have come to terms with the union have come to terms with the union on all significant issues, are now seeking a so-called "favored nations" clause which would open their pacts to arbitration should AFTRA sign a basically different contract with another management. The p&w principle was established for the Chi o&o's by their parent companies during the national talks in New York.

At a meeting last week the AFTRA membership ratified the national agreements and authorized the local board to order a strike if necessary. A joint session of the local and national boards has been called this week to plot

has been called this week to plot

#### Sullivan Taking No Chances on Colgate's Martin & Lewis Bow

CBS and NBC played it the "Come-On-A My House" television way on Sunday (12) to build up their upcoming Sabbath exposures in the 8 to 9 p.m. slot. Ed Sullivan's "Toast of the Town" took the unusual route of ballying next Sunday's array of 14 stars (some of 'em in film clips) in the next-to-closing spot. Sullivan show apparently feared that the house trailer in the regular sequence (at closing)

ently feared that the house trailer in the regular sequence (at closing) might be shut out by the time element, as often happens.

The Lincoln-Mercury program had in mind, of course, the fact that the competitive Colgate "Comedy Hour" will bring in Martin & Lewis for their first appearance this season. The Colgate show had a trailer of its own, of course.

### DuM's '55 'Iffy' **Pro-Grid Status**, **But Giants Sure**

It isn't expected that DuMont will do much pro football next year, especially after the way the web was singed this season when the whole of each nationally-televised game wasn't sponsored. A little known fact, however, is that when Tom McMahon ankled as DuMont sports director last week, he left the new sports head, Jimmy Dolan, a legacy of at least some pro grid in '55—probably to be seen on a regional N. Y.-New England heads.

left the new sports head, Jimmy Dolan, a legacy of at least some pro grid in '55—probably to be seen on a regional N. Y.-New England basis: The N. Y. football Giants inked at the beginning of this season with McMahon through '56.

Exactly what DuMont lost this year in its arrangement with nine of the 12 National Football League clubs through its other coin commitments, including line charges for the complex grid coverage, won't be known definitely, according to one source, until Booz, Allen & Hamilton accountancy (in to check on the web's overall "to be or not to be" status) gets into the matter more deeply. Web had only Schick for a quarter-sponsorship and several regional ties this pear.

## year. Dolan stepped up to replace Mc-Mahon (who ankled to become ex-ecutive of a family business) Ham Shea's 'Accentuate the Radio'

Steps Up Hot WRCA-WCBS Rivalry

As his first major activity since being elevated to a veepee of NBC, Hamilton Shea, general manager of the web's New York stations, is setting the WRCA (radio) side of the house in order, planning against the day when more and more network slots becomes available. Shea didn't put it that way last week, his first exposure under the new v.p. chevrons, but from the "planned commotion" at his station and elsewhere in the bit terly contested Gotham rivalry for a ural supremacy, it's obvious that toppers are leaving no "ear" unturned to reshuffle their scheduled against "der tag."

Last week, for instance, WCBS, the Columbia arm, realigned a substantial part of its log, most of it early morning and late-night programming, and WRCA, too, has made some alterations in the night-owl slottings. The NBC radio flagship's current concentration is pegged on fortifying, the early a.m. stanzas, based on studies establishing that not only are the customers demanding more and more news programs in the early breakfast spots but that they want 'em "hard and quick," in short, the shorter (five and 10 minutes) the better.

The new approach to the news is part of a national trend toward

### DuM's 'For Sale' Tag In N.Y., D.C.

With DuMont having unloaded its most valuable telecasting property, Pittsburgh's WDTV, in a \$9.750,000 deal with Westinghouse last week, it's now reliably reported that the for-sale sign is up on the two other DuMont o&o's, WABD in New York and WTTG in Washington. Although there's no deal for either outlet imminent, DuMont has let it be known that the stations can be had, and talks are scheduled to begin this week with at least a couple of prospective buyers.

are scheduled to begin this week with at least a couple of prospective buyers.
Web stands a better chance of unloading WABD than WTTG.
New York outlet has the best dial position in the Gotham market, with the exception of WCBS-TV and WRCA-TV. On Channel 5, it's the next spot up the dial from the latter two stations, which dominate the Gotham matings. Trade has traditionally looked upon WABD as the strongest potential challenger to the supremacy of NBC and CBS in the market, and as an independent, it's viewed as a likely emulator of KTTV in Los Angeles. Station moreover has operated in the black, which only three others of Gotham's outlets can claim to have done. Believed that the asking price for the outlet will be somewhat above \$5,000,000. Sale of WTTG is viewed as a more difficult project, since Washington's 500,000-odd setowners are deemed inadequate to support four profitable stations.

### WMAQ's 'Bootlegged' Council Airing

Chi NBC Station Pulls Off a Surprise, But Nobody's Tippin' How It Was Done

#### Hoops, Sorry!

THOOPS, DOFTY!

CBS-TV's Big 10 basketball preem on Saturday (11), slotted 3 to 4:30, drove "Camera Three" off a local floor by running some nine minutes past its spotting. "Camera" is the widely kudosed cultural stanza on WCBS-TV, N.Y. As a result of the not unexpected conflict, the station has switched "Camera" to a Sunday berthing at 11:30 to noon, with "Space Funnies" vacating 11 to 12 to go 9 to 10.

nies" vacating 11 to 12 to go 9 to 10.

To cover the flexible basketball situation, the CBS flagship will anchor a sports session under Jim McKay at the finish of the hoop-la. McKay at the finish of the hoop-la. McKay, incidentally, was not renewed by Dutch Masters Cigars for the M-W-F days of his cross-board "Six O'Clock Report" segment, but Palmolive stepped into the breach for its Rapid-Shave, via the Esty agency. Tuesday and Thursday are held by Plymouth.

### **CBS The Winnah As Helene Curtis** Buys 'Pro Father'

CBS has won out over NBC in the competitive jockeying for the Helene Curtis tv business. It was a case of CBS handing over the Saturday night at 10 segment, whereas the best NBC had to offer

Saturday night at 10 segment, whereas the best NBC had to offer was Sunday afternoon at 5:30.

Initially Helene Curtis was all for reviving the Jessica Tandy-Hume Cronyn "Marriage" series in the Sunday NBC period. But when Columbia announced that Plymouth was vacating the Saturday berth upon cancellation of "That's My Boy," Helene Curtis had a change of heart and grabbed the latter. At the same time the client bought a new CBS-TV situation come dy series, "Professional Father," which will originate (via film) on the Coast.

"Father" will be stacked up against the George Gobel show in the Saturday at 10 slot.

Meanwhile, NBC may go ahead with the "Marriage" slotting in the Sunday 5:30 period, but this is contingent on whether Sunbeam takes the time to retain "Ethel and Albert."

### TEX BENEKE'S PHILLY **NEW YEAR'S EVE AIRER**

Philadelphia, Dec. 14.
Tex Beneke and his orchestra have been signed by WCAU-TV to originate a "live" New Year's Eve program from the WCAU Televicius Contestion.

sion Center.

Program will be tabbed "Tex Beneke's New Year's Eve Dancing Party" and will run from 11:30 p. m. to 3 a. m. By special arrangement with the United Service

Chicago, Dec. 14.

Members of the Chicago city council who happened to tune in WMAQ, NBC's Chi station, Sunday night (12) got a big, fat surprise. The station was airing an hour of taped highlights of two council sessions of the week before. At one of the sessions the city fathers were voting 29-14 to continue their ban on radio and tv coverage.

Nebody at the NBC plant is giving out any details on how the coup was pulled off in defiance of the latest council redlight on electronic coverage. Since the meetings were open to the public, it apparently was done by smuggling in a tape recorder and a battery pack.

The bootlegged WMAQ airer is the latest development in the 10.

pack.

The bootlegged WMAQ airer is the latest development in the 10-year battle by the radio-tv newsmen to crack the City Hall aversion to mikes and cameras. Except for a few okays on specific meetings, the council members have consistently refused a blanket

cept for a few okays on specine meetings, the council members have consistently refused a blanket approval of regular coverage.

Chi NBC news director William Ray has played a leading role in trying to convince the council that radio-tv should have an entry into the sessions. It was his latest in a series of petitions that resulted in last week's renewal of the ban.

In his remarks introducing the Sunday night broadcast, Ray pointed out there is no law against recording and broadcasting city council meetings. "The council merely refuses to allow us to bring our regular recording equipment into its chamber or to attach it to its public address system—which would assure a broadcast of the best quality," he asserted.

He added: "To us, the council's actions were exactly equivalent to excluding newspaper reporters from its public sessions. Should the council attempt that, every newspaper in Chicago would find a way to learn what was going on inside that chamber, and would report it fully despite all attempts to bar its reporters. Democratic governments cannot long survive unless the people know what their elected representatives are doing. Acting on the same principle, I have obtained a recording of last week's council sessions."

### WCAU Big Push: 'Ain't TV Grand'

Philadelphia, Dec. 1 Rapid rise of television to the No. 1 mass medium is the theme for a new WCAU-TV oral and vis-ual sales presentation. Titled "A for a new WCAU-TV oral and vis-ual sales presentation. Titled "A New Way of Life—A New Way of Business," 30-minute presentation was unveiled last week, before an audience of CBS-TV spot salesman by Robert M. McGredy, WCAU-TV sales director. Primary purpose of the presenta-tion, which charts the great ad-vances made by tv in the last seven years, is to acquaint non-television advertisers with the tremendous possibilities offered by the me-dium.

rangement with the United Service vances made by tv in the last seven Organizations, a group of 50 servicemen and 50 USO hostesses will be guests at the party and dance to the Beneke music.

Refreshments for the service guests will be served by station exces and civic leaders.

Vances made by tv in the last seven vances made by tv in the last seven vances with the tremendous possibilities offered by the medium.

Principal message in the presentation is that television is not a (Continued on page 44)

# NETWORK RADIO--CAPSULE BIZ

### Network Radio's 'New Look'

Following represents the number of commercial program units in hour, half-hour, quarter-hour and five-minute categories on each of the four networks between the hours of 8 and 11 p.m. weekdays and 5 to 11 p.m. Saturdays and Sundays. Figures in parentheses denote total commercial minutes. Figures marked with an asterisk (\*) represent participating sponsorship programs, but not necessarily fully sponsored.

Hour shows	ABC 0	CBS 2 (120)	MBS	NBC 2 (120)	Totals 4 (240)
Half-hours	4 (120)	12 (360)	1+6* (30+180*)	12 (360)	29+6* (870+180*)
Quarter-hours	10 (150)	<b>4</b> (60)	11 (165)	11+10* (165+150*)	36+10* (540+150*)
Five Minutes	26 (130)	10 (50)	<b>5</b> (25)	•	41 (205)
Totals	40 (400)	28 (590)	17+6* (220+180*)	25+10* (645+150*)	110+16* (1855+330*)

### Shakespeare's Two-Hour Sonnet

WCBS-TV's 'New Year's Eve in New York' Something of a Precedent

> **Ted Mills** an exponent of the Loop video circuits is of the opinion that

The Chicago School Carries On-Far From Chicago

one of the many editorial features in the 49th Anniversary Number VARIETY

**OUT SOON** 

In New TV Tack;

To Rate Comm'ls

With characteristic competitive-

Hooper, Nielsen

Couple of weeks ago Sam C. Digges and Hal Hough, general manager and program director of WCBS-TV, N. Y., dreamed up a New Year's Eve entertainment to end all N. Y. E. packages. If would be an hour's show starting at 11:30, with a huge cast and a time-talent price tag unprecedented in local commercial show annals.

ed in local commercial show annals.

Who would go for a stanza of such length during a time slot when the whoopee mob is at its peak at home and abroad? To answer the question meant calling in Frank Shakespeare Jr., general sales manager of the CBS flagship and one of the prime trouble-shooters in the drum-'em-up business. Not particularly known for his shyness, "The Bard" gave first refusal to Piel's Beer, one of the station's foremost clients. Would Piel's be interested in taking over the whole period for a mere \$13,000 (the highest price, 'tis said, ever put on a local one-shot in the variety or any other groove)?

Piel's, not particularly known for its spending shyness, would let him know. Station, which meantime was firming the format and talent components win, lose or draw another one from the spigot, had a few days of jitters before the answer came. No, Piel's wouldn't be interested in a 60-minute show, but how about making it a two-hour session—and let's make a deal for the added hour. (Reportedly in the neighborhood of \$23,000 altogether.)

So "New Year's Eve in New York" will go until 1:30, to be

So "New Year's Eve in New York" will go until 1:30, to be followed by the regular "Late Show" and "Late Late Show," closing out about 4 a. m. of Jan. 1.

There'll be two dance orchs

(Continued on page 40)

### Arnoux's Addenda To Norfolk Story

Norfolk, Dec. 14.

Editor, Variety:

We note with interest your story in the Dec. 1 issue concerning WVEC-TV in regard to the strides made in the past 14 months by that station. We do not wish to take anything away from a friendly competitor but we feel that there has been a considerable "sin of omission" committed in the story. It is our feeling that the actual results of the VHF-UHF competition in the market where the famous "Operation Norfolk" took place has the makings of a good story and we are therefore giving you the facts in the situation with the thought that it will make a good followup on the Dec. 1 story.

The story on Dec. 1 made reference to a comparison of the January, 1954, and the October, 1954, (Continued on page 41)

(Continued on page 41)

Cy Howard to NBC

Cy Howard returns to NBC after a 15-year gap during which he was linked with CBS and built several click shows thereunder, and has been assigned to work up a comedy series. He was tapped for the chore by Fred Wile Jr., program y.p., for the web on the Coast.

Howard's prime radio-tv credits were "My Friend Irma" and "Life With Luigi."

## 30-MIN., HOUR SHOWS VANISHING

By BOB CHANDLER

The face of commercial nighttime network radio, plagued with
its own unique problems, has
changed considerably over the
past couple of years. The commercial hour-long program has virtually disappeared and the new
phenomenon (new for the prime
B-11 p.m. hours) of the five-minute strip has gained momentum.
The half-hour unit, once kingpin
of nightime radio, has been reduced to a minor status, and the
quarter-hour reig.1s supreme.

Need for new selling approaches
has brought on the quarter-hour
and five-minute units to the point
where they dominate radio thinkning. Sold on package arrangements for a strip or saturation
grouping, they are designed for
their cumulative effect and are
planned on a low cost-per-thousand impressions. Furthermore,
they fall into the service or music
categories that are not likely to
conflict with tv. Similarly, the
participating sponsorship program
though not as strongly entrenched
as a year ago, is still a major factor in nighttime radio, and the
philosophy behind it remains the
same—lower cost-per-thousand on
a cumulative basis.

So much has the complexion of
nighttime radio changed that a

same—lower cost-per-thousand on a cumulative basis.

So much has the complexion of nighttime radio changed that a glance at the accompanying chart, based on current information supplied by the nets, reveals that only four hour shows remain on the air (two are musical, one dramatic and one sports) between the hours of 8-11 p.m. weekinghts and 5-11 weekends. These four account for 240 commercial minutes out of a total of 2,185, or only 10.9%. In the half-hour situation, there are a total of 35 shows out of 126, and six of these (Mutual's) are participating. The half-hour units comprise 1,050 commercial minutes out of the total of 2,185, or 48%, but if the participating shows are eliminated, commercial minutes account for 43.7% of the total of non-participating commercial minutes.

On the quarter-hour side, participating close the control of the contro

on the quarter-hour side, participations also play an important role, via NBC's two late-hour strips. Overall totals, including participating shows, give quarter-hours a total of 46 program units out of the 126 total, or 36.5% of total units. In terms of commercial minutes, quarter-hours take up 31.6% of the total. It's slightly less when participating shows are With characteristic competitiveness, two of the rating services have jumped into the broadcasting-telecasting pond with the same kind of new bait. Last week C. E. Hooper announced its new kick—a breakdown (on its own hook) of their audience rating and share. This week, A. C. Nielsen announced that he's taken an option to buy Broadcast Advertisers Reports, Inc., the outfit that's been doing to some degree for two years what Hooper proposed to do now.

To make sure that nobody'd get less when participating shows are eliminated, the commercial minutes then accounting for 29.1% of the total.

#### 41 Five-Minute Shows

41 Five-Minute Shows

But the most surprising gain is for the five-minute shows, in all cases newscasts, which now account for 41 programs out of the nightlime total of 126, or 31.8% of total program units. In terms of commercial minutes, the five-minuters have to suffer by camparison, but they account for 9.3%, by no means a negligible proportion. If the five-minute shows, which include no participation arrangements, are applied against the total non-participating shows, their commercial minutes then account for 11% of the total.

Taken together, the five-minute to some degree for two years what Hooper proposed to do now.

To make sure that nobody'd get the idea Nielsen was playing "copycat," it was carefully stated in Nielsen's declaration that an agreement was reached as a result of "negotiations dating back to February, 1954."

The BAR reports, which by no means have been purchased yet by Nielsen, have been going on in N. Y., Chi., Pittsburgh, Philadelphia and Washington. Info is secured by means of continuous and simultaneous tape-recordings at "leading stations in each market for a full week" at about six times a year. The report makes no attempt so far to measure visual aspects of commercial (as Hooper promises to do) nor has Nielsen (Continued on page 42)

Taken together, the five-minute and quarter-hour strips completely dominate the face of commercial

(Continued on page 38)

### Linkletter Defends Star 'Sell'; Performer 'Owes It to Sponsor'

Alan Lipscott finds that the butcher, the baker, etc. often cail on him

Above and Beyond the Call of Duty

one of the many byline pleces in the forthcoming

49th Anniversary Number

VARIETY **OUT SOON** 

### **Mutual Wielding** Axe on 9 Co-ops; **Billings Blamed**

After some extra-heavy year's end thinking, Mutual is axing nine of its cooperative stanzas. Though early maneuverings in the co-op department seemed to indicate that the radio web was casting out what was once so important a part of its dally sked and so important a means of filling affillates' coffers, web execs deny that revamping constitutes the end of co-op shows. Instead, they say only the chaff has been eliminated for which replacements are now being mulled.

Even keeping the web plans in

ing mulled.

Even keeping the web plans in mind, it's common knowledge that co-op shows are way off in ability to draw local advertisers for each Mutual station. Shows cut completely include Sam Levine, "Mutual Newsreel" and Allen Prescott's "Wife Saver." There were other casings, dropped from the co-op lists and put on sustaining: Edward Arnold, Ruby Mercer, Ted Steele, "Luncheon at Sardi's," "Rod and Gun Club" and "Merry Mailman." In most of these cases, only four or five of Mutual's over 500 affils carried each of the shows.

tual's over 500 affils carried each of the shows.

Although the network will not confirm it, it is reliably understood that the entire co-op setup is off in billings. The key co-op shows remaining are all of the news variety and they are way off from former years in billing. That would include the top few, meaning Fulton Lewis Jr. and perhaps Cecil Brown and Cedric Foster. In all, there are only 11 co-op stanzas (Continued on page 42)

(Continued on page 42)

#### TV's 'New Acts'

NBC-TV's Overseas Press Club "Dateline" spectacular on Monday (13) had at least three rather unusual dressing room pairings "forced" by limited backstage facilities at the web's studio. Following were the "accidentally on purpose' mismatches:

Henry Ford 2d with Bob Hope, Marian Anderson with Martha Raye, and Lawrence Spivak with Sid Caesar.

Tele performer who isn't willing to personally do the commercials on his show ought to "find an institutional advertiser for his sponsor or look around for another business," opines Art Linkletter, who handles all the pitches on his multiple radio-tv exposures. Reason the sponsor has bought television and the particular star is to "sell goods," and if the show and the star don't sell, then the business as a whole is harmed, says Linkletter.
Performer "owes it to the spon-

the star don't sell, then the business as a whole is harmed, says Linkletter.

Performer "owes it to the sponsor" to do the pitches, in the light of the kind of coin the bankrollers put up in television, Linkletter believes. Most people buy certain products because of suggestions or comments from their friends, and when viewers tune in to a personality, they do so because they feel the personality is also a friend. That being the case, it's up to the personality to deliver the blurbs, because they are the most effective means of moving the goods. When a star refuses to do this, the sponsor isn't getting his money's worth, according to Linkletter.

Tele is different from the early days of radio in this respect. When the top stars in the mid-30's refused to touch commercials, the announcers became highly important, so much so that they soon assumed stature as personalities and they be came the audience's "friends." Subsequently, they became integral personalities on the show, as straightmen as well as announcers, and their commercials were integrated into the scripts. On television, this is difficult to do (although there are exceptions like Don Wilson on the Jack Benny show and Harry Von Zell on Burns & Allen). Consequently, says Linkletter, it's up to the star to deliver. Linkletter himself admits that (Continued on page 42)

(Continued on page 42)

### NBC's 'Gotta Find Fred Allen Slot'

Fred Allen's status for '55 is one of the still-to-be-resolved items on the NBC agenda. The comedian is in good health and apparently is rarin' to go with his own show again (he's lacked a regular slot since the cancellation of his Old Gold-sponsored Tuesday night entry last season).

Presently Allen is doing occasional pinch-hitting as a paneilte on the CBS-TV "What's My Line" show and it's conceded that he's been registering with greater impact on this stanza than on any previous program. But Allen is under exclusive contract to NBC and he's appearing on "What's My Line" only by the grace of NBC's okay, since there is no serious rivalry contention in the Sunday night 10:30 to 11 spot.

Allen is all for throwing in his lot on a new Goodson & Todman quiz package (a variation on the Groucho Marx stanza), but until it's sold and a time slot found, all talk is just academic. Meanwhile, he's just biding his time and doing guest shots.

#### **BLOCK DRUG SCRAMS** AS 'DANGER' SPONSOR

AS 'DANGEK' SPUNSUK
CBS-TV's Tuesday night commercial pattern received a jolt in
Block Drug Co.'s shelving of the
longtime "Danger." Show has had
multiple changing of the production and direction guard in its
nearly five seasons, and only a
week or so ago was earmarked to
go back to its old 10 p. m. slot
(from 9:30 current) with the dropping of "Life With Father," latter
to ride at 8 o'clock for a while
(with Red Skelton ousted from
there to go at 9:30).

Apparently undisturbed, however, is the alternating sponsorship of "Danger" by Nash-Kelvinator.

### Sugg's Ugh!

P. A. Sugg, president of WKY-TV, Oklahoma City, last week addressed the following letter to H. Austin Peterson, veepee of Ted Bates agency, with a copy of the letter also going to Colgate prexy, Joseph H. McConnell:

"It was indeed refreshing to read in the Dec. 1 issue of VARIETY that you interceded in behalf of the viewers, the television stations and, of course, Colgate, in insisting that Debra Paget change her routine for "Colgate Comedy Hour." Many of the woes of the stations could be greatly reduced if other sponsor representatives would insist on the same degree of morality that you did during the Colgate rehearsal.
"I sincerely trust that other stations will take time to commend you for your actions, and speaking for WKY-TV we heartily support your position."

## Television Followup Comment

Paddy Chayefsky makes a habit of writing for television as if he invented the medium. Returning to the video wars on Sunday (12) ofter a term on the Coast helping in the preparation of his tv-born (Marty" (Hecht-Lancaster Productions), he immediately gave the NBC-Philco "Television Playhouse the benefit of what should be known—lif it isn't already—as the "Chayefsky touch" Not that to "Catch My Boy on Sunday" was the playwright's greatest work on the playwright's greatest work on the show that brought him to the wise was entertaining Britons, his filmed efforts were no less effective on the viewers. of writing for television as if he invented the medium. Returning to the video wars on Sunday (12) after a term on the Coast helping

invented the medium. Returning to the video wars on Sunday (12) after a term on the Coast helping in the preparation of his tv-born "Marty" (Hecht-Lancaster Productions), he immediately gave the NBC-Philco "Television Playhouse" the benefit of what should be known—if it isn't already—as the "Chayetsky touch." Not that "Catch My Boy on Sunday" was the playwright's greatest work on the show that brought him to national attention. But even a lesser script from his atelier compels attention, for this is a craftsman singularly en do we d when it comes to translating his thoughts into terms best fitting the most intimate of public communications.

Chayefsky doesn't go in for waste motion in establishing what he is trying to say. In Sunday's stanza he took a fairly universal subject, the psychotic wife-mother, 10 years or so married, and traced the course of how she came to be what she is. Fulcrum for her day-to-day hysteria is her young son, the "genius" of her imagination whom she drives relentiessly, almost destructively, into a television acting career in sublimation of what she thinks is her own failure, pitying herself because she believes herself to be unloved by husband, sisters and friends, and ever aware that her late father looked upon her as the black sheep of his brood. The situation is, of course, a cliche, but a generally acceptable and serviceable one in the hands of a Chayefsky. (Shakespeare and O'Neill, et al., were full of cliches, but while there is nothing new under the sun, there are a multitude of ways of explaining and updating the old and ever-present problems.)

plaining and updating the old and ever-present problems.)

To no one's surprise. Sylvia Sidney as the troubled wife and mastermind of her little genius, socked over in the overwrought, emotional role, giving it the underplaying where it was most needed, but sticking so fast to the unsympathetic rigging as to bring to it the very sympathy that Chayef-sky intended since it would not be difficult for even the "contented" housewife to find here a personal identification. In Martin Rudy, as her dentist-husband, quiet, subjective, nearly afraid of his shadow, loving his family but not demonstrative and not deep down a weakling, Miss Sidney had a vis-avis who fell right into place, and Luchino Solito de Solis, their thesping offspring in his ty debut, played it like the overworked automaton he was supposed to be.

debut, played it like the overworked automaton he was supposed to be.

One supporting role, that of the school principal of Anne Ives, was nearly photographic in its pungent realism; the schoolleacher of Joanna Vischer was another solid portrait, but here Chayefsky undoubtedly went overboard in glwing her lines that are usually reserved for professional consultants and sociologists, perhaps even psychiatrists, particularly since the boy's school is set in the Bronx, with an enrollment of some 3,000 and some classes of 50 students. Every New Yorker, at least, will know that this was one scene which did not add up, but apparently the playwright refused to entertain the idea of having Miss Sidney take the MD's couch route, under this would really be gilding the cliche. Other skillful work was by Nan Sutherland as the sister. Peg Hillias as Miss Sidney's long lost friend (whom she encountered in the subway in a cleverly done scene) and Neil McKenzie as the tv director.

The final come uppance, wherein Miss Sidney plunged herself upon the bed to sob in the arms of her husband, will be one of the most-talked-about. One school will say that she has come of age; another that she's still trying to "be some-body"; still another that that was a fit of the moment. Chayefsky rarely tries to find solutions, merely pointing the way. No pat hands for him.

Gordon Duff produced, Arthur Penn directed.

on the viewers.

Chevalier really didn't hit his peak until he donned the straw skimmer and sang "Louise." That was the Chevalier that many remember fondly. Until then, he seemed to be working against the tide. The sketch he performed with Hope had an ancient plot and the bit he essayed on languages as they sound to those that do not understand the lingo, was a zero effort.

understand the lingo, was a zero effort.

Miss Lillie hit her top with a fan bit, a funny and tasteful segment that drew a lot of laughs. Her contribution along with Hope as a queue entertainer was strong.

Other major components in the show were ballerina Liane Dayde who did a fine bit of toeterping, and the Cologne Choir, a group of German businessmen who sing for relaxation. Work is too unbending for inclusion on a comedy show.

Quality of the film wasn't too good. Entire session had a grainy character that made it look like one of the early movies still being shown on tele.

Jose.

shown on tele. Jose.

Sophie Tucker's highly personalized sermonettes have proved out as fillip material in the bigleague nitery loops, but one of her "up-lift" recitations seemed a bit odd as an entertainment payoff on Ed Sullivan's CBS "Toast of the Town" last Sunday (12). She was her old Sophie self—as she would be—in that cheerful opener, "I Don't Wanna Get Thin," a Jack Yellen "Some of These Days." But the big number (MacMaurada material) in the middle of her turn was overwhelmed by cliche passages and was clearly out of key on a tv variety show. In addition, Miss Tucker is too big a figure in show business to have to stoop to giving her dressmaker a plug, which incidentally came out of the outfield. Even so, a Tucker is always an electic personality; if only she would put some of those "inspirational" recitations on the shelf for a while. Otherwise, it was a smooth

recitations on the shelf for a while.

Otherwise, it was a smooth "Toast" progression. Sam Levenson was in rare form, this time with rib-tickling, updated nostalgia on gift-giving when he was a lad. The Canuck Crew Cuts (4) opened the layout with "Mr. Snowman," then Sullivan handed them a gold disk for their 1,000,000 mark sale of "Sh-Boom" (Mercury) which they belted out to square the citation, and wound up with "Crazy About You, Baby" for a good score in the rhythm session.

David Whitfield the British ver-

rou, Baby" for a good score in the rhythm session.

David Whitfield, the British version of Mario Lanza (but tall and slender), pitched way up thataway in a brace of separated tunes, "Cara Mia" (with a choral background apparently recorded) and at windup with "Merry Christmas to You." There is no doubt about the Englishman's vocal reach, reminiscent at times of the old Allan Jones in the upper ozone, but more disciplined—maybe on example of the w.k. British restraint in this regard. He appears headed for a buildup here as a belting tenor. Channing Pollock followed in suave magico.

Channing Pollock followed in suave magico.

Socko in every particular were the Rudells, consisting of straight, clown and femme niftying on the trampoline. The ropeskipping and double spin through a hoop were the highlight capers in a tiptop bouncing session. Virginia Mayo, as pretty as she is on celluloid, was on for what amounted to little more than a bow, fronting for a couple of clips from "The Silver Chalice" (WB) starring her and Jack Palance.

Bob Hope's filmed show emanating from England proved that it's not true what they say about British audiences. They do so laugh, and on time and in the right places. At least when Hope's on hope during his recent trip on the Continent filmed a show with a truly international flavor and one distinguished by the telebow of

elements such a smooth runoff at a fast tempo that never failered.

Naturally the main draw were such high potency personalities as Gordon McRae, whose emceeing and singing is the show's real core; Tony Curtis, Rock Hudson, Jeff Chandler, Gloria De Haven, Mara Corday, Gene Nelson and Paul Gilbert. To add diversification to the assembly of talent there was Terry Brennan, Notre Dame's youngest football coach, who seemed as much at ease in his running chatter as his questioner on items of football.

For U-T's forthcoming release. "So This Is Paris." it was a lighted billboard in millions of homes. Curtis, Nelson, Miss De Haven and Gilbert appeared in film clips and on stage live with catchy songs and dance steps from the filmusical. It also gave the show a strong opening to hold its audience against the competing "Toast of the Town." Bobbysoxers must have grabbed off many ducats for their screams were piercing when Curtis, Chandier and Hudson hove into view. To give the Sabbath extravaganza more comedy content, Gene Sheldon was used in running pantomine with falls and banjo plunking, all greeted heartily.

For this installment of "Comedy Hour" all hands rate a bow. It was gay, lively and tuneful. Morrow and Ray Buffum turned up a splightly script. Jim Jordan's direction was skilled and the music of Carmen Dragon was top grade.

Jimmy Durante may very well be the padrone of the longhairs.

of Carmen Dragon was top grade.

Jimmy Durante may very well be the padrone of the longhairs. It was his showcasing that made Helen Traubel a popular artist and launched her on a profitable cafe career. Lauritz Melchior, who has already hit the pop trade since he departed from the Met where he was a leading Wagnerian tenor, showed anew that he can clown as well as chirp on his NBC-TV Saturdav stanza (11).

Melchior lent himself admirably to the comedy. A hairline plot had him trying to crash the Club-Durant with a singling act. He winds up by cavorting in the Durante & Jackson tradition with a funny bit of strutting and kicking ala Eddie Jackson.

Durante didn't neglect his own contributions. He did a winning igb on a cute song, "Pupalina," along with his excitable comedics. The Honey Bros. (3) provided a fast turn at acrobatics.

It seems that Durante can turn the Met into a shambles. He can take any artist on that roster, given him a showcasing and with Las Vegas salaries being what they are, he can make a lot of trouble for Rudolf Bing.

Reginald Rose, whose name popped up as a closuries with

Negas salaries being what they are, a he can make a lot of trouble for Rudolf Bing.

Reginald Rose, whose name popped up as a television writer of distinction with his "Studio One" has soon opener. "12 Angry Men," and who reinforced his growing reputation with "An Almanac of Liberty" a few weeks back can now claim a permanent seat among television's consistently outstanding dramatists by virtue of his third "Studio One" entry of the season, "12:32 A.M." A taut but understanding study of a distressed youngster. "12:32 A.M." A taut but understanding study of a distressed youngster. "12:32 A.M." A taut but understanding study of a distressed youngster. "12:32 A.M." hossessed the allover qualities of tension and suspense relieved by humor that make for high drama, along with a meaningful ending that gave the entire play logic and purpose.

No small factor in Rose's success were, as in "12 Angry Men," the performances of the leads and the direction of Franklin Schaffner. In "12:32," it was Van Dyke Parks who walked away with the show. Youngster, speaking no more than 20 lines throughout the hour-long play, gave one of the most expressive performances ever delivered by a juvenile, or for that matter an adult. His portrayal of a sensitive 10-year-old who sees his father slap his mother and determines — in a flight of adolescent fancy—to kill the father, was a study in facial pantomime that was near-perfect. Schaffner's fine hand was evident here.

As the mear-hysterical mother of the boy, Katherine Bard delivered a consistently high-powered performance that provided a rude contrast to the mute single-minded contrast to the mute single-minde

Story was built around the youngster's disappearance from home, with the action taking place in the form of flashbacks seen through the eyes of people who had seen the boy during the day and who had been called upon for information by the police. There was an element of high humor here via the recollection of the same scene through different eyes. A schoolroom scene, as recalled by Bruce Marshall, who played the boy's friend with humor and intelligence, had the attractive young teacher as a vulgar and merciless tyrant, while the scene was the teacher herself, played by Virginia Maddock, was of course entirely different. Or a short hospital emergency ward sequence, as recalled by the doctor, had the medic as a pleasant and understanding gent, while the nurse pictured him as somewhat grouchy and tired.

Supporting cast, comprising Charles Aidman as the doctor, Connie Lembcke as the nurse, Zamah Cunningham as a neighbor and Joseph Sweeney as the janitor, was excellent. Chan.

was excellent. Chan.

"Justice" has been doing well by NBC and Borden's—certainly better than expected, and a sleeper of its type—since being thrust into the fray in one of the most kicked-around slots of the video sweepstakes. To call a spade a shovel, the Talent Associates-John Rust quasi-documentary package based on material from files of Legal Aid, is in the middle of an 8 to 9:30 Thursday night trinity of which the bread components making up the sandwich consist of the powerful Groucho Marx "Bet Your Life" and the Jack-Webb-led "Dragnet." On the other hand, it must contend with the high-budgeted CBS-Chrysler's hourlong "Climax" going three-for-four with "Shower of Stars" in the rivalry starting at 8:30; not to mention ABC's "T-Men," which formerly held the "Justice" berth for NBC.

ABC's "T-Men," which formerly held the "Justice" berth for NBC.
Couple of months ago, with its score continuing to hold up, "Justice" got a Borden's nod on upped coin, permitting, for one, the addition of a name host-actor in the alert and clever Gary Merrill, functioning as a parttime Legal Aid attorney.

Last week's (9) George Bellak yarn centered around William Redfield, about to leap from a bridge, with suicide attempt frustrated by cajolery mated to police action. He was, of course, incarcerated on the attempt rap with, however, his case studied psychiatrically for a determination of cause. Tracing the man's background, the medico got a hint from Peggy Ann Garner, the inmate's wife, that suggested an old injury which thus led to brain surgery that returned him to the "sane" groove.

In the playout, there was perhans overlang secent on the thrill-

"sane" groove.

In the playout, there was perhaps overlong accent on the thrill-suspense aspects of the would-be leaping, with correspondingly less study given to the more important psycho values. But it was skillfully portrayed and staged, sustained attention as a story, and compelled reflection on the whys and ways of suicidees.

reflection on the whys and ways of suicidees.

A slightly involved but on the whole suspenseful story by Eric Ambler gave Edward G. Robinson a good vehicle for his talents last week (9) when "Climax!" over CBS-TV presented "Epitaph for a Spy." Show, while lacking in some respects, had a good deal of tension and an interesting ending.

Casting of Robinson in the role of Josef Vadassy, a Jugoslavian displaced person on a holiday on the French Riviera and suspected of being a spy, was one of those happy instances of finding exactly the right actor for a part. Frightened, bumbling and yet full of a sort of desperate courage, Robinson brought some fine human touches to his performance.

He's an expert in implying a great deal with little things, and the show benefited from it. Adapted by Donald S. Sanford with a good eye for tv's thriller potential, "Epitaph" had Robinson at first arrested as a spy and then forced by the French police to act as bait for the real villain.

Allen Reisner directed the production with good pace, wisely taking enough time out to establish some important characterizations. Working with fairly elaborate sets, and using his camera in expert fashion, he infused goingson with a good deal of excitement and left viewers in doubt as to the real identity of the spy till the very end.

scenes, such as the one at a hotel infested with suspicious charac-ters, that just didn't ring true and could easily have been modified.

ters, that just didn't ring true and could easily have been modified.

Supporting cast was good throughout. Melville Cooper, unexpectedly serious—and handed some unlikely lines—in the part of the French inspector, gave the official a curiously impersonal quality that was just right. Norma Varden was fine and so were Robert F. Simon, Ivan Triesault and Nicholas Joy.

Climax, with Robinson roping in his spy, could have been handled with a deal more persuasion and imagination, and maybe someone could, if they tried, have thought up a punchier punchline for the fadeout. Last commercial, showing host Bill Lundigan at the Chrysler plant, carried a wallop. However, the middle-of-the-show pitch, involving interviews with fashion and other designers about the new Chrysler line, bordered on the inane.

"Life Begins at 86." the Power.

"Life Begins at 80," the Barry, Enright & Friendly package beamed Sundays via the DuMont net, wouldn't be a bad show if the almost interminable commercials could be dished out in moderation. There were at least a half-dozen plugs on the Sunday evening (12) edition in behalf of Geritol, an iron tonic ("Feel Stronger ... Fast!"); Geritol Jr. for children, Serutan ("For Daily Regularity") and a spot announcement fore and aft proclaiming the merits of RDX, a reducing pill.

Betwixt the puffs emcee Jack

announcement fore and aft proclaiming the merits of RDX, a reducing pill.

Betwixt the puffs emeee Jack
Barry sneaked in guestars Adolphe
Menjou and Vaughn Monroe to
augment the stanza's usual panel
of oldsters. Menjou, who was a
matinee idol in the '20s, was on
hand to answer a query 'did the
fact that men wore moustaches
years ago make them more attractive to women?" Since he wears
one himself, the actor obviously
took the affirmative. Some mild
badinage followed and a relieved
Menjou made his exit.

- Monroe's guesting fell within the
category of "Footlight Favorite of
the Week." After disposing of
some innocuous questions from the
panel he crooned three pop tunes
to piano accompaniment. It was a
so-so stint primarily due to the
wrong showcasing for his particular talent. On the warbler's bowoff,
Barry conveniently reminded tviewyers that Monroe opens shortly at
emismi's new Fontainebleau Hotel.
But for "Life Begins" next week
eit's not "East Lynne" but Bill's
Gay 90's.

it's not "East Lynne" but Bill's Gay 90's.

PICK THE STARS
With Ernest Rawley, Midge Arthur, Herman Geiger - Torel, Samuel Hersenhoren Orch, Dick McDougall, emee Director: Drew Crossan Musical director: Sam Hersenhoren 30 Mins.; Tues., 9 p.m.
CANADA PACKERS LTD.
CBC-TV, from Toronto
(Cock/field-Broun; Baker)
This is a 39 weeks' series, running into June, whereby the Canadian Broadcasting Corp. is nationally showcasing a weekly segment of professional Canadian talent, following last summer's coast-to-coast auditioning by Drew Crossan and Geoffrey Waddington in Canada's principal cities. In this search for new professional talent, series gives the artists a national showing, plus professional talent, series gives the artists a national showing, plus professional roduction.

Chosen axtists from across Canada have their travelling and hotel expenses paid by the CBC and get the vaude scale existing in Toronto. On every sixth show, the winning artists of the previous five get scale, transportation, living expenses, etc.; and an additional \$500. In the final elimination judging, the winner will get an additional grand.

Permanent panel of judges on the 39 weekly stanzas includes Herman Geiger-Torel of the Royal Conservatory of Music and director of the Opera Festival Co. of Toronto; Margaret (Midge) Arthur, line choreographer of the Royal Alexandra Theatre, Toronto; the latter an unusual switch in that Rawley runs the town's only legit house or to paraphrase the axiom—if you can't lick the new competition, join 'em.

Stanza caught opened with a dog act, Ian Gordon's Society Pets, for somersaults and hoop work, prampushing, and a monkey doing nip-(Continued on page 40)

(Continued on page 40)

TOM CORBETT, SPACE CADET With Frankie Thomas, Al Markim, Jack Grimes, Ed Bryce, Carter

Blake
Producer-writer: Albert Aley
Director: Ralph Ward
30 Mins.; Sat., 11:30 a.m.

pirector: Ralph Ward
30 Mins.; Sat., 11:30 a.m.
KRAFT
NBC-TV, from New York
(J. Walter Thompson)
Kraft Foods is waiting until
Jan. 1 for "Tom Corbett, Space
Cadet" to clear its rocket tubes for
fear that even though its better
than half-year anchorage (after finishing at DuMont) was spent in
anti-oxidation balls it wasn't
enough to keep out rust entirely.
Then too, the sponsor didn't want
to join the cadets at the Space
Academy until the start of a new
(commercial) semester, that being
after the New Year. As far as the
former is concerned, the bankroller needn't have feared., The
veteran video vehicle (which, incidentally, is making its tour of tv's
fourth solar system, NBC-TV, after
having soared through the other
three in its lifetime) was in reasonably good condition at its
each NBC-TV. Saturday morning

sonably good condition at its juniching (11).

The kid stanza, anchoring the new NBC-TV Saturday morning two-hour juve block, made perhaps a couple too many trial turns on the preem before opening its rockets full and heading for adventure in outer space. After a long scene in which roles were established and dissension was created. Tom Corbett and his fellow cadets were sent on a cruise to learn teamwork. New crewman—supposed to be a brain but played like a lesser Hell's Kitchen thug by Jack Grimes—made one of his practical jokes, causing real trouble, but after showing he meant no harm, was saved by Frankie Thomas' bright 'n' brave Tom Corbett.

bett.
Following what seems to be Rockhill's code, producer-scribbler Albert Aley (vice Allen Ducovny, presently of D'Arcy agency) asserted dramatic elements without once getting gory. In the NBC preem, "Space Cadet" had no darkly evil antagonist to the forces of good, but instead exaggerated (some times too much) failings of 'our side" to motivate action.
The other three 10-to-noon half-hour shows blasted off on Nov. 20, with Happy Felton leading, followed by Paui Winchell's stanza and then by Jimmy Weldon's "Funny Boners." As with grown-ups, kids aren't going to appreciate all elements of such a varied ty block. Following what seems to

But since all the shows are on the plus side, viewership should be okay for each, although the same audience won't follow NBC throughout the morning. Art.

LIGHTS, CAMERA, QUESTIONS
With Max Mink, Jack Silverthorne,
Frank Murphy, Dick Wright,
John Fitzgerald, Gloria Gale,
Louise Baker, Howie Mather
Director: Charles Ranallo
30 Mins. Saturday, 7 p.m.
FIRST RUN THEATRE GROUP
WXEL, Cleveland

WXEL, Cleveland

Three years ago downtown firstrun theatre managers wisely
decided that if you couldn't beat
tv, then you joined the enemy by
using its avenue to hypo "Movies
Are Better Than Ever." The wisdom of that move is reflected in
"Lights, Camera, Question," the
half-hour Saturday night stanza
now in its third year of showcasing firstrun movies as tops in entertainment. Format of the program has changed but slightly:
there's the usual questions solicited
from the audience and theatregoers, answered by the panel, with
prizes either in ducats or electrical
appliances to best queries received.

Use of musical inquiries permits

HORIZONS
With Dr. Louis H. Bauer, Dr. H.
McLeod Riggins, Don Gardiner,
Audra Lindley, Herb Nelson,
Judy Parrish
Producer: Charles Dubin
Director: Matt Harlib
Writer: George Bellak
15 Mins, Sun., 9:15 p.m.
CIBA PHARMACEUTICAL
ABC-TV, from New York
(Klesewetter, Baker, Hagedorn &
Smith)
Ciba Pharmaceutical Products,

Riceswetter, Baker, Hagedorn & Smith)

Ciba Pharmaceutical Products, the American subsid of a Swiss chemical concern, deserves a word of praise for an attempt at intelligently-channeled institutional advertising via "Horizons," a documentary on advances in medicine through drugs. But while the attempt is laudable, the execution on the premiere segment was nothing short of horrendous. All parties to the mess must take the rap, from Ciba on down to the agency, to packagers Harshail Hester, producer Charles Dubin and the ABC program department for letting the show go on in the first place.

When an "entertainment" show

show go on in the first place.

When an "entertainment" show is bad, it's just one of those things. But when a documentary, backed by a sponsor's knowhow in a specialized field and endowed with so imposing a moderator as Dr. Louis H. Bauer, is childish and disorganized, there's something fundamentally wrong in the program-production setup. Where "Horizons" needs a complete revamp is in approach and format, which is tantamount to saying that the packagers and network are going to have to start from scratch on this one.

Format is simple enough. Each

start from scratch on this one.

Format is simple enough. Each week, Dr. Bauer, who is a past-president of the American Medical Assn., takes up a different medical topic. A short dramatic vignette shows progress through the years in combatting the disease. Dr. Bauer then interviews an expert who explains the progress in detail. And for a final wrapup, Dr. Bauer shows a few newsreel clips on medicine in the week's news. Topic for the preem was tuber-culosis, and the treatment was pitiful.

Dramatic segment, with Herb

Topic for the preem was tuberculosis, and the treatment was pitiful.

Dramatic segment, with Herb 
Nelson, Audra Lindley and Judy 
Parrish, quickly told the story of 
a man who gets TB, goes to a 
sanitorium, and by rest and treatment, recovers. As far as providing any knowledge on the topic, 
the vignette was completely unnecessary — every schoolchild in 
the U.S. has at one time or another 
seen a film on TB that covers that 
ground more than adequately. 
Oversimplified to the extreme, the 
vignette served no useful purpose. 
Nor did Dr. Bauer do much better 
with his interview with Dr. H. 
McLeod Riggins, TB specialist on 
the faculty of Columbia College of 
Physicians & Surgeons. But here 
the trouble was the reverse—it was 
too complex for the layman. Questions on progress in drug treatment were okay, but when Dr. Riggins began to explain new techniques in surgery with the aid of 
some mystifying diagrams, the discussion got way over the head of 
the average viewer. What might 
be done here is to eliminate the 
vignette, use the interview as a 
starting point and then illustrate 
the new surgical techniques via 
film. Closing newsreels were far 
too short and sketchy to have any 
impact. 

Dr. Bauer, who presently is Secretary General of the World Medical Assn., and chairman of the 
United Medical Service, showed 
poise and authority, although his 
interviewing was somewhat 
uneven. Don Gardiner's off-camera 
narration was good, as were the 
acting efforts in the sketch. Fiim 
quality was also good, and Ciba's 
commercial was excellent from the 
information-visual viewpoint. Show 
is in on a 13-week deal in the postWalter Winchell slot as a replacement for Martha Wright, but it's 
going to have to undergo a thorough revamp to stay another cycle. 

Chan. 

FUN WITH FRENCH 
With Mrs. Raymond Slack, others

THE PHILADELPHIA STORY
(Best of Broadway)
With Dorothy McGuire, John
Payne, Richard Carlson, Herbert
Marshall, Mary Astor, Charles
Winninger, Dick Foran, Neva
Patterson, Jane Sutherland
Producer: Martin Manulis
Director: Sidney Lumet
Writer: Philip Barry Jr.
60 Mins., Wed., 10 p.m.
WESTINGHOUSE
(CBS-TV, from N. Y. (color)
(McCann-Erickson)
Television's attempts to recreate
Television's attempts to recreate

NBC Plays Benefit in 90-Minute

Tribute to Overseas Press

By GEORGE ROSEN
NBC played a benefit Monday
night (13) when, through the good
oauspices of RCA and Ford sponsorship coin, the television network
bert is choice 90-minute

Itelevision's attempts to recreate some of Broadway's great comedy hits via "Best of Broadway" and other hour-long segments thus far have never really come off. Is it because of the vehicles themselves—are they too crochety, too splendidly conceived to be harnessed to the intimacy of the tw screen, or is it because standards of comedy values have changed and what once was funny is so no longer? To judge by "The Philadelphia Story," the "Best of Broadway" presentation last week, the answer to all these points is in the negative, and since "Philadelphia" is fairly representative of all the videfforts thus far, its tw weaknesses provide a key to past failures.

Since the faults didn't lie in the work themselves—it's still a sprightly play, its lines still sparkle, its drawing-room setting is a tw natural—the television treatment must be at fault. And in this case, the blame rests in three quarters, the overall conception of the treatment by producer Martin Manulis and adaptor Philip Barry Jr., the direction of Sidney Lumet and most telling, the performances of the principals, in this case Dorothy McGuire. John Payne and Herbert Marshali.

Fact is that the teleplay never got moving until the last 10 minutes; the actors wandered through their characterizations and stepped all over their key lines until those last 10 minutes. It was only then that the actors began to feel their parts, that the direction lagged and meandered again until those last 10 minutes. It was only then that the actors began to feel their parts, that the direction eds seems to lack most is the all-important sense of timing, and in the case of the Philip Barry original, sprinkled throughout with bon mots, the neglect of timing, and in the case of the Philip Barry original, sprinkled throughout with bon mots, the neglect of timing alone is enough to throw the entire tone of a scene off. A muffed line, while excusable in a straight drama, is murder in a fast-paced comedy, and there were muffs aplenty. It boils down to getting the lines down pat, no

and through the start of the properties of of the

# Tribute to Overseas Press Club

NBC played a benefit Monday night (13) when, through the good auspices of RCA and Ford sponsorship coin, the television network turned over its choice 90-minute "Producers Showcase" spectacular to aid the Overseas Press Club in the official launching of its new Memorial Press Center in N.Y.

NBC "covered" the official opening in the best way it knew how—by corralling a large portion of tv's most gifted performers, but when all was said and done, it still added up to a benefit that could hardiy be described as scintillating. The sentiment was there; but the show biz exposition was lacking.

Considering the entertainment components assembled, which included Bob Hope, Sid Caesar, Martha Raye, Eddie Fisher, Perry Como, Marian Anderson, Richard Rodgers, Carl Sandburg, Carl Reiner, John Daly, among others, and considering, too, the production auspices, this OPC salute, tabbed "Dateline," should have translated itself into a memorable occasion. But unfortunately, as the 90 minutes progressed, it became at times a trying experience for the viewer. NBC-RCA dressed it up in its best prismatic tones (with the exception of a cut-in for Eddie Fisher from Hollywood and a filmed tribute by President Eisenhower), but this was one occasion when black-and-white would have suf-

DATELINE
With Marian Anderson, Sid Caesar,
Perry Como, Eddie Fisher, Bob
Hope, Martha Raye, Carl Reiner,
Richard Rodgers, Carl Sandburg,
Bob Considine, John Daly, Elsa
Maxwell, Lawrence Spivak, Hal
Boyle, H. V. Kaltenborn, Fleur
Cowles, Ray Walston, Milton
Caniff, others; Harry Sosnik orch

Producer: Fred Coe Executive Producer: Jack Raye Director: Alan Handley

Writers: Robert E. Sherwood, Carl Sandburg, Mel Tolkin, others 90 Mins., Mon., 8 p.m. FORD- RCA

NBC-TV, from New York (color) (Kenyon & Eckhardt)

ficed. Tint neither added nor de-tracted from what essentially was a noble but not too rewarding effort.

effort.

For one thing it was too talky, with most of the last haif-hour (and that, mind you, opposite "Lucy"), devoted to speechifying, with even the sequencing of the talks occasioning some mild surprise. Particularly at a benefit, the finale is generally reserved for the piece de resistance; the assumption being that the President would occupy the niche. But the nod went to Henry Ford 2d for his paean to peace and plenty in '55. Carl Sandburg, reciting his own dedicatory message, occupied the next-to-closing spot.

Thus President Eisenhower, in a

ng spot.

Thus President Eisenhower, in a message extolling the bravery and virtues of the overseas correspondents in wartime, and spotted even ahead of Sandburg, enjoyed the status of an "also ran" participant. But it was the bracketing of all three into the closing portion that weighed heavily on the show and marred the pacing.

The 90 minutes was short on

By GEORGE ROSEN

NBC played a benefit Monday night (13) when, through the good auspices of RCA and Ford sponsorship coin, the television network turned over its choice 90-minute "Producers Showcase" spectacular to aid the Overseas Press Ciub in the official launching of its new Memorial Press Center in N.Y.

MBC "Covered" the official open-MBC "Covered" the official open-more.

subtle enough to achieve real numor.

Richard Rodgers' participation in the war-tempoed dedication inevitably resulted in his musical recap of "Victory At Sea" (backgrounded by some, of the film sequences).

A Robert E. Sherwoodscripted dramatization of an Ernie Pyle eplsode (with Ray Walston giving a fine portrayal) was at best a sentimental tribute to the late war correspondent killed in the Pacific, John Daly emceed the program and was dignified, terse and completely at ease. Harry Sonik orch backgrounded the musical portions and the maestro did his usual effective Job.

DOWN YOU GO
With Dr. Bergen Evans, Elizabeth Montgomery, Prof. Norbert Wiener, Wat Kelly, Phil Rizzuto Exec Producer: Steve Carlin Producer: Roger Gerry Director: Dick Sandwick 30 Mins.; Wed., 10 p.m.
WESTERN UNION (alternate

WESTERN UNION (alternate weeks)
DuMont, from New York
(Albert Frank-Guenther Law)
After several high riding seasons in Chicago, "Down You Go" has packed its bags for a fling at a New York origination. In its preem last week (8) it looked as though it would make good in the Big Town, too. It's got some hefty opposition on the rival webs, which may hold its rating down, but it's bound to build a steady following It's a bright quiz show with a

It's a bright quiz show with a clever gimmick, an erudite emcee and a variegated panel that's selected with care. That's more than half the battle for any quiz-

than half the battle for any quizzer.

Format is pegged on the panei's attempt to guess a catch phrase by filling in letters of the blank words shown on a blackboard. The viewers, of course, know the word in advance but watching the panel at work, in thought or guesswork, makes it a delightful half-hour.

Much of the credit for the stanza's smooth pace belongs to host Dr. Bergen Evans. He's being imported from Chi for the chore and the way he shows up as head-master makes the trip seem worth-while. On the preem stanza, panelists were Walt Kelly, Phil Rizzuto, Dr. Norbert Wiener and Elizabeth Montgomery. Rizzuto had the best RBI .replies batted in average and displayed the kind of charm that'll nail him as a perennial panelist.

Series will have a staff of rotating panelists to keep the board alert at all times. Among those slated to sit in on upcoming shows are Boris Karloff, Laura Hobson and Leonora Corbett.

The Western Union spiel is abiy delivered by Dick Stark. Gros.





MAKE YO COMFOR

Sarah Vanghan

Thanks to all of you for the wonderful the past support you have given my spun my current support the way you have YOURSELF COMFORTABLE", and for release, hit record I've ever had into the biggest hit record I've ever had. TO THE DISC-JOCKIES OF AMERICA:

I just hope I can continue to make the kind of records that you and your listeners will like.

Here's wishing you and yours a very hing the best of everything Merry Christmas and Year.

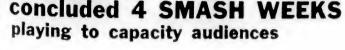
In the coming New Year.

Sarah Vaughan

Press Relations: MIKE HALL Major Robinson 48 West 48th St



it concluded 4 SMASH WEEKS playing to capacity audiences





COLLINS SHOW
thru Fri., 12:05 p.m.

RADIO REVIEWS

AL COLLINS SHOW
55 Mins.; Mon. thru Frl., 12:05 p.m.
Participating
WRCA. N. Y.
Al Collins, the hip jock with the
hot rod who has come to the NBC
flagship station after a long roost
at WNEW, is set for a lot of work
in his new spot. In addition to an
hour cross-the-board noontime slot. Collins will also pilot a three-hour Saturday morning show and an-other cross-the-board segment in the evening starting early next

year.

Collins can do it. He works easily and wears well. Even when Collins pushes a product, he never indulges in the "hard sell." On the contrary, his plugging has the same fresh, flip manner that makes his general gab distinctive.

Collins' midde name is Jazzbo, but WRCA is apparently keeping that facet under wraps on this daily hour show. The selections on the preem stanza (13) were strictly for squares with lush instrumentals predominating. The regular Jazzbo fans probably wouldn't believe that he spun a number like "The Skaters' Waltz." but he did and not in a cool version either. But Collins carried it off niftily and his repertory was sion either. But Collins carri off niftily and his repertory tastefully planned within "mood music" genre.

"mood music" genre.

Locale for the show is a mythical penthouse atop of the RCA Building from which Collins can pick up the city's sights and sounds via a "musical telescope." This is okay for an occasional song intro, but Collins tended to overwork this angle on his kickoff show and almost became cute at times. That may have been opening day jitters and Collins' savvy will soon reassert itself.

Variety of plugs on the show were handled by Collins himself and transcribed jingle inserts.

Herm.

FOR THE LADIES
With Konnie G. Worth
30 Min.; Mon.-thru-Frl., 1130 a.m.
Participating
KGW, Portland, Ore.
KGW hit the airwaves here with
a show designed to entertain and
inform the lady of the house. Soft,
clear-voiced Konnie Worth has
easily become a top drawer personality. She has had plenty of
background in the theater which is
used to the hilt in making this 30
minutes a "must." In addition to
giving a variety of recipes and
household hints to her listening
audience, she interviews people of
interest other than celebrity calibre. Between times are used for
playing disks that appeal to the
ladies. She spins about three platters daily using femme approach to
selection of disks.

"Miss KGW" also works hard
and gives her sponsors ample
coverage. Each afternoon, she
appears at a different sponsor store
for two hours with a couple of real
door busting specials during her
visit.

Miss Worth's personality, know-

visit.

Miss Worth's personality, know-how of show biz, and "makes ya wanna listen" style combine to make this one of the best programs of its type in this sector. Feve.

BREAKFAST WITH THE VALEN-

BREAKFAST WITH THE VALENTINES
With Dan and Elaine Valentine
120 Mins: Mon.-thru-Fri., 7 a.m.
Participating
KDYL, Salt Lake City
This two-hour cross the board
session is proof that non-professionals can whip together an entertaining program and hold their
own with pros. Don Valentine, columnist for the Salt Lake Tribune,
has been on the air from time to
time. His wife, Elaine, hit this
show cold.
You'd never know it from the
results. Mixing an assortment of
disks, gags, comments and commercials, they keep things running
smoothly and briskly for a pleasant eye opener.

smoothly and briskly for a pleasant eye opener.

Valentine's forte in his column is humor, with occasional good natured cracks at one thing or another. He hanes on to this style on the air and Elaine lends a cheerful air to the proceedings without failing into the trap of being one of those "gee it's great to be alive" optimists.

of those "gee it's great to be alive" optimists.

Music is pretty much on the straight commercial side without any particular attempt to grab afficianados of one school. All in all, a lively session, with everyone getting a good shake out of the time spent.

#### WINS UPS TWO

WINS, N. Y. radio indie belong-ing to the Elroy McCaw-led Goth-am Broadcasting, has upped two f its execs. Robert Smith becomes adminis-

trative assistant to general man-ager Robert Leder and Jacques Biraben assumes the directorship of sales.

With Howard Reig, Gene Hamilton, Bill Hanrahan, Arthur Gray, Phil Alampi, Sydney Smith Producer: Steve White Director-Writer: Draper Lewis 2 Hours, 55 Mins., Sat. (11), 2:05°p.m. NATIONAL COUNCIL OF CHURCHES NEC, from N. Y.

"Thy Kingdom Come" was pleasant and showmanly on NBC Saturday. (11) for the National Council Council

With the holiday season in full swing on the kilocycles, WRCA came up with a full-course serving of Yuletide music and stories on a three-hour disk show Saturday afternoon (11). Divided into halfatternoon (III. Divided into nair-hour segments, each stanza was keyed to a different theme and mood, ranging from pops to hymns and appealing, at one point or an-other, to all age brackets.

The show was handled by var-ious staff announcers and disk jockeys who, for this special getpockeys who, for this special getup, subordinated their chatter
completely to the platters. Bill
Hanrahan teed off the Xmas cavalcade with a rundown of the pop
holiday hits over the past decade,
spinning such sides as Jimmy
Boyd's "I Saw Mommy Kissing
Santa Claus" and the alltime fave,
Bing Crosby's "White Christmas."

Bing Crosby's "White Christmas."
The second slot, hosted by Howard Reig, presented "Peter And The Wolf," "The Juggler of Our Lady," narrated by Sydney Smith, and other familiar stories with music pieces. Gene Hamilton followed up a session of traditional songs delivered by the Robert Shaw Chorale. Phil Alampi, the station's farm and garden editor, offered tips on Christmas trees.

Another segment was devoted to

Another segment was devoted to selections from legit and film productions having holiday settings while Fieetwood presented a "pops" concert featuring the Leroy Anderson orch, the Trapp Family
Choir and Arthur Fiedler conducting the Boston Pops. Bing Crosby
closed the show with a narration
of a religious story. Herm.

A DATE WITH ST. CLAIRE, With Bill St. Claire 15 Mins. Mon.-thru-Fri., 5:45 p.m. Participating

WEEI, Boston

A newcomer to WEEI's live programming, this cross-the-board 15-minute sesh features the vocalizing of Bill St. Claire, a local baritone with a pleasing set of pipes. He has an easy approach to his songs tying in the introing of his forth-coming number via casual gab with the staff announcer. Using "We Could Make Such Beautiful Music Together" for a theme, a typical sesh included the standards, "Let's Fall in Love" and "Zing, Went the Strings of My Heart," plus a pop ballad, each handled with taste and authority. In addition, the guy does a fairly competent job of accompanying himself on the 88.

A staff announcer handles the

A staff announcer handles the plugs in standard fashion. Elie.

#### **Network Radio**

Continued from page 33 :

nighttime radio. They account for 87 of the 126 commercial units on the air, or 68.3% of the total. More the air, or 63.3% of the total. More important, they account together for 895, or 40.9%, of the total of 2.185 commercial night-time minutes. Figure assumes importance when viewed in light of the fact that there are only 35 commercial haif-hour programs on the air out of a four-network total of 216 haif-hour units available dur-ing those nighttime hours.

ABC is leading the five-minute trend, with a total of 26 shows on the air during the hours accounted for (web's saturation news plans include daytime too). CBS is well represented with 10, Mutual with five. And though NBC hasn't sold any yet, the five-minute idea has been the subject of an advertising the saturation of the subject any yet, the five-minute idea has been the subject of an advertising campaign by the network to back up its strong pitch. NBC is strongest in quarter-hours with 11 commercial and 10 participating (and weil sold at the moment). Mutual has 11 commercial, ABC 10 (including the AFL business which moves over soon) and CBS is last with four. In half-hours and hours, ABC and Mutual are weakest, the former having only four haif-hours (one of them a simulcast and three religiosos) and Mutual only one commercial and six participating. Neither have any hour shows, but it's worthwhile pointing out that CBS' two hour shows are Edgar Bergen's deejay stint for Kraft and the "Stop the Music" segment, while NBC's are "Lux Video Theatre" and the Gillette fights. Three out of these four are represented on ly.

NATIONAL COUNCIL OF CHURCHES NBC, from N. Y.

"Thy Kingdom Come" was pleas-ant and showmanly on NBC Satur-day (11) for the National Council of Churches. Whether the clergy desired it or not, however, religion took a back seat to entertainment.

took a back seat to entertainment.

The Harriss Hubble Brass and Voice choir skimmed through always intricate, often pleasing, religioso musical themes. The constant interplay of instrument and lung power had a surface brilliance about it, but somehow Hubble occasionally got so wrapped up in cleffing exercises that he ignored observing that Salvation Army like brass can often sound corny when combined with hushed voices. Group did religioso themes, segueing from some more famous pieces like "Holy, Holy" into less w.k. but more spirited themes.

Between musical numbers, Ray

but more spirited themes.

Between musical numbers, Ray Middleton, sounding like a spiritual Gregory Peck, rendered selections from the Scriptures. Singer (but not for this one) and thesp Middleton read clearly if a shade too grandiloquently. Producers didn't bother injecting any announcements during body of the 30-minuter what with the segued tunalog and the unintroduced change-of-pace to the Scriptures. \*\*

Choir was sharn with sole voices.

Choir was sharp, with solo voices of highly professional calibre. Incidentally, the show, though sponsored by the National Council of Churches as a whole, receives its coin from the Presbyterian Church

# Radio Followup

Jack Gregson has been on the air for ABC radio since last May, first in a five-a-weeker, then in a four-a-weeker, and now, indirectly through the offices of General Motors which ankied the Henry J. Taylor 8 to 8:15 p.m. Monday news-cast) five days a week again. The show runs 55-minutes Tues-through-Fri., with a Monday 8-to-through-Fri., with a Monday 8-to-through-Fri. with a Monday 8-to-through-Fri. with a Monday 8-to-through-Fri. With a Monday dependent on the free of a guest on the presence of a guest on the preem (13) of the Monday supplement. It was Eric Wilde whose 88 rendition of Chopin's "Waltz in E Minor" was in contrast to the pop melodies by talented vocalist Peggy Ame Ellis and clever batoner Bobby Hackett and crew.

Emcee Gregson intoned his pointless, time consuming stories and was once again pleasant but not sufficiently entertaining to really charge up nighttime network

The Gregson Mondaycast is par of the net's forthcoming "Music Monday," with other shows to be added around "Voice of Firestone.

Boston Symphony Orch saluted the sixth anni of the Declaration of Human Rights last Sunday (12) with a melodic and relaxing 90-minute concert. Program, aired over the NBC net and broadcast from the General Assembly Hall of the United Nations in New York, was directed by orch's conductor, Charles Munch, and spotlighted Viennese soprano Irmgard Seefried as soloist.

Occasion was marked by a brief

as soloist.

Occasion was marked by a brief speech delivered by U.N. Secretary-General Dag Hammarskjold, who filled in for Eeleo van Kleffens, president of the General Assembly, Musical portion of the broadcast included the "Water Music Suite" by Handel as arranged by Sir Hamilton Harty, several vocal renditions of Richard Strauss works by Miss Seefried and movements from Hector Berlioz's "Fantastic Symbomy" Hector Beriioz's phony."

Concert had to be cut short as was running into overtime.

Jess.

# Essex Big Stick Bid

Winston-Salem, Dec. 14.

In an application filed with the FCC, WSJS-Television proposes maximum power of 316,000 watts from a mountain-top antenna, 2,000 fect above average terrain, 3,071 feet above sea level.

According to Harold Essex, executive v.p. and general manager of the station, permission to move the transmitter site to Sauratown mountain, where maximum allow-

mountain, where maximum allowable antenna height can be achieved, will enable WSJS-Television to serve an area equaling in size that covered by any station now operating in the southeast.

# From the Production Centres

# IN NEW YORK CITY . . .

Eugene Burr, a Goodson-Todman exitee, to take over as radio-ty supervisor of Dancer-Fitzeerald-Sample agency . . . Producer Jerry Franken (Lester Lewis office) due back in harness about Jan. 1 after recent surgery . . . Shirley Downs, teenage holder of WRCA's "Favorite Farmer's Daughter crown, made whirlwind personal appearance and press rounds last week, also distributing baskets of vegetables to editors . . . WCBSinger Bob Haymes accepted as member of Explorers Club, coincident with okay on his pilot's license . . Ole Morby named mgr. of station relations of CBS . . . WCBS program chief Sam Slate in Athen, Ga., as rep of Radio-TV Executives Society, while sales boss Henry Untermeyer is back at his desk after a Palm Beach vacation . . . . Ham Shea, newly named v.p. of NBC, who's general manager of web's NY, stations, saw his promotion publicity recognized last week when a workman on the huge Xmas tree in Rockefeller Plaza held aloft a sign reading, "Everything okay, Ham?" Eugene Burr, a Goodson-Todman exitee, to take over as radio-tv

sign reading, "Everything okay, Ham?"

Mildred Dunnock doing guest stint on WMCA stanza, "Young Book Reviewers," Sat. (18) when film "Hansel and Gretel" will get o.o. . . . St. Patrick's Bishop Joseph F. Flannelly to conduct Midnight Mass on Xmas Eve, with Charles Courbin at organ and Mons. Edwin B. Broderick preaching sermon via WMGM . . . Also in Xmas vein, WHLI's (Hempstead) 21 special Yule stanzas, starting Sunday (19) . . . WMCA's "New World A'Coming" dramatic skein returned for 11th year last night (Tues.) . . . Large batch of local and out-of-town deejays on hand last week in NY. hotel room taking turns taping interviews with London Record's David Whitfield.

London Record's David Whitfield.

James McMenemy, ex-director and producer of the Bobby Benson stanzas, to tv staff of SSC&B . . . Art Henley's CBS "Make Up Your Mind" pulling Xmas festival all next week covering "the psychology of Christmas giving-and-getting." with guests including Eartha Klit, Vincent Price, Journal-American's Jack O'Brian, Gov. Robert B. Meyner of N.J. and Elsa Maxwell . . . Oscar Brand, director of folk music of N.Y. City (WNYC), establishing a free Americana information service for anyone in search of folk tunes and all problems relating to the same. Brand airs "Folksong Festival" Sundays at 6 p.m. . . . As of Jan. 3, WHOM is gonna expand its Latino programming (sixth time in 15 months) to 10 hours a day and for first time offer a "wake-up" Spanish stanza (six to eight ayem) with Mario DeLara emceeing . . . Mutual organist-vocalist Harvey Harding opened at Hotel Berkshire's Barbary Room . . . Bob Sullivan, WOR and WOR-TV ad-promotion exec, engaged to Mary Jane McDougall, press editor for same outlets . . . WLIB'll hold fifth annual Harlem Xmas fest Sat. (18) at the Savoy Ballroom, with Jackie Robinson hosting

#### IN CHICAGO . . .

With Coca-Cola, General Finance and Sinclair Oil aboard as bankroliers for the 1955 season, Bert Wilson kicks off his 15th year as WiND's play caller of the Chi Cubs baseball games on the curtain raiser April 12... ABC commentator Paul Harvey next month starts penning a thrice-weekly column syndicated by General Features... Vocalist Cela Roter and Jimmy Lee awarded 13-week staff pacts at WBBM as winners of the CBS station's talent hunt... Mutual sales veepee Ade Huit in for Chi conferences last week... Elleen Mack, alling herself in Passavant Hospital, is masterminding a Xmas show for the Veterans Research Hospital, here Friday (17) which will be taped for distribution along the VA Hospital network... Gettelman Brewing bought "I Was a Communist for FBI" for WGN airing starting Jan. 7... Jean Morehead new member of the Chi ABC publicity-promotion staff..., Richard Thorne has written and directed a 26-week dramatized health show being distributed as a public service by the American Osteopathic Assn.... Metropolitan Life has renewed its longstanding identity on Norm Barry's 8:45 WMAQ morning newscast for another year. for another year

# IN SAN FRANCISCO . . .

Weldon Kees, former film critic of Time, conducting a series, "Behind the Movie Camera" on KPFA, Berkeley non-commercial FM station . . . Salzburg Marionettes debut Wednesday (15) on KQED, Bay Area educational tv station . . . Del Courtney pitching for blood donations for the Northern California chapter of the Hemophilia Foundation on his KPIX show . . . A mammoth "Toys for Tots" show featuring almost all the talent in the Bay Area last weekend, was produced on KPIX Saturday (11) to gather Christmas toys for underprivileged children . . . Tidewater Associated Oil Co. has bought 28 basketball games on KRØW. Buchanan & Co. is the agency . . Metropolitan Life has renewed Ciarence Leisure's 7:15 a.m. newscast on KNBC for a year. The company has sponsored the program since 1946.

# IN DETROIT ...

IN DETROIT...

Ross Mulholland, WWJ disk jockey broadcasting from the Ford Rotunda during Christmas season, has "devised a way to eavesdrop on conversations between Santa and kids and listeners are avalanching him with letters of praise for the "cute" chitchat . . . Lyn Osborn, of "Space Patrol," spent two days last week with his family in suburban Lincoin Park . . . WJR gets greenlight from FCC to build ty station in Flint when petitions for reconsideration filed by Trebit Corp. and W. S. Butterfield Theatres, Inc., were turned down . . . WXYZ-TV installing new color transmitter, requiring diminishing studio space because of size, which will enable station to go from 228 to maximum 316 kilowatts . . . "Traffic Court," WWJ-TV's award-winning program which emphasizes traffic safety by reenacting actual Detroit Traffic Court cases before Judge John D. Watts, returned to the air Tuesday (14) and with a sponsor for the first time—Chevrolet Dealers of Detroit . . . Milky, the magic clown, will celebrate the beginning of his fifth year on WJBK-TV with a three hour show Sunday (18) . . . Marv Weich, the Wixle of WXYZ-TV's "Wixle Wonderland," and crew, will fly to the Oscoda Air Force Base in upper Michigan Dec. 18 to do a show for base personnel as guests of the Air Force.

# IN PHILADELPHIA . . .

Council of Reform Synagogues of Greater Philadelphia presented citation to Roger W. Clipp, general manager of WFIL stations in conjunction with 20th anni of "Message of Israel" on WFIL and ABC net . . . The Philadelphia Kellys—Mr, and Mrs. John B., Mr. and Mrs. Jack, Jr., and Grace Kelly, will guest on Steve Alien's "Tonight," Dec. 15 . . . Bill Banks, president of WHAT, is back on the job after 10 days illness . . . WPTZ's "How's Your Social IQ?" off the air due to the illness of program conductor, Gertrude Novokovsky, is skedded to resume after holidays . . . Kenneth Mayer, former Boston newscaster, has taken over three morning news programs at WCAU . . . Joseph T. Connolly, v.p. in charge of radio at WCAU, off on a three-day Navy cruise out of Pensacola, Fla. . . . Mike Ellis, WPTZ commentator, is preparing an offbeat ty dramatic treatment of the Salem (Mass.) witch hunt . . . Growing problem of juvenile delinquency will be discussed in a three-times-weekly forum on Creighton Stewart's "For Women Only," on WCAU radio. Stewart's program represents first continuous radio study of problem.

Mrs. Zara Bishop, of WCAU, has been named chairman of program (Continued on page 42)

(Continued on page 42)

# Inside Stuff—Radio-TV

Look Magazine tv awards, to be announced in its Dec. 28 issue, will be partly on film when it takes NBC-TV's "Place the Face" Saturday 118) slot with Toni underwriting. Inserts will include Jack Webb (best director), George Gobel (best comedian) and Groucho Marx (best quiz or panel program). Barry Wood, web's special events director, supervised the filming on the Coast.

vised the filming on the Coast.

The other winners: Fred Coe, as produccer; Garry Moore, as emcee; "Omnibus," as educationaler; "U.S. Steel Hour," as dramatics; John Cameron Swayze, as news show; "Toast of the Town," variety; "Cavalcade of Sports," sports; "Ding Dong School," children's show; Bishop Fulton Sheen, religious program, and "See It Now," public affairs. Breakdown gives NBC seven citations, CBS four, and ABC and DuMont

Steve Allen, who, according to reports, would rather be caught dead than doing anything "straight and orthodox," starts off a letter to VARIETY with quotation marks. And then: "Just want to present you, with my compliments, a free set of quotation marks. Actually they are yours anyway because you put them around a phrase 'just happened' in your article concerning my reference to Hy Gardner's book, 'Champagne Before Breakfast.' Believe it or not, I did just happen to mention the phone number on the front cover (of the book) and I wanted to restore your faith in the honesty of television."

I wanted to restore your tatth in the nonesty of television."

Reference is to a recent plece in the Literati section. Allen's mention of the phone number on his "Tonight" show over NBC-TV drew a flood of calls to Gardner, holed up at the Sheraton-Astor Hotel. The number, of course, was that of the hotel. VARIETY is glad to accept the Allen version of his aversion to the superfluous quotation

NBC and Macy's, the New York emporium, have entered into an unusual tieup re the web's "Babes in Toyland" tv spectacular this Saturday (18). The store will adopt the show's title, with full program credits and plugs, for its toy department and will break with double-truck ads in the dailies. It's the first of such tieups for a specola and rare for shows in general.

New York chapter of the American Women in Radio and Television has worked out a Christmas project involving presentation of 2,000 gifts to some 610 children in 133 N.Y. families. AWRT plan is to have the gifts presented to parents, who in turn will give them to the children as if they came from themselves. Plan was originated by AWRT Gotham prexy Nancy Craig, and details were worked out by AWRT's Duncan MacDonald together with Rachel B. Stephenson, coordinator of the Service to Families and Children, and was done under the auspices of the N.Y. Dept. of Welfare and Youth Board. Gifts were assembled at the AWRT Christmas party Monday (13) at the Warwick and will be distributed by the Welfare Dept. in time for Christmas. Chapter hopes to make the drive an annual event.

"Horizons of Hope," the Alfred P. Sloan Foundation-financed film about cancer research, which formed part of NBC's "American Inventory" telecast on Dec. 5, is available without charge of any kind to any institution or organization This is in addition to the film's availability to any interested tv station, as made clear in VARIETY'S review. Address Teleprograms, Inc., 30 Rockefeller Plaza, N.Y.

Launching tomorrow (Thurs.) of 20th's "There's No Business Like Show Business" from N.Y.'s Roxy will be the first one to be sponsored by any but the pic distrib. WPIX will air the stanza locally, with Nash Motors picking up the tab.

Deal was set by the station boss, Fred Thrower, and by 20th's pub-ad vecp, Charles Einfeld.

"U.S. Steel Hour" director Alex Segal has been tapped for an unusual distinction. His camera direction on the ABC-TV show has been used as the basis of a layout in Modern Photography mag to instruct amateur home moviemakers on a number of techniques to improve their indoor shots. Spread in January issue shows how Segal uses four camera techniques—a-wide angle lens, shooting through a "trap," background objects and high camera angles—all of which can be used with equal success by the indoor amateur. In addition, the mag is presenting Segal with its second award for "excellent ty photography" on Dec. 21. First such award went to CBS-TV's "Danger" three years ago.

Television will probably argue the pros-and cons of just how difficult it is for a newcomer to place a script, but for a writing actress it may be different. She's Lisa Osten, who's just sold a short story, "Two Little Minks," to CBS-TV's "Studio One." Michael Dyne is adapting it for Dec. 20. Miss Osten's one disappointment is that she can't appear in the show. Up to now, she's only done bits and walkons on tele, but in this case, the real handicap is that she's got a foreign accent. Since the story is set in New England, there's just no spot for her in her own script.

CBS Radio's Longines Symphonette is claimant to the tiara of "longest tours of any radio-tv orch in the country." Contingent returned last week from a fall safari under conductor Mishel Piastro spreading over 24 towns in Kansas, Missouri, Arkansas, Texas, Alabama, Mississippi, Louisiana and Iowa. Unusual aspect of the trek was a concert at an Indian reservation in Arkansas where none of the members had ever seen or heard a full symphony orch. (If "radio goes wherever you go," how come no receivers in teepees?)

A special Pulse on radio in Negro areas gave WOV constant lead among all N.Y. stations from 9 p.m. to 3 a.m. WWRL copped the No. 2 spot in most of the nighttime segments measured.

Pulse was for week of Oct. 18 through 25. WOV has been doing

nighttime Negro broadcasting for nearly five years.

Guy Lombardo will handle the New Year's Eve festivities on eight New York radio stations for the third year in a row. It's to be done via a taped show for Liebmann Breweries (Rheingold Beer) which will air from 11:30 to 12:30 New Year's Eve on WRCA, WABC, WINS, WMGM and WOR; 11:35-12:30 on WNEW; 11:30-12:05 on WMCA and 11:30-11:59 on WCBS. Show is being handled by the Foote, Cone & Belding agency, with Tom McDonnell producing-directing-writing and David Ross narrating.

WBRE-TV in Wilkes Barre, Pa., is the first tele station to use 1.000,000 watts, making it more than two times stronger than any other UHF outlet in the country. Formal installation ceremonies were held there last week, with RCA's chief, Gen. David Sarnoff as a guest. The Louis G. Baltimore-owned WBRE-TV has heretofore been operating on 225,000 watts, but, according to an RCA engineer, the new equipment will strengthen transmission in fringe areas.

Junior League Magazine, via a think-piece of its radio-tv consultant, Luella Hoskins, advises local chapters of that organization not to scratch radio as a medium of community action. She argues that under present circumstances the local radio station depends increasingly on local malerials for its programming and will welcome overtures from the Junior League, as is particularly true in Stamford, Conn.; Mobile, Ala.; Denver, Portland, Ore., and New Orleans.

Franch Author-Publisher

Maurice Bessy

France's Special Television Problems

an interesting editorial feature in the forthcoming

49th Anniversary Number

VARIETY DHE SOON

# **Stays on Grants May Haunt FCC**; Trebit's 'Me, Too'

Washington, Dec. 14. Recent action of the Federal Communications Commission in ordering a stay and new oral arguments on two television station grants brought an almost immediate demand in a similar case that

the same step be taken.

Trebit Corp., of Flint, Mich., an unsuccessful applicant for Ch. 12 there, asked the Commission to be consistent and reopen its grant of the channel to Radio Station WJR, of Detroit.

Belief here is that the Commis-sion has set a precedent which will return to haunt it many times.

Commission had made tv chan-nel grants in Beaumont, Texas, and Tampa, Florida. In each instance the FCC reversed the recommenda-tions of its trial examiners. Then, at the beginning of this month, Commission went into a secret hud-dle and emerged with an order to dle and emerged with an order to die and emerged with an order to stay the grants and permit new arguments. Action is understood to have been forced by George C. McConnaughey, new FCC chair-man, who wasn't appointed to the Commission until after the grants had been made. McConnaughey reportedly told the FCC he wanted the cases reopened so that he could sit in on them and vote.

Similar situation exists in the Flint grant to WJR. In this case the FCC overturned the recomthe FCC overturned the recom-mendation of its trial examiner that the channel go to Trebit Corp. Matter was decided before McCon-naughey became a member of FCC. Still another applicant for the channel was the Butterfield Thea-tres chain of Michigan.

Trebit and Butterfield appealed trebit and Butterneid appealed the grant and were turned down last Tuesday (7). Trebit immediately filed a new request for reconsideration, citing the Beaumont and Tampa actions.

and Tampa actions.

It asserted that further arguments should be held since not one, but two, new Commissioners have been appointed to FCC since the grant was made last May. Trebit wants them to vote. If FCC should refuse, said Trebit, it would be "inconsistent" and Trebit will appeal the decision to the Federal courts.

#### IMOGENE SET FOR SPEC

Imogene Coca has been signed to do the lead in "Happy Birth-day," the February NBC-TV spec which will be staged by Max Lieb-

Miss Coca did this play this summer on the silo circuit.

Charles Collingwood has an amusing closeup or

My Life and Times With Univac

one of the many editorial features in the

49th Anniversary Number VARIETY

**OUT SOON** 

# The Art of Shaving on TV

By MANNIE MANHEIM

Hollywood, Dec. 14.

Each year at this time we examine certain phases of television advertising and our findings are recorded in this almanac. Our research is financed by our own Foundation and our primary aim is to supply the television industry with IG's (Idea Germs) that may ultimately reduce the tension and strain of those who have dedicated their lives to the preservation of the tube, compatible or otherwise. Last year our IG's were derived

the tube, compatible or otherwise.

Last year our IG's were derived from the tobacco people—and our struggle to tear the cigaret paper from the Lucky Strike. But as time passes, we progress—and we find ourselves now discussing the art of shaving as done on television, whether on the face or upon a clingstone peach.

We shall consider the operation of two electric razors—one that is shown on television as the proper instrument to shave a given human face; the other to shave a given garden-variety peach.

garden-variety peach.

Razor A (the human clipper) was discovered by our staff on a program that features a portly gentleman whose ire is aroused because of the apparent lack of gratitude by his television wife. The portly gentleman does not demonstrate the power-driven razor—he is identified only as the person who appears between the commercials, ire up.

Razor A (the human-face instrument) is exhibited for all to see

Razor A (the human-face instru-ment) is exhibited for all to see on Saturday nights. Razor B (the clingstone peach shaver) may be seen on Sunday nights. The Satur-day night exhibition of the human-face razor shares its commercial time with a potless coffee and a dipless fountain pen. The Sunday night fruit-razor alternates its commercial moments with a sweet smelling body spray for sweaty folks.

folks.

Our staff gathered about the television receiving set to consider Razor A. We carefully watched a gentleman who was introduced as one who had just a few moments ago shaven with a soap and blade razor. The shavee as we shall call him was asked by the first gentleman to power-steer the motorized razor about his human face.

The shavee consented to attempt the experiment—same being to determine just how much human hair was uncut by the horse-and-car-

termine just how much numan nair was uncut by the horse-and-car-riage razor, so to speak. The shavee, upon finishing the experi-ment, handed the electric shaver to the first gentleman who then un-locked the hair chamber of the mechanized instrument and mechanized instrument and emptied its contents upon a sheet of firm tissue—and we, the audience, were allowed to examine these human shavings through a convex magnifying glass.

Not Dublous, But—

convex magnifying glass.

Not Dubious, But—

At this point of the experiment, one of our female staffers observed that the powdery little mound of ground hair appeared to be similar to a small hill of dog food that we had witnessed on a preceding program. This observation is offered only as a sidelight to deviate for a moment from the highly technical aspect of the research.

For the purposes of the record, our staff was favorably impressed with the gentleman who was the shavee. He appeared to be forthright, honest, trustworthy and almost all other adjectives generally found in a To Whom It May Concern letter. He was certainly cleancut which isn't intended to incur mirth—as during the few previous moments the shavee had shaved by soap and by power, thereby making him cleancut.

moments the shavee had shaved by soap and by power, thereby making him cleancut.

The shavee's veracity was not questioned—as it was obvious to the viewer that he came to the experiment with hair on his face, although not visible to our naked eyes.

eyes.

To confirm the findings of Razor

To confirm the findings of Razor A's experiment, we underwent the test ourselves and the result is worthy of mention and we feel that we have made a fine contribution to the shaving world.

We followed the same procedure as the shavee on television—first with soap and blade—and without a nick upon our nationally known smooth skin. We paused five minutes and then shaved our nationally known smooth skin once again—but this time with an early edition of Razor A—an electrically driven, valve in head, 130-horsepower instrument. And we can tell

you here and now that if you shave twice within five minutes your face is going to get good and sore and red and rough.

# No Magnifying Glass

No Magnifying Glass

Not having a convex magnifying glass, we were unable to determine what quantity of ground hair was locked in the old hair compartment—but there was some—and that confirms the experiment made on the portly gentleman's show by the Razor A people. The only puzzlement of our test showed that the ground hair was of titian hue—while our hair is on the blueis side. So there's something wrong there all right.

Now we come to Razor B and its

there all right.

Now we come to Razor B and its sales message. The makers of Razor B and its advertising agency are to be commended for their ingenuity and originality of approach in demonstrating their little power razor. If we may appear presumptuous, and we do very often, it could be stated without fear of anybooing that Razor B's advertising campaign is a real knee-slapper.

Unlike Razor A which was shown

campaign is a real knee-slapper.
Unlike Razor A which was shown mowing human hair on a human face, Razor B combats this apparently obvious pitch by producing a gentleman who enters the scene with a peach in hand—and by golly, he proceeds to shave it. Darndest thing you ever saw.

Pace Centing Not the Types

#### Peach-Casting-Not the Type

Our next step was to repeat the peach shaving experiment so that this paper would constitute what this paper would constitute what Barrett operates the Strand is commonly known as an impartial survey. We hurried to the nearest fruit market, operated by Mr. B. Ternhue and situated on the fringe of the village of Pacific Palisades.

We practically surrounded Mr. Ternhue as we stormed into his little store. "What do you kids want?", he mumbled. One of us said we would like some peaches, "What do you want 'em for—canning or eating?", Mr. Ternhue asked

canning or eating?", Mr. Ternnue asked.
"We want to shave 'em," one of our staff replied.
"Lot of folks buying shavin' peaches since they been shavin' 'em on the television. How many you want?"

We thought a bushel would be just right. Then the question arose as to what quality of peach was best for shaving. Mr. Ternhue's sage counsel helped us considerably.

"Going to tell you kids a secret," Mr. Ternhue said. "Those fellas on Mr. Ternhue said. "Those fellas on the television are using the wrong kind of peaches for shaving fuzz. I see him the other night and the fella was trying to shave a Goldeneast—now any kid knows a Goldeneast is a juicy peach—and once you touch one of those electric razors to it, the thing's going to squirt peach juice right in your eye—just like what happened to the fellow on the television the other night.

night.
"Gotta have a firm fleshed free-

night.
"Gotta have a firm fleshed freestone like a Hiley—Freestones better'n clingstones for shavin'."
One of our staff asked Mr. Ternhue what the difference was.
"Freestone's flesh separates from
the stone — and the clingstone
sticks to the stone—take my advice
and buy a Hiley or a Babcock—
lots of fuzz on them."
We had Mr. Termhue mix up a
bushel of various types of peaches
—and we found that practically
every peach we shaved failed to
respond to the gentle touch of
Razor B. Then we tried Razor B
to our human face and it worked
perfectly—and then Razor A was
used on the peaches—and much to
our utter amazement Razor A
shaved the Elberta, a yellow fleshed

used on the peaches—and much to our utter amazement Razor A shaved the Elberta, a yellow fleshed freestone, much faster and juicier than Razor B. And anyone who's in the racket will tell you that an Elberta is a tough peach to shave.

**January** 

# HOLIDAY

presents

# **ARTHUR MILLER'S** AMERICAN THEATER

The playwright who won a Pulitzer prize for his "Death of a Salesman" brings you one of the most eloquent and comprehensive close-ups ever published on the American theater. He takes you behind the footlights and grease paint—from the endless rehearsals and rewriting to the magic of opening night. Meet the stars, angels, producers, directors, actorsas they really are! Many colorful photos!

# Hollywood

**Budd Schulberg** 

A famous author recalls the exciting, rowdy days in the early movie colony. Here is a writer who grew up in Hollywood in the naughty 20's and nostalgic 30's. The back lot of the studio was his playground and sneak previews were every-week affairs. By the way, he drops a few names that will be of interest to you: Fairbanks, Sennett, Chaplin, Valentino, Goldwyn, Pickford, Griffith, etc.!

# HOLIDAY PRESENTS **EUROPE**

1955 EUROPEAN CALENDAR OF EVENTS

100 FINE EUROPEAN RESTAURANTS THE HEART OF ENGLAND by Joyce Cary

YOU CAN STUDY ABROAD NORWAY, LAND OF THE VIKINGS HOW TO BUY A DIOR ORIGINAL

BONN, GERMANY PARIS POST OFFICE WINDOWS ON THE PAST

Now at Your Newsstand!

# HOLIDAY

the magazine of People, Places and Pleasure

A CURTIS MAGAZINE

# **Television Reviews**

ups to the running dogs' backs. Followed Mary Gynn, Winnipeg, in her singing of "Hello, Young Lovers"; Hal and Ginger Willis, Montreal, boy on guitar and girl on accordeon, for a hot "Elijah," with yodeiling finish; Norma Derrick, Ottawa, for singing of "If You Love Me." Closer had the instrumental Gino Sylvy Quartet for a pop musical medley, with Sylvy on tenor sax; Clare Kennedy, trombone; Elliot Van Evera, trumpet; Pat Riccio, clarinet. This group got the judges' nod of approval as winner of current frame, with none of the acts particularly outstanding; and whole sesh rather dull and sadly lacking in projection—except the dogs.

Dick McDougall ambled in and out as an urbane and understanding emcee, with Samuel Hersenhoren and his orch lending able backgrounding to ail.

(On CBC package deal, with Canada Packers paying the 39-weeks' series shot, deal is split between two agencies; Cockfield-Brown handling commercials on the sponsor's meats and shortening; Baker Advertising doing Maple Leaf soap and detergents.]

McStay.

MUSICAL FUND CONCERTS

MUSICAL FUND CONCERTS Producer: Richard Levy Director: Walter Wagenhurst 30 Mins; Sun. 10:30 p.m. WFIL-TV, Philadelphia

WFIL-TV, Philadelphia
The Musical Fund Society of Philadelphia, the world's oldest musical organization (135 years on Feb. 20). has linked forces with WFIL-TV to bring good music to the video audience. First of four chamber music concerts to be presented by the Society offered the Arco-Arts Simfonietta; an ensemble of 18 virtuoso members from the Philadelphia Orchestra. This intimate form is especially suitable for the medium and should lead to an end of tv's long neglect of the sophisticated musical viewer.

The 10:30 Sunday night time segment is just right and the Musical Fund Society was fortunate in enlisting the services of producer Richard Levy and Director Waiter Wagenhurst, both of whom have some acquaintance with and a feeling for music. The setting was tasteful, lending spaciousness as well as dignity. The three cameras were employed effectively, and a feeling for music. The setting was tasteful, lending spaciousness as well as dignity. The three cameras were employed effectively, and caught a sooist or an instrument section just as they came in, indicating that either Levy or Wagenhurst can follow a score.

Norman Black, former conductor of the WFIL orchestra now a member of the Philiy orch, maestroed the ty performance. Black is an assured batoneer, with no disturbing mannerisms. His long studio experience should have taught him to keep one eye on the ciock. In the enthusiasm of occasion the concert ran about a bar and a half overtime, making the ending too abrupt. The audio by Frank Kern, employing five mikes, was remarkably well balanced.

The program was melodic and listenable, even for people who wouldn't be caught at a chamber music concert, and inciuded Johann Sebastian Bach's Concerto in A Minor, based on themes of Vivaidi; Mozart's Rondo in G Major, with Jacob Krachmainick, the orchestra's concertmaster, as soiois and the Serenade, by Dag Wiren, contemporary Swedish composer.

A speaker for the Musicai Fund Society, explained it was founded in 1820 "To cultivate and diffuse a musicai taste"

BARKE JERRIS SHOW

30 Mins.; Mon., Wed. & Frl., 1 p.m.
Participating
WRGB-TV. Schenectady
WRGB has in Earle Jerris, pianist-vocalist, a potential New
York, and possibly network, telecaster—on the basis of two programs viewed in his initial week
of local originations. The sharpest
dressed and most photogenic male
artist unveiled here in sometime,
he is also ome of the most talented.
As soon as the Juiliard School graduate overcomes a slight nervousness and masters the technique of
projection in the intimate medium
of video, he should be on the road
to bigger things.
With Jerris'
dance band (Spivak and Mooney)
background, and night club experience, it is hard to see how he can
miss.
The General Electric Company

background, and night club experience, it is hard to see how he can miss.

The General Electric Company station, which spent plenty of kopeks in six months of payrolling him, as WRGB-WGY announcer, to meet musician-union requirements, probably will lose the Kingston 26-year oid. Femmes, incidentally, should react strongly to the long, wavy hair. Jerris' forte is the keyboard, although he sings reasonably well. "Slaughter on Tenth Avenue" was the piece de resistance of the premiere; a Gershwin medley, the second program. Jerris also did a clever, amusing adaptation of mambo tempo to popular numbers — after referring to a VARIETY story. The guess is that he will stroke the ivories even more skilifully, once the thrice-weekly appearances groove. It seemed unwise and unprofessional, on the opener, to stress circulatory difficuity in the left arm, after playing "Slaughter."

Jerris warbled a variety of tunes, to his own accompaniment; promised to fill requests, starting the second week. One or two numbers sounded like specials. His singing, too, should gain in smoothness.

Commercial spots are being sold for program.

for program.

far from flattering. The other vocal efforts suffered from an obvious straining for effect. In fact one imitation of Ted Lewis by McCall came off very badly.

High spots of the show were the occasional glimpses of the crowd. The entire program could be given more vitality and make for much better entertainment by utilizing this potential. Depending on the men on the bandstand for all the visuality throws away the best part of the show. As an added hypo for viewer interest, contests and other gimmicks getting the bailroom crowd into the act can brighten the show.

Ogden Niles, who handled the

Ogden Niles, who handled the commercial plugs, did an excellent job and the plugs themselves were designed neatly. Rafe.

MINNESOTA U. S. A.
With John Gallos, others
Producer: Paul Rusten
Director: George Anderson
Writer: Rusten
15 Mins.; Sun., 10:45 a.m.
Sustaining
WCCO-TV, Minneapolis
Firstrate scripting and topdrawdirection mark this once-a-week
praiseworthy public service scries
saluting Minnesota industry. Viewers visit factories and receive enlightenment regarding such plants
statistically and otherwise via fiim
and live presentation.
What these industries do to keep

and live presentation.

What these industries do to keep
the wheels of many businesses
rolling and their importance employmentwise are strikingly made
clear. The Minneapolis Chamber
of Commerce undoubtedly improves its public relations by joining WCCO-TV in staging programs
which also redound to the station's
credit.

which also redound to the station's credit.

Show caught was devoted to the American Crystal \*Co., which operates four Minnesota plants. Stressing the industry's ramifications, it provided entertainment as weil as information. A filming of a factory in operation revealed the various steps in the production of beet sugar and proved interestingly instructive.

Live interviews reflect impressively the industry's scope and magnitude and the direct and indirect employment and trade benefits accruing from it. Dialers also were taken to a sugar beet raising farm and met the owner and his family for additional human interest. Film also traced the beet sugar dollar's route into numerous commercial channels.

WCCO staffer John Gallos skilfully handles the interviews and commentary. Net result, among the other things, is a good enough story to bring setowners back ensuing weeks.

FASHIONS ON PARADE
With Elaine Drooz, others
15 Mins.; Sun., 7 p.m.
Director: Grant Van Patten
M. SOLOMON
WRGB-TV, Schenectady
(Goldman & Walter)
Informative fashion show is marching in its sixth year on WRGB, with a new group of participants. Flaine Drooz handles the off-screen commentary and some of the advertising, while three Tri-City Models show the latest in milady's clothes. Format has not materially changed since the premiere, probably because the sponsor is weil satisfied with the results and because tradition holds firm in this field.

Substantial total of togs, in a wide range of prices, is shown on each telecast. This undoubtedly pleases women viewers, although it makes for a certain hurriedness on the part of the models. Statuesque Marion Maul, also a WRGB singer, displayed the most poise and grace on two shots caught. The other gals will improve with camera experience. Miss Drooz, seen only at signoff, reads the narrative description in clear tone and with measured pace.

oo, should gain in smoothness.

Commercial spots are being sold or program.

Commercial spots are being sold.

Commercial spots are spots.

Commercial spots are spots.

Commercial spots are spots.

Commercial spots are spots.

Commercial spots

WABC-TV (Home of The) N.Y. Telethons) Racks Up Still Another: OK Gross

WABC-TV is getting to be known around New York as "the home of the telethon." A couple of months ago the station turned over its time and cameras to the Cerebral Palsy Fund and last weekend (11-12) the Arthritis & Rheumatism Foundation got its turn at bat. In the 17-hour marathon, which kicked off at 10:30 Saturday night and ran off at 10:30 Saturday night and ran through 3:30 the next afternoon, close to \$225,000 was pledged by viewers. A pretty good rackup considering the tight money dur-ing this Christmas shopping season.

ing this Christmas shopping season,
This year the Foundation enlisted sportscaster Mel Allen as
exec emeee. He was a tiptop pitchman. Without hitting the viewer
over the head, he got the message
across with warmth and sincerity,
He's bound to get many bids from
producers for similar chores on
teiethons to come.

producers for similar chores on teiethons to come.

For the viewer, the telethon remains a long free show, if he's willing to stand up under the continual barrage of phone numbers and the incessant rundown of the coin that's coming in: In between, of course, is the talent. This is the lure and it's usually worthwhite. They kept coming up through the night and the following day, yocking it up, singing, etc. It ail added up to a mammoth production and the longer you stayed with it, the more you got.

The long show ran smoothly throughout which is a credit to producers William Mogle (Mogle-Sheldon Associates) and Ardien Rodner (WABC-TV program manager) assisted by Bill Baiaban.

Gros.

Liberty, Tex.—Jim Robinson and Elmer Griffin, partners of Morgan City, La., have completed arrangements to start a new standard broadcast outlet here. Outlet is expected to be on the air by Feb. 15. The FCC has granted the duo a permit to operate on 1,050 kilocycles. Call ietters will be KLBC.



that's the CROSLEY GROUP



Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago

# Sales at Alltime High for WPTZ

Philadelphia, Dec. 14.
Sales reached an alltime high in October at WPTZ, local Westinghouse tv outlet, with the station topping all existing sales records. Previous high, set in November, 1953, was topped by a 5.3% increase.

Previous night, set in revealed by a 5.3% increase.

Alexander W. Dannenbaum Jr. said sales for the first 10 months of 1954 ran 20% higher than the same period last year, with substantial increases in both local and autional sales.

WPTZ has reaped substantial rating gains through recent rescheduling of early and late evening programming. A full length pic. "Award Theatre" (6:30 to 7:25 p. m.), has shown a phenomenal increase (12.0% ARB weekly average). Late-evening structure has been strengthened with addition of Mike Ellis' "Tonight in Philadelphia," interview and comment show, foliowing lineup of Taylor Grant, news; Jacy Pyle, with Steve Allen's "Tonight" backing up the local entries.

Westinghouse chain's local radio outlet, KYW, has followed the pattern of its tv runningmate. Local and regional sales figures for KYW through Oct. 31 were greater than the entire year's total for 1953, the previous alittime high.

Franklin A. Tooke, general manager of the 50,000 watter, says the KYW figures show a 61.1% increase over that "black" year of 1950 when the experts had radio buried because of the snowballing tv.

# PODELL, WATV TEAM ON 'MEET ME AT COPA

N. Y.'s first multi-weekly video stanza with a major nitery as emanation point is on the selling block. Copacabana, N. Y., boniface, Jules Podell, is coliabbing with Advertisers Assoc. of America in a Thurs-through-Sun. half-hour program planned for WATV, Newark. WNEW deejay Bill Williams is reportedly up for the emcee chores, and Podell will take the Copa floorshow (sans headliners) and put them on the video show along with three or four outside turns throughout every week. A 10:30 p. m. time slot is tentatively set for the variety-type program, but the outiet is understood to have made no final commitments without definite signing of a sponsor.

To be cailed "Meet Me at the

To be cailed "Meet Me at the Copa," the showcasing will be lensed at the Copa lounge, formerly the homebase for some radio gab sessions.

# Swope Loanout to CBS For 'Arsenic' Tinter

Herb Swope Jr. is on loanout to CBS-TV to bring in "Arsenic and Old Lace" for Westinghouse's "Best of Broadway" series on Jan. 5. Swope is an NBC pactee. "Arsenic" cast will be headed by Hielen Hayes, Billie Burke, Boris Karloff, Peter Lorre and Edward Everett Horton. Karloff will precede his "Arsenic" chore tomorrow (Thurs.) with role as psychiatrist in "The White Carnations" on "Climax."

# 'Father's' Interim Ride

rather's Interim Ride

In a reshuffle stemming from its
cancellation, CBS-TV's "Life With
Father," current in the Tuesday at
10 p. m. slot, will continue in another Tuesday time for three
weeks in January. In its third
spot within less than two seasons,
"Father" will take over the 8
ofclock berth for Jan. 4, 11 and
18, following Red Skeiton's Dec. 28
finale against the opposite-Berieliope-Raye NBC array. Skelton is
pushed down to the 9:30 niche
wacated by "Danger," which moves
back to its old 10 o'clock wharfing
in the "Father" moveout.
Phil Silvers' GI vidpix series
will take the 8 to 8:30 Tuesday
time as of Jan. 25.

Memphis—Charles Wingate, former general manager of WPLI, Jackson, Tenn., has moved in here to take over commercial manager post of WCBR, Memphis daytime indie,

# LLOYD'S BACK INTO 'CAST INSURANCE'

"CAST INSURANCE"

Producers' indemnity, or "cast insurance," as it's known, may again become widely available to live television, legit and vaude presentations after a period of several years during which it was virtually impossible to procure. Such insurance protects the producer of the show against loss due to extra expense or total cancellation of the show because of the incapacitation of any cast member due to accident, illness or death.

Break is forecast by insurance broker Bernard M. Levmore, who negotiated such a policy for Jackie Gleason covering the comic's two-week stand at the Paramount, N.Y. recently. Levmore, who says such policies have been rare in recent years, said the policy was made through Lloyd's of London, and that indications are that Lloyd's will extend such policies henceforth to reputable producers. Cost of Gleason's Paramount stint was about \$100,000, and of that neariy \$25,000 was in non-canceliable contracts. He got a policy for that \$25,000 at a premium of under \$2,000.

Seattle—Margaret Bernard, in

Seattle—Margaret Bernard, in the publicity and promotion de-partment of KING here the past two years, has left to take a job with the radio department of the Seattle Public School system.

# **CBS Radio Standing** Pat (3 Years) on Patsy **Campbell Longterm Pact**

It's a cinch that CBS doesn't anticipate shutting down radio network operations at an early date Web has just set Patsy Campbell wee, has just set Patsy Campbell for three years ("156 weeks solid" as they used to call it when there used to be vaude) in the "Second Mrs. Burton" so aper. It's her eighth year in the title part.

Miss Campbell's and show's previous commitment was backed by General Foods via Young & Rubicam, but that sonsor was replaced

General Foods via Young & Rubi-cam, but that sponsor was replaced in the fail by Armour without a hiatus on the coin. She started the Terry Burton role on Sept. 29, 1947, two years after its preem. Actress' iongtime hold on the suds opera has had the effect of making her a "name" magazine contributor or interviewee, and she takes an occasional tv contract.

#### CYO FM'er Shutters

Chicago, Dec. 14.
WFJL, non-commercial FM station operated by the Catholic Youth Organization, is ciosing up shop at the end of the month.
Foldup is part of a general revamping of the CYO following the resignation of Bishop Bernard J. Sheil, its founder.

# Arnoux: Norfolk Story

ARB ratings for this market, indicating great strides had been made by WVEC, whereas in actuality a careful comparison of the two surveys, even to our own amazement in some instances, shows relatively little progress. As An example, in the January ARB "Toast of the Town" on WTAR-TV received a 63.9 rating as compared to a 12.0 rating for "Colgate Comedy Hour" on WVEC-TV. In the October ARB "Toast of the Town" received a 67.3 rating as compared to a 2.3 for "Max Liebman Presents" on WVEC-TV. Likewise, in the January survey, "Dragnet" on WVEC-TV treceived a 14.3 as compared to our 47.3 for "Lux Video Theater." In October "Dragnet" received only an 3.1 as compared to 48.1 for "Climax."

There are many, many such interested. However the true picture.

"Climax."

There are many, many such instances. However the true picture after 15 months of UHF-VHF operation is most clearly shown in the attached average rating comparison of the October 1954 ARB, wherein even with 46% of all television homes converted to UHF in the metropolitan area, according to the ARB report, and with the full NBC schedule on the UHF station, the comparative ratings are somewhat astonishing.

In the 5-6 p.m. period wherein he metropolitan area, according to the ARB report, and with the uli NBC schedule on the UHF lation, the comparative ratings re somewhat astonishing.

In the 5-6 p.m. period wherein 1942.

tion with the web, largely on sta-tion administration assignments. For some years before that he was a staffer at WBT, Charlotte, N. C. He was due back from an out-of-town trip today (Wed.) to make an announcement of his future plans.



# **Television Chatter**

New York

Ted Nathanson upped to exec
development of the Nathanson upped to exec
Lee LeBlang, asst. ad-sales promotion mgr. of WCBS-TV. leaves to
open a combo investment-insurance office on Fifth Ave. . . John
Fengler new producer of WRCA's
Herb Sheldon show and "Modern
Fengler new producer of WRCA's
Herb Sheldon show and "Modern
Farmer" . . Ben Grauer completed filming of plugs for '55
American Cancer Society campaign . . WCBS-TV will again slot
1:30-1:45 p.m. on New Year's Day
tpreceding CBS tv coverage of
Orange Bowl game as "Bowl Day
Preview" with Jim McKay punditing . . Cab Calloway tapped for
Dec. 26 "Toast of the Town" . .
N. Y. Telephone Co. repeats on
sponsorship of WCBS-TV's "Spirit
of Christmas" on Dec. 19 at 2-2:30
p.m., presenting "The Nativity
From the Iloly Bible," Clement
Moore's "Night Before Christmas"
and featuring Mabel Beaton puppets.

Mrs. Philip LaFollette, spouse of

Moorc's "Night Before Christmas" and featuring Mabel Beaton puppets.

Mrs. Philip LaFollette, spouse of Wisconsin's ex-Governor, gabs with Lee Graham on latter's WA B D afternooner tomorrow Thurs.! ... Craig Stevens, Jean Byron and Madge Kennedy thespin "Studio 57" via DuMont on Tues, (22) ... Radio-TV Exce Society raffle for Welfare Fund to day (Wed.) al noon in Hotel Rooseyeit ... Herb Wolfe, "Masquerade Party" producer, planning a jaunt to Europe in late January to set a French tv version of the show, which would be titled "Bail Masque" ... Interview portions of "Operation Success," the Quentin Reynolds - emceed film and - live documentaries on WRCA-TV, will emanate from the Hotel New Yorker ... Edward G. Hamilton, for the past five years eastern division television engineer at ABC, named chief engineer of the web's flagship, WABC-TV ... Bob Smith, former sports producer and commentator at WABD, supervising a special Christmas promotion for Klauber Games Inc. ... Producer Peter Arnell will return to the U of Michigan, his alma mater, to deliver three lectures before radio-ty students during the spring sensester ... Nelson Case, announcer on radio version of "Road of Life," goes into the tv version which started on CBS-TV Monday (13), but as an integral cast member via a narrator role ... Michael Hig-

St 60 00

a sela

gins piaying title role in "Alexander the Great" being filmed for "You Are There."

Joe Silver, the ex-Red Buttons actor, to repiace Stan Sawyer in the "Space Funnies" series on WCBS-TV as of Sunday (19) in the 11 to noon slot . . Eight-year-old Beverly Lunsford on NBC-TV's "World of Mr. Sweeney" today (Wed.) . . Alfred Hopson cast for CBS-TV's "Danger" next Tuesday (21) . . Pamela (Patti) O'Neill doing a sequence on "Secret Storm" . . . Bunny Lewbel into "Big Story" Friday (17).

The Safe Gift

Come one, come all, both large and small,

To this great Christmas Shop ... A never ending galaxy, Of gifts to make you stop. There's something here for everyone, From little Tots to Mother,

> Not forgetting husky son, Or Father, Sister, Brother.

Write or Telephone "Gift Counsellor"

for aift certificates for business or personal giving Circle 6-0770 OPEN EVERY EVENING UNTIL 10 P. M.

1637 Broadway at 50th St., New York

多多

thinking. Introduced relatively few months ago was the Madeleine Carroll morning (10:35 to 11) strip open for sale via "m-m." That show, never sold to any national participating bankrollers is being dropped from the lineup (unless a bankroller shortly comes the preplaced by upon the scene) to be replaced by Johnny Olsen who'll be pushed forward on the ayem sked. Night-time "m-m" currently remains unaffected.

affected.

Incidentally, Burt Hauser, veep in charge of Mutual's co-op programming department, had in recent months another job to handle. At baseball time the net placed in his hands a merchandis-

number of viewers for each separate commercial.

In a complex presentation, Hooper describes his tv plugola reports as covering nine points in all: info on products advertised; identified announcer; starting time of plug; approximate length; whether comprising audio and video, audio alone or video alone; whether via network or local; rating and share; "area homes" watching; and composition of audience. Reports will appear quarterly, with N. Y. and Philly the only cities to be covered in the first report in February. In the ensuing April report, Hooper will add Chi to the list.

Elsewhere among the rating services, Pulse broke with its "cumulative Pulse audience" data for radio, to be delivered semi-annually at the outset. Dr. Sydney Roslow, Pulse Topper, explained that it will "show the percentage of families listening to each station in the market on the average day and throughout the week." Weekly aud will be broken down into daytime, nighttime and post-midnight; for the one-day reports, the lineup will read: morning, afternoon, evening and post-midnight audience breakdown.

#### Linkletter

Continued from page 33

he's in an advantageous position in his own case, in that he'll refuse to sell products he finds distasteful, those he doesn't believe in and copy which he finds untruthful or ridiculous. But those considerations aside, it's up to the performe't o deliver, he declares. In his own case, he can turn down clients because of an SRO on his "House Party" radio-tv shows, also because he's in a financial condition to be able to afford to turn down bankrollers. But he strongly maintains that within the limits of good laste and conscience, the pertaste and conscience, the former has a duty to pitch

Philadelphia — Bill Rodstein, owner of the Latimer Club, has pacted for sponsorship of "After Hours," 2 to 6 a.m. WPEN show emceed by Bob London, Monthru-Sat. Show biz interviews feature first two hours, with recordings last two hours.

# From the Production Centres

committee for Philadelphia Chapter, American Women in Radio and Television . . . Kenneth Mayer, former WBZ, Boston, newscaster, has joined staff of WCAU Radio and takes over three morning news shows, An RCAF vet, Mayer worked with the British Broadcasting Co. for a year after his discharge . . . Enid R. Love, assistant head of school broadcasting department of BBC, London, on visit here, courtesy of broadcasting department of BBC, London, on visit here, courtesy of the Inter-American Center of the Board of Trade. . . Sid Rothstein is producing pitcher Bobby Shantz' new television show on WPTZ... Joe Behar, WPTZ director of daily serial, "The Greatest Gift," is on Nassau vacation. Ben Squires substitutes for him . . Albert Mathis, chef at Gulph Mills Country Club, is featured on WCAU-TV, as "Chef Albert," daily 7:25 to 7:30 p.m. . . Joseph L. Tinney, v.p. and assistant general manager of WCAU, heads local drive of Arthritis Foundation. general manager of WCAU, neads local Chapter, Tinney is chairman of Eastern Penna. Chapter,

#### IN CLEVELAND . ...

Ted Malone ankled "Today's Top Story" five-minute cross-the-board 11:10 p.m. stint when National City Bank didn't renew two-year pact on WXEL. Malone returned to ABC stint in New York, and Ken Armstrong took over air time with weather strip... "Old Dutch Tavern" with Jack Clifton emcce, rounded out four years with hour-long Monday 11 p.m. WEWS show feed to four other Ohio stations... WSRS starting "Best Christmas Card Contest"... WTAM Bandwagon saluted Cleveland Rotary's Jubilee (8) with Hotel bailroom show-broadcast... WGAR's Bob Forker back from New York sales confab... Floyd E. Weidman has been named general executive and John Foley sales manager at WEWS... John D. Meyer and Glenn Baumann added to McCann-Erickson office... WSRS's newest disker is Sam Sanson... WJW's Jack Kelly and WXEL's Franklin Snyder to Miami for Storer confab.

#### IN MINNEAPOLIS . . .

Conversations on between WTCN-TV and WMIN-TV for one to buy out other, but no deal agreement yet. Although they share Channel 11, stations are bitter rivals... After informing staff that purchase of substantial interest in WCCO tv and radio for \$3,950,000 should not be allowed to alter its policy of giving all Twin Cities' stations an equal shake, Minneapolis Morning Tribune played up at top of a column on Page 1 story that new KEYD-TV, starting operations Jan. 1, will carry Minneapolis-St. Paul A.A. home game telecasts next summer. Contests were televised by WCCO-TV last season. KEYD-TV contract calls for 44 telecasts, 12 more than hitherto, and a payment of \$2,000 per game by station so that ball clubs will receive \$88,000. Jack Horner, who resigned as KSTP-TV sports director to join KEYD-TV in similar capacity, will handle play-by-play. Sponsors haven't been signed yet... It's an eight-pound baby girl at the Jim Bormann's, making a total of seven children, six of them gals. He's WCCO radio general manager, appointed campaign director for the 1955 March of Dimes drive in the Minneapolis-St. Paul area Jan. 3-31 . . . U. of Minnesota basketball games with Illinois and Michigan Feb. 12 and 19, respectively, schedulcd for televising on NBA national hookup. Illini contest will be played here. Negotiations also are under way for national network televising of Big 10 Conference track meet here.

#### IN PITTSBURGH . . .

Janet Ross just celebrated her 20th anni as director of the daily KDKA "Shopping Circle" program. Sile joined the station as a secretary in 1932 and got her own show two years later . . . Nick Cenci has returned to his old job in the WCAE record library after spending two years in the service . . . Mary and Bea House, singing instrumentalists from Louisville, have joined the Wilkens Co. EZC Ranch Girls program on WDTV . . . Dick Fortune, publicity director for Channel 2 and former newspaperman, has dropped 83 pounds in the last two years . . . Cal T. Mara, p.a. for WJAS, is back on the job again after being laid up for two months with injuries suffered in an auto crackup . . . Don loset, of WPIT, and his wife flew to Puerto Rico and the Virgin Islands for a two-week vacation

# ATLANTA'S 4TH TV'ER **TO BOW ON SAT. (18)**

Atlanta, Dec. 14.
Switch will be thrown Saturday
(18) at 6 p. m. with appropriate
ceremonies putting WQXI-TV, Atlanta's fourth tv station, on the

air.

New tv mill, a UHFer operating on Channel 36, represents an outlay of some \$500,000 and is latest adjunct to radio and tv operations of W. R. Rounsaville, who has owned and operated WQXI-AM, Mutual outlet here, since 1948.

Rounsaville, himself, will manage station and double as advertising director. Pat Kelly is assistant manager. Bob Corley, long associated with Rounsaville, will to program director. Production manager is Bob Craver, formerly with WLW-A, Atlanta. Elton B. Chick is chief engineer.

Cambridge, O. — WILE here, originally owned by a corporation of five businessmen has been purchased by Mr. and Mrs. Howard Donahoe, along with complete control of WTRL, Bradenton, Fla. Albert G. Engel remains as WILE manager and no personnel change is anticipated. Deal is subject to FCC approval.



BROOKS

COSTUMES

# PROF. GEORGE J. KELLER'S JUNGLE KILLERS

Demonstrating the UNARMED Subjugation of African Lions, Tigers, Leopards, Pumas, Jaguar, Cheetah and Black Panthers Animals Available for Television, Motion Pictures and Theatres

> Currently Playing RKO PALACE, New York BLOOMSBURG, PA.

WINTER QUARTERS

# Hartford Nixed On No-VHF Bid

Thartford, Dec. 14.

Attempt of four Connecticut Valley UHF operators to exclude VHF from this area has been blocked by the Federal Communications Commission.

Contending that a commercial VHF station in this area would be unfairly competitive, tv stations WGTH, Hartford; WKNB, New Britain; WHYN, Springfield, had banded together and asked the FCC to switch the VHF'r, Channei 3, to educational use and making UHF Channel 24 (set aside for educational use) available for commercial use.

tional use) available for commercial use.

Stating the VHF'r would jeopardize their operations, the foursome had tried to get the FCC to initiate a rule-making procedure. The Commission split 4-2 in the decision turning down the request.

In the meantime, a Commission examiner is preparing an initial decision in a contest between the Travelers Insurance Co. (WTIC) and the Hartford Telecasting Co. for Channel 3.

# Women B'casters' Taped Voice Show to Get Wide Distribution in U.S.

Washington in U.J.

American Women in Radio & Television will distribute tape recordings of a specially prepared Voice of America program to its nearly 1,000 members throughout the United States. Recording, made as highlight of a VOA meeting of organization's D. C. chapter, marks a first for group and for the international broadcast agency.

a first for group and for the international broadcast agency. Format of broadcast, made in the new VOA studios here before an audience of 100 AWRT members, radio-tv reps, and agency staffers, consists of an interview with three U. S. Agency toppers. Elinor Lee, femmecaster for WTOP-CBS, emceed the interview with USIA executive director Abbott Washburn, former General Milis exec; Ja & Poppele, VOA boss and ex Mutuai v.p.; and Eugene King, production chief for Voice and former commercial radio-tv exec, Florence S. Lowe, of dio-ty exce. Florence S. Lowe, of Variety's Washington Bureau, president of the D. C. chapter of AWRT, introduced the broadcast and presided at the meeting.

# KOA'S ROUND-THE-CLOCK TO FETE ITS 30TH ANNI

Denver, Dec. 14.

KOA, on the air since Dec. 15, 1925, will put on four-day around-the-clock broadcasts in celebration of its 30th anniversary. The broadcasts will originate not only in its Denver studios, but in various cities in Colorado and Wyoming. The ail-night broadcasts will be emceed by Ciarence Moore, with KOA 26 years, but now president of the Moore Hardware Co.

Features of the marathon broadcasts will be the recording and airing of long distance phonecalis, acknowledgements of telegrams, broadcasting of tape-recorded messages and recollections of KOA's early days on the air. On Dec. 15, KOA will try to duplicate as nearly as possible its first broadcast in 1924.



TEXACO STAR THEATRE SATURDAY NIGHT-N.B.C.

Mgt.: William Morris Agency

Editing Room Available Fully equipped with 16mm Moviola— Hot Splicers, etc. — Air Conditioned — Private Entrance — Perfect Location. \$150 per month.

1600 Broadway, New York Reom 202 Circle 5-6810

# '54 RADIO-TV SET SALES SET RECORD

Washington, Dec. 14.
Retail sales of radio and television receivers for the first 10 months of this year were the highest on record, according to the Radio-Electronics-Television Manufacturers. facturers Assn.

During October, a four-week

During October, a four-week reporting period, RETMA said 799.-164 tv sets were sold at retail 7,000.-164 tv sets were sold at retail compared with 986,136 in the five-week period of September. In October 1953, 621,768 sets were sold.

Retail sales for the first 10 months of the year amounted to 5,444,227, or substantially above the 4,922,128 figure for the same period of 1953. During the 10 months. radio sales aggregated 4.602,989, a decline from the 4,911,-415 figure of the preceding year.

#### TV Comics

Continued fron, page 1

most sensitive spots in television, where anything can pop.

where anything can pop.

It's no secret that Hope's European jaunt and his subsequent filming of his hour show abroad (after letting one show go by the boards completely) gave General Foods some anxious moments. Whether for better or for worse, the idea to film the show while in Europe was Hope's. Since he's one of GF's prize properties, the client was taking no chances on making an issue of it. From all indications all is serene again.

Buttons has had some pretty rough going this season. (Like Berle, he, too, was felled, a virus infection playing havoc with his throat.) He was forced on the sidelines two successive weeks and last Friday's show was a repeat of a previous one. He's been on a continuing quest for writers and only last week his producer, Ben Brady, was asked to resign, returning to the Coast.

Buttons, who is under contract to NBC, asked his sponsor, Pontiac, for out on his Friday night 8 to 8:30 slot (three weeks out of four), according to NBC. However, the network has persuaded Buttons to stick, still confident that, once his writer problems a re resolved, he'll parlay his talents into a resounding click before the semester's over.

East vs. West Crisis It's no secret that Hope's Euro

ter's over.

East vs. West Crisis

Buttons personally wants to get off the week-to-week live hook and go film. This, too, brings up another interesting facet that will have to be resolved somewhere along the line during the coming season. Like Buttons, Berle also wants to scram out of live programming and go celluloid, even if it means moving to the Coast. The comics maintain that it's easier turning 'em out on film, and the recent sick bed casualties among top performers would seem to bear them out. But the production boys in the east, already alarmed boys in the east, aiready alarmed over the mounting live-to-film transition, have no intention of yielding to the Coast blandishments without some kind of a fight.

fight.

They're all too mindful of what happened back in radio's heyday when the lure of Holiywood sunshine and pleasanter living left New York virtually bereft of any top comedic talent. And when Buttons and Berle go, it's feared that the Jackie Gleasons (who is already talking of film), the Sid Caesars, the Wally Coxes and the remainder of the Gotham-berthed comies wii of the Gotham-berthed comics will

Thus the east-vs.-west tug o' war for talent supremacy may head for a showdown in '55.

# **FCC Names Cunningham**

Washington, Dec. 14.

James D. Cunningham was appointed chief hearing examiner of the FCC last week. Except for his period of military service, Cunningham has been with FCC since its creation in 1934; during the past 7½ years he has been a hearing examiner.

examiner. He started with government in 1930 as an attorney-examiner for the Civil Service Commission.

# New Texas Regional Web

Dallas, Dec. 14.
A new regional radio web has been organized and comprises KWBC, here; KCOH, Houston, and WMRY, New Orieans.

The network will be known as Negro Radio South.

# Cody Pfanstiehl's New **WTOP Pub Relations Role**

WTUP Pub Relations Role

Washington, Dec. 14.

Cody Pfanstiehl, director of promotion for WTOP-TV, has been upped to post of director of public relations for all departments of the CBS affiliate. Advancement indicates a general stepped-up program of promotion and special tieins for station, which recently became completely owned by the Washington Post-Times Herald when latter bought out the 45% stock owned by CBS.

New job, which bridges station policy of separation of radio and tv, frees Pfanstiehl from desk details and routine flackery, making him available for consultation with

him available for consultation with all divisions of the 50,000-watt sta-tion and its equally powerful video

# **NLRB Won't Touch Stations Grossing** Less Than 200G

Washington, Dec. 14. Washington, Dec. 14.
National Labor Relations Board reversed its previous stand and set a precedent past weekend by ruling that it will no longer assert jurisdiction over radio and television stations and telephone and telegraph systems whose gross income is less than \$200,000 annually.

nually.

Rule, by a narrow three-to-two margin, was handed down in a dispute between Station KNGS, a non-affiliate AM 1,000-watter near Hanford, Calif.. and Local 202 of the Radio-TV Technicians, IBEW. In upholding the recommendation of its trial examiner, who opposed taking the case because the station has gross income of only about \$85,000, the Board broadened the trend it has been following in the past three or four years, of refusing action in small, local cases.

cases.
"It has been the consistent position of the Board," the majority asserted, "that it better effectuates the purposes of the Act, and promotes the prompt handling of major cases, not to exercise its jurisdiction to the fullest extent possible under the authority delegated to it by Congress, but to limit that exercise to enterprises whose operations have, or at which labor disputes would have, a pronounced impact upon the flow of interstate commerce."

A sizzling dissent was written by Ivar H. Peterson, member of the Board, who said:
"The new standard will elimi-

"The new standard will eliminate from the Board's jurisdiction about 80% of the country's radio stations, which receive roughly one-half of the total revenues in the entire industry. Also, most all radio stations in communities under 100,000 population, comprising clear channel, regional and local stations, will be removed from the Board's jurisdiction, as well as over 70% of all stations serving as outlets for the nationwide networks.

over 10% of all stations serving as outlets for the nationwide networks.

"Perhaps the radio industry—80% of which is now placed outside the rights conferred and duties enjoyed by the Act—best illustrates the far-reaching and potentially disastrous effects of the decision here made. One of the provisions of the amended Act, principally traceable in large part to the concern over labor stoppages in the radio industry, is largely nuilified. I refer, of course, to the so-called 'featherbedding' provision."

# MacRae's 'Oops, Sorry!'

Philadelphia, Dec. 14.
The order banning recordings of Gordon MacRae was rescinded by WPEN, following receipt of a letter from the singer explaining his allusion to radio which brought on the ban.
MacRae explained in his letter william B. Caskey, vn. of

MacRae explained in his letter to William B. Caskey, v.p. of WPEN, that what he meant to say was "Do you remember the 'Railroad Hour?' and not 'Remember Radio'?" which was a slip of the tongue. MacRae wrote his six years on the 'Railroad Hour' were "the most enjoyable in every way of my professional career, and it would never be my intent to slur the medium."

# **Low Cost Paradise on Long Strip** Of Land' Aim of L. I. Broadcasters

ments has grown on Long Island right along with the growth in population, now at the highest level in history due to N.Y.'s great "escape to suburbia" movement. The combined population of L.I. counties. Nassau and Suffolk, is currently near the 1,400,000 mark and it seems that existing broad-casters out there are trying to establish a low-cost paradise for advertisers on the long strip of

establish a low-cost paradise for land.

The owners of WALK, Patchogue, have already got themseives a grant for another station — 500-watter 30 miles away in Riverhead. Owners say that station should be airwise by next May or so. Parallelling the WALK situation insofar as two-station ownership is concerned, WKBS, which moved recently from Oyster Bay to Mineola, is currently seeking a grant for a Bayshore station. WKBS' owners don't expect the latter grant to come easily because WAVZ (across the Long Island Sound in New Haven, Conn.) is asking the FCC for the same Bayshore frequency. WAVZ, it's said, seeks to utilize the new frequency in order to start a nighttime radio operation—very probably with an eye toward reaching more of that Long Island audience potential.

Nils E. Segerdahl, boss at WALK, hopes to turn the new Riverhead operation into the second half of a "little network." Acording to his commercial topper, W. K. Macy Jr., the second station will take much of WALK's programming. Macy explained it will not be a satellite deal, because the "new station will have a separate staff and some programs from there." WALK covers the west end of Suffolk, but with the new station, the Segerdahl o&o's will bein a position to cover the entire

there." WALK covers the west end of Suffolk, but with the new station, the Segerdahl o&o's will be in a position to cover the entire county, and with the joint program setup keeping costs down, there'll be opportunities for relatively inexpensive sponsor deals. Macy says the "network" will be run by way of lines, with spots laid aside in the joint programming for local announcements.

in the joint programming for local announcements.

Idea of Lee Hollingsworth, WKBS topper, in seeking the Bayshore grant is much the same as Segerdaht's. He'd want a two-station network "to give greater Island coverage." Hollingsworth's frau, a member of the firm, argues that giving the frequency to New Haven would deprive Bayshore of its only homebase station.

The Island is hit by the network o&o's stationed in N.Y.C. proper and some of the city's larger indies, but it has six existing stations right now for programming of a local nature. WHLI, Hemp-

stead, for example, has been making heavy coin out of that "for the neighbors" pitch. It was that station, according to Mrs. Hollingsworth, with whom her husband sometime ago tried setting up the first of the Long Island webs (for "Island-wide coverage"). However, she declares, that WHLI—through a strong footing in its section of the Island—could afford to remain independent.

# Montgomery Helms Race Relations Group For Radio, TV, Films Philadelphia, Dec. 14.

The Institute of Industrial Race

Relations here has formed the. new committee on Race Relations in Radio, Television and Cinema. Appointed as chief of the setup was actor-producer Robert Montgomery.

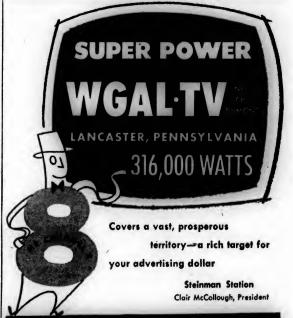
gomery.

Joseph Baker, exec secretary of the Institute and prexy of a p.r. firm in the Negro market, felt that the result, to achieve "increased understanding" on the part of the industries involved and also among the minority, "cannot possibly be anything except good for both sides," There'll be no definite plans on the committee work setup until details have been ironed out with network and other industry heads. A formal committee meeting is expected shortly after the new year.

Committee organization comes

new year.

Committee organization comes in the middle of action on the part of Negroes for better working opportunities as performers in the theatre and broadcasting arts. Baker said that an open boycott of products by manufacturers "who refuse to exert pressure upon ad agencies and producers toward the casting of Negroes" is evident in the Negro press, and the "movecasting of Negroes" is evident in the Negro press, and the "move-ment reportedly gaining appre-ciable support in less than three weeks."



One of the morsels that radio is to easily relinquishing to video, in New York particularly, is its towerful hold on foreign language arrogramming, Italian most of all. For at least a year trade crystal-ballers have been proclaiming the near at hand" status of specialized appeal programs on ty, but in the programs on the programs of the programs of the programs on the programs of the not easily relinquishing to video. in New York particularly, is its powerful hold on foreign language programming, Italian most of all. For at least a year trade crystal-For at least a year trade crystal-ballers have been proclaiming the "near at hand" status of special-ized appeal programs on tv, but in the metropolitan area matters have been just crawling along.

Still on the agenda is WATV's (Newark) oft-announced 28 hours weekly of Italio programming. On the word of Ferd Pettinella, of the Italo ad agency plugging for WATV telecast time, it would seem Italo ad agency plugging for WATV telecast time, it would seem to be a fact that bankrollers who might have an interest in appealing to Italians are currently logged at radio indie WOV, and give WATV exponents the brush or a "let's wait until you get the tv shows on before we make a decision." And neither Pettinella nor WATV appears to be in a position to go on with even part of the 28 hours until a fair amount of advertising is assured. La Rosa spaghett is of far, and Medaglia d'Orocoffee are inked, with two other potentials understood to be in "conversational" stages." Another point, contributing to the inability of video to grab hold in Italian programming, is believed to be the fact that Pettinella is an agency as well as producer, and as such has difficulty "getting to" other ad agencies handling Italo accounts.

A diagram of the WATV-Italian A diagram of the WALV-Halian setup would show that plans were stopped three times in a brief history; first, Oct. 15 was the starting date. Then it was Nov. 1, with Nov. 15 following in short order. Pettineila cautiously declares now that it's "tentatively" set for Jan 10 . 10

Jan. 10.

Also understood to be a problem is difficulty of finding enough Italo film material. The vidfilm (probably in the form of foreign produced features) would constitute a major portion of any low budgeted foreign language vidcast, but there's been some money hurdles in converting from 35 to 16m.

expenditures worth while—this de-spite trade reports of "greatly in-creased" numbers of receivers

# **Phenix City**

Continued from page 1 =

bama House of Representatives and then sent telegrams, asking for a "full and complete retraction of the charge by innuendo that I killed Sen. Patterson, such retraction to be made over the same network and the same program."

"I feel that I have been libeled, along with the rest of the Russell Betterment Assn.," he said. He also sent telegrams to WBRC-TV in Birmingham and WAGA-TV,

Atlanta.

CBS in New York said the script was fictional. It could not be determined whether the author Carey Wilbur is related to Crane Wilbur, who spent some time in Phenix City this past summer working on the screenplay, "Phenix City" for Sam Bischoff of Allied Artists.

The day after Bentley made his

lied Artists.

The day after Bentley made his charges at CBS and "Studio One," Arch Ferrell, deposed Circuit Solicitor of Russell County, and exchief deputy Albert Fuller were arrested and charged with first degree murder in the slaying of Albert Patterson, attorney general elect of the state. A third indictment remains unserved.

#### CBS Disclaimer

Monday night's (13) "Studio One" tagged a disclaimer to the tail-end of the show, via voice over a slide showing "CBS." Text "Studio

foreign language vidcast, but there's been some money hurtles in converting from 35 to 16m. prints.

WATV is the only N. Y. tele outlet that has established any reasonably strong identification with specialized programming. It has lately gotten two half-hours for the Latino viewers (one inherited from WOR-TV) and has also contracted to do some Anglo-Yiddish stuff through the Joseph Jacobs organization. There are now, and have been from time to time, limited attempts at Negro showcasing, but nowhere in N. Y. has there been an attempt to do more than one specialized show at a time, except at WATV.

Of course, the south has shows

For Lovers Only

Miami, Dec. 14.
Miami's (Fia.) newest audio
indie, WAHR, is airing a midnight-to-2-ayem stanza, "exclusively to those who are in

love."

A masked deejay holds forth, spouting romantic verse and philosophy between soft musical numbers. Show, called "M id n ig ht Masquerader," hopes to follow other resort town programs into a local bistro or hotel lounge.

# **CBC** Alerted To Revenue Squeeze In Annual Report

Ottawa, Dec. 14.

Canadian Broadcasting Corp.'s annual report (1953-54) showed a surplus of \$6,567,862 and held a threat that the govt.-backed radio and television system would have to look for upped revenues soon.

CBC's revenue increase in the year covered by the report came mostly from excise taxes on video receiving sets. The corp. points out that those revenues will decline as the Canadian video public reaches a saturation point in buying while costs of tv operation will continue to soar. The report indicated jobs immediately ahead for CBC included increasing quality and quantity of Canadian shows in French and English, developing program production in regional centres (CBC tv shows originate chiefly in Toronto and Montreal now), providing national web service to seven CBC and 16 privately-owned stations with more to come, commitments for a coast-to-coast video network, and planning for color television.

Formerly, CBC revenues came mostly from excise taxes on video

color television.

Formerly, CBC revenues came from a tax on each radio set, levied annually. Current revenue from tax on sales of tv sets will decline as sales decline and CBC doesn't expect commercial revenues will meet main production and distribution costs even if the commercial take increases. CBC television reports a \$5,283,000 surplus, radio a surplus of \$1,283,895. Corp. got \$11,306,745 for sound

plus, radio a surplus of \$1,283,895.
Corp. got \$11,306,745 for sound airing and \$11,703,149 for television from the federal govt. Largest expenditures (programming) were \$7,575,176 for sound and \$4,128,139 for tv. Video surplus will got of financing capital projects already under way, and radio surplus will be used for replacements. Television revenue, slightly more than \$13,000,000, got its principal use in providing basic national program service to affiliated non-CBC stations, and nearly 25% went to general talent expenditures.

# **WCAU** Big Push

fad nor a passing fancy. Viewing hours have increased yearly, rising to an average high of five hours, six minutes a day in 1954. as compared with four hours, 25 minutes daily spent by the set owner of 1950. Popular acceptance of television

Popular acceptance of television as a fundamental of every day life is pointed up in the presentation. In just seven years there are as many tv sets in use as there were automobiles after 39 years; as there were electric retrigerators after 31 years, and as there were radios after 22 years.

Television has affected consumer purchasing habits to the extent that advertisers must alter their marketing philosophy. TV pro-vides an opportunity for exploiting new markets and introducing ne new markets and introducing new products into established markets. How this has created a new way of business is demonstrated by WCAU-TV case histories, graphi-cally presented, showing how tv is making the home the point of sale.

# TV Cycle No. 3

Continued from page 31

trade-that it's not only a case of trade—that it's not only a case of how good you are but "who is your competition." When Berle had the tv-field to himself for nearly half a decade, Tuesday 8 to 9 was ana-thema for anyone trying to comthema for anyone trying to compete. Then along came Bishop Sheen as the DuMont 8 to 8:30 entry with its formidable station lineup, cutting into the Berle ratings and paving the way for the "I Love Lucy" ascendancy into the No. 1 siot. For "Lucy" is was clear salling, for Monday 9 to 9:30 on NBC and the other rival networks offered nothing to stand in the way—that is, until the emergence this season of "Medic," which is becoming just strong enough to make the "Lucy" time period vulnerable. In Gleason's favor as the likely successor to inherit the Nielsen crown are two major factors: (1)

In Gleason's favor as the likely successor to inherit the Nielsen crown are two major factors: (1) he's probably the hottest comedy commodity around at the moment; (2) Saturday 8 to 9 on CBS-TV is less vulnerable to major competition than most any other hour on the tv spectrum. NBC had hoped the Mickey Rooney series (8 to 8:30) would help turn the trick, but stacked up against Gleason's popularity the Rooney show is a weakie. Toni (in the 8:30 to 9 period) is pinning its hopes on the new Mitzi Green "This Is Hollywood" series, which bows next month as replacement for "Place the Face." But until such time that, like Berle and "Lucy" before him, the competition begins to get rough, Gleason stands the best chance to rule the Cycle No. 3 domain.

# **Ham Shea**

Continued from page 32 =

and-ten" news pitches through the and-ten" news pitches through the morning line, with here and there an on-the-spot pickup inserted via Gabriel Pressman, the station's recently installed roving newsman. Kenneth Banghart will start his capsule kick at 1 p.m. and Ben Grauer will contribute to the abbreviated sessions at noon and 2 and 3 o'clock.

The Pressman coverage will go into upswing as of this week via

into upswing as of this week via a mobile unit encased in a station wagon equipped with police phone, tape and a special amecine for the ex-World Telegram & Sun staffer. Pressman is charged with turning

tape and a special amecine for the ex-World Telegram & Sun staffer. Pressman is charged with turning out an "around the city" documentary every six weeks as added chores to his daily beat.

Upbeat extends also to sports, with Jimmy Powers' "Powerhouse of the Air" a crossboard quarter-hour at 6:15 p.m. (understood Powers will quit his WPIX telecasting shortly, though continuing with the NBC-TV Gillette fights on Friday). In addition, Lindsey Nelson, assistant sports director of the web, will do a local athleticast capsule at 11:15 nightly.

Highly competitive also is the disk jockey side. With Bill Randle drafted by WCBS from his Cleveland platter post for a 205-minute Saturday afternoon spin session, WRCA countered with its coup d'wax, grabbing A1 (Jazzbo) Collins from WNEW for a cross-the-board deejay kick launched Monday (13) in the 12:05 to 1 p.m. slot Starting Jan. 8 Collins will get a three-hour (9 to noon) Saturday stanza and will also operate five-aweek nighttime for a half-hour at 10:30. Also in line for building up Saturday (with the competing grid season over) is a four-hour (2 to 6) grouping involving newscaster John Wingate as anchorman, disk jockey Bill Hanrahan, Pressman, Powers and Phil Alampi, the outlet's agricultural and "do it your-self" authority. This one will also be launched Jan. 8 with Bill Berns and Steve White as the production masterminds (Berns is WRCA and WRCA-TV's news and special events chief; white is WRCA program bossman).

# KANG-TV Sale Okayed

Waco, Tex., Dec. 14.
Federal Communications Commission has approved the sale of KANG-TV, operated by the Central Television Co., Inc., to the Texas Broadcasting Corp. of Austin. KANG-TV operates on Chanel 34. Sales price was reported as \$134.000,000 of which \$115,000

was cash.

The Austin group is headed by
Mrs. Lyndon Johnson, wife of the
senior Texas, Senator, and operates
KTBC and KTBC TV.

# TV Code Lauded **By Juve Probers**

Washington, Dec. 14.

Senate Juvenile Delinquency
Subcommittee lauded the video industry code last week and indicated it will not have time to do
anything about motion pictures in
its study unless the next Senate,
commencing in January, authorizes
a continuance of its work.

The term of Sen. Robert C. Hendrickson, subcommittee chairman,
ends the beginning of January and
the committee is slated to expire
Jan. 31 unless it is given a new
lease on life. Its final report must
be submittee before the end of
January. Washington, Dec. 14

In the event the next Demo-In the event the next Demo-cratic-controlled Senate extends the committee's life, there is a good possibility of hearings on whether motion pictures contrib-ute to juvenile delinquency. There were two days of hearings on tele-

vision. Hendrickson commented in a statement that 'despite blanket denials of our criticism," the "great weight of the major portion of the television industry shows both intelligence and responsibility by its forthright statement." Reference was to a statement by the Television Code Review Board of the National Assn. of Radio and Television Broadcasters, admitting code violations in some of the televised films shown during juvenile hours of watching.

# Packard-Studebaker **Buys ABC News Capsules**

Packard-Studebaker has bought into the ABC Radio news capsule operation for an 41-day period beginning Jan. 10, when the new models for the firm appear. Schedule calls for 12 nighttime newscasts a week, Mondays, Wednesdays. Thursdays and Fridays, at 8:25, 9:25 and 10:25 p.m.

ABC originated the capsule setup last month for a three-week new model splurge by Oldsmobile, and has been carrying the quickles sustaining since. News segments will stay on after the Packard-Studebaker exposure as a shortterm

debaker exposure as a shortterm saturation buy for any and ail

# Utah Symph's Sponsor

Salt Lake City, Dec. 14.

Utah Copper Division of Kennecott Copper has inked to pick up the tab of 12 hour-long broadcasts of the Utah Symphony Orchestra. This is the fifth year the copper company has sponsored the show, which will be aired Tuesdays at 8:30, starting Jan. 11, over KSL, local CBS outlet.

Allen Jensen will be back as commentator and Joe Kjar will handle commercial pitch.

WMGM'S TEENAGE BENEFIT
N. Y. radio indie WMGM is
teaming up with the Park Sheraton
Hotel on Dec. 26 in a teenage
benefit for the Damon Runyon
Cancer Fund. Outlet has deejay
Bill Silbert emceeing the affair,
which runs three hours that Sabbath afternoon in the hotel's main
ballroom.

bath atternoon in the ballroom.

Aim is to line up as many disk faves as possible, with teenage admission price (of a dime and up) going to the Fund.



# **RUB-DOWN EXPERT**

CHAUFFEUR—BODY GUARD
Healthy, young man, 43, former professional boxer, looks dignified, wishas to give his services to theatrical burninary in New York area only.

Full particulars, write box 497, VAR-IETY, 154 W. 46th St. N. Y. C.



# ANYBODY GOT A TIME SLOT?

# Field Salesman: Jack of All Trades

Tough clearance problem facing syndicators has radically altered the distribs' conception of what they want in a field salesman. He's got to be a salesman, alright, but he's also got to be a combination of timebuyer, time-clearer, diplomat and near-magician. New thinking paints the salesman with these attributes:
Salesman—must know all the agencies, clients, station personnel in his territory on intimate terms, be able to contact them with a pitch on a moment's notice.

Timebuyer—must know the schedule of every station in every market in his territory by heart, must know cancellation dates and renewal dates of every local and syndicated series in his territory, and must be able to latch onto a piece of time as soon as it opens up.

opens up.
Diplomat—must be able to go into an agency or client who has a competitor's show on the air and convince them that they're crazy if they renew their show instead of taking his; must do the reverse when his own show is on by convincing the client adgency that the other guy's nuts and they'd be fools not to renew his show.

Near-magician—must be if he can stay in the business and remain sane and healthy.

# **Lippert Reclaims Feature Group From** Official, But Who'll Distrib Now?

Lippert Pictures and its televi-sion subsidiary, Tele-Pictures Inc., iast week withdrew their 130-odd feature films from Official Films, which has been distributing the package for the past year. Big question in the trade, however, is not why Lippert recovered the pix, but who's going to distribute them next.

nut who's going to distribute them next.

Up until a year ago, the features, produced by Lippert over the past several years, were sold by Tele-Pictures, a fully-staffed sales organization headed at that time by Joe Smith, presently syndicated sales v.p. of Guild Films, After the pix were turned over to Guild, Tele-Pictures was all but disbanded, although it continued to exist as a corporate dentity. Features revert to Tele-Pictures on Jan. 15, but with no organization, the puzzler is how Lippert prexy E. J. Baumgarten will sell the films. Understood there are three possibilities—reorganization of Tele-Pictures, a distribution deal with another outfit, or direct sales through Lippert theartical franchise holders.

Fact that Official is out in the old come as ne surprise attention.

through Lippert theartical transchise holders.

Fact that Official is out in the cold comes as no surprise although Official reportedly did a volume of over \$1,000,000 with the plx during the past year. Reason is that Official's distribution deal was made with producer Bill Broidy, to whom Lippert turned over in a complex deal involving theatrical production. Broidy was given tele rights to the plx for a year in return for his theatrical production deal, and he in turn handed the films over to Official for distribution. Broidy's theatrical deal with Lippert never quite jelled, and Lippert gets the pictures back. Meanwhile, Official has no plans to take on features to replace the Lippert package.

# Wisbar Resigns 'Fireside' Stint

Hollywood, Dec. 14.
Frank Wishar, who as producerdirector of "Fireside Theatre" for
the past six years ranks as the
pioneer of Hollywood telefilm producers, has turned in his resigna-tion to Procter & Gamble, it's been

learned.

Move came as a surprise, since "Fireside" has long held a top rating on NBC-TV, and because of Wisbar's association with the series since its inception. involving the production of 250 shows for "Fireside," a record for any half-hour scries, Wisbar is currently winding his season's order of 44 films. Wisbar, contacted on the report of his resignation, had no comment. Compton agency in New York, which reps P&G on the show, said it was urnware of Wisbar's resignation, and added that it and P&G were merely doing a year-end looksee at the show, a year-end looksee at the show, a foutine consideration on all phases of the segment. Wisbar's pact is up for renewal in March.

# Morey Exits OF

Chicago, Dec. 14.

Al Morey has turned in his resig-nation as head of the Chi office of Official Films.

Morey joins Kiing Films Jan. 3 in a creative sales capacity, working out of the Chi homeoffice.

# Freemantle Sets Global Distrib On **Davis Cup Telepix**

Fremantie Overseas Radio and Television has distributed films of the Aussie Davis Cup tennis matches before, but this year the setup is on a truly international basis. In addition to flying celluloid on the important games to NBC-TV in the U. S., FORTV has pacted with BBC, in England, and CBS, in Canada. Latin American countries (where FORTV has recently made several strides in vidpix distribution) will also get the matches. Paul Talbot, FORTV prexy, says

tion) will also get the matches.

Paul Tailbot, FORTV prexy, says matches for the Davis Cup will be played in Australia on Dec. 27 through 29, with the first games arriving on "hot film" in England, Canada, and the U. S. by about Dec. 29. Distribution will be handled through several different geographic routes. Talbot describes the arrangement as a "dry run" for world-wide tv film coverage of the 1986 Olympics, to be held in Australia.

Talbot says that anylody con

Australia.

Taibot says that anybody can film the Olympics. However, information from the U. S. Olympic Committee suggests a different setup. Latter discloses that the Olympic organizing committee (comprised of sports braintrusters from the country in which they are held) has the exclusive right, within a year from the date of the event, to handle or to appoint others to handle or to appoint others to handle does not preclude FORTV from vidpix coverage of the '55 Olympics. It rather suggests that the firm has a good chance of getting exclusive tv coverage rights outside Australia since it has demonstrated in the past extremely close tless with powerful Anzac interests.

More-than-casual interest shown by telepix syndicators toward day-time properties, while a natural evolution of the business, is more immediately a reflection of the pressing problem of time clearance in the major markets. More and more, the problem of selling syndicated shows is becoming not so much a question of selling the client and agency on a show as guaranteeing, them a good time slot, or for that matter, any time slot in some situations.

One particular result of this sit-

or for that matter, any time slot in some situations.

One particular result of this situation, aside from the projected expansion into the less competitive and less tight daytime area, is an upbeat in "raiding tactics." That J. Waiter Thompson and Ballantine, for example, dropped "Forigin Intrigue" in their 21 markets and picked up Ziv's "Eddie Cantor Comedy Theatre" instead was no accident, but the result of a strong pitch by Ziv. Nor was dropping "Intrigue" instead of supplementing it with the Cantor show so much a budgetary problem as one of clearance. Facing time difficulties even with its four-year-old "Intrigue" franchise, Ballantine's only course of action, once committed to the Cantor show, was to install it into the "Intrigue" time slots rather than seeking additional time.

Same situation applies on less received.

tional time.

Same situation applies on less spectacular levels, even in singlemarket purchases. In a sense, the situation is comparable to the NBC and CBS network SRO's, where the agencies are on a constant lookout for potential cancellations so that they can slip a client into the spot, and where packagers are constantly pitching shows at agencies to replace one which is sliping. The pressures in syndication are even heavier, since even such strong entries as "Intrigue," with proven track records, are subject to axings.

What makes the older, well-en-

with proven track records, are subject to axings.

What makes the older, well-entrenched shows the target of raiding sorties is the remarkably good time slots they hold by virtue of their early entry in the syndicated marts. Clearance studies on "Intrigue," on "I Led Three Lives" for Phillips Petroleum and "City Detective" for Falstaff Beer reveal strong positions that make them targets for other syndicators. A 17-market study of "Intrigue" shows that it had nighttime positions in 100% of the markets, was on network stations (all NBC or CBS affiliates) in 100% of the markets, was on a vHF outlet in 82% and was in single or two-station markets in 53% of the cases. "Three Lives," a Ziv entry, occupied nighttime slots in every one of its 21 markets, was on a network station in every case (92% of them NBC or CBS affils), was on VHF in 96% of themarkets and were in a one or two-station market in 50% of their markets. In "City Detective's" (MCA) 34 markets, all time slots were nighttime, all stations were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or CBS), 91% of them were network affiliates (88% of them NBC or

There's a considerable difference today, what with NBC and CBS (Continued on page 47)

# Wallace Worsley Jr.

who made 'em on both sides the big pond, has come to the conclusion that

Producing TV Abroad Is Optimism Born Of Ignorance

an interesting byline piece in the forthcoming 49th Anniversary Number

> VARIETY DUE SOON

# CLEARANGE TOP TV 'Unfairly' Taking Rap In Bid To Protect Kids, Sez Webb

Shuttle Shooting

Shuttle Shooting
Gulld Films will pull the
production switch of all time
by shooting its new quarterhour daytimer, "It's Fun to
Reduce," entirely on weekends. Schedule calls for Saturday and Sunday shooting
only, no weekdays.

Reason for the weekend setup is that Margaret Firth and
Marlene Cornall, who do the
show live via WDTV in Pittsburgh, will have to plane between Pitt and New York,
where the show will be shot.
Since the show is on the air in
Pittsburgh on weekdays, only
time the gais can get to N. Y.
for any length of time is on
weekends.

# **Guild Rolls With** Two New Series For Vitapix Roster

Guild Films goes into production this week on both coasts with two of the new shows it plans to put up for national sponsorship via the Vitapk station lineup. Paul Coates' "Confidential File" went before the cameras Monday (13) on the Coast, while "It's Fun to Reduce" is scheduled to shoot its first five segments in New York Saturday (18).

"File," which is slated for airing in February, will be shot mostly on location, with Los Angeles, New York, St. Louis, San Francisco. New Orleans, Tennessee and the Mexican border aiready set as location sites for the initial shows. First four segments in the initial 39 half-hours documentaries will deal with comic books, phony music publishing rackets, juvenile gangs and Hollywood starlets. Other topics up for coverage will include the narcotics racket, aftermath of punchdrunk fighters and the old age problem.

problem.

Series, which airs live-and-film in Los Angeles, will be produced by newsman Jack Peck, who's produced the live version, and narrated and directed by Coates, who incidentally is a columnist of the L.A. Daily Mirror: Irvin Kirschner will be film director and supervisor, with Irwin Moskowitz as investigator and reporter.

Meanwhile, Guild set a rental

vestigator and reporter.

Meanwhile, Guild set a rental deal on the Bilimore Studios in downtown Manhattan, near Greenwich Village, for production of "Fun to Reduce," slated as a five-a-week daytimer for spring delivery. Guild is fiying in Duke Goldstone, who directs "Liberace," "Florian Zabach Show" and the Frankie Laine segments on the Coast, to meg the initial five films. Local director, as yet unselected, will take over after Goldstone completes the quintet.

# LESTER CUTLER JOINS STROTZ VIDFILMERY

Pittsburgh, Dec. 14.

Pittsburgh, Dec. 14.
Lester Cutler, former investment broker here and onetime indie picture producer on the Coast, has joined the new tv producing-packaging firm recently organized here by Sidney Strotz, ex-network biggie and now head of Coca Cola in Western Pennsylvania, and Harry Kodinsky, who operates a public relations agency in Pittsburgh. Cutler will make his headquarters in Hollywood supervising production of a number of the late Fulton Oursler properties, which Strotz and Kodinsky recently acquired for tv.
Picture Cutler did that's best re-

Hollywood, Dec. 14.
Television is dangerously close to having shows just for kids, as the result of all those seeking censorship to protect juveniles, Jack Webb declares, adding tv is unfairly taking the rap from those over-zealous in their desire to "protect" the youngsters.

Producer-director-star of "Drag-

over-zealous in their desire to "protect" the youngsters.

Produced refrector-star of "Dragnet" disagrees with charges made at recent U. S. Senate hearings on the subject that tv contributes to juvenile delinquency. He offers as evidence to back him up many letters from his files from law enforcement agencies commending the show as a crime-does-not-pay offering, also letters from kids who were in gangs, but quit after seeing a telefilm uppointing the evils of juve gangsterism.

"TV should be on a parity with the motion picture industry which makes pictures for all ages. The picture industry isn't censored because it makes pictures for adults. Parental supervision can keep kids away from adult pictures, if the parents desire, and in tv, your ticket of admission is the knob. Parents just have to flip that dial if they don't feel a program is suitable for their youngsters. No one is forced to watch any tv show," said Webb.

"Sex and gangsterism are not preceded but you mirror life and so

said Webb.
"Sex and gangsterism are not needed, but you mirror life and so you must be realistic in your approach. I don't believe we have ever done anything in bad taste, and feel strongly it's up to the parent to decide if he wants his child to see the show. Producers can't aim their shows at slx-year-old minds. Wait Disney has set an ideal pattern for wholesome en-

(Continued on page 47)

# **Lone Wolf Target** Of Toledo P.T.A.

Toledo, Dec. 14

Toledo, Dec. 14.

Lucas County probation and correctional workers are up in arms against the television program, "The Lone Wolf," and have asked that the Toledo Council of Parent-Teacher Assn. join them in seeking to have the program dropped by WSPD-TV, Toledo. L. Wallace Hoffman, head of the Lucas County Society of Correctional Workers, sald thad Informed the ty station that the group condemned the program on two counts.

It protested the portraval of po-

on two counts.

It protested the portrayal of police brutality, saying it is not in keeping with present-day standards, and said the program violates basic precepts of law—specifically, freedom from search and seizure, from police brutality, and the right to be considered innocent until proven guilty. They said in one program, police were shown turning aside while the Lone Wolf, an amateur detective, beat a confession from a suspect.

Program in recent weeks has

Program in recent weeks has been transferred from an 8 p.m. Tuesday spot to 10:30 p.m. Saturday. Lester A. Dana, assistant manager of WSPD-TV, said the complaints had been forwarded to the program producer.

# Soldiers of Fortune' For Russell, Chandler

Hollywood, Dec. 14.

Revue Productions is finalizing deal for a new vidfilm series, "Soldiers of Fortune," starring John Russell and Chick Chandler. Seven Up will sponsor, and will spot book series around the country, it's understood.

Series deals with

tion of a number of the late Ful-ton Oursier properties, which Strotz and Kodinsky recently ac-quired for tv.

Picture Cutler did that's best re-membered around here is "The Yanks Are Coming"

understood.

Series deals with a couple of sol-diers of fortune and their adven-tion is due to begin at the Revue telefilmery late this month or early in January, with the series bow-ing April 1.

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# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time - day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN	PROGRAI		NG PROGRAM STA.	RATING
KANSAS CITY		Approx. Set Count-	-400,000		Stations	—WD	AF (4)	, KCMO	(5), KMB	C (9)
1. Liberace (Mus)	ксмо	Guild	Wed. 10:00-10:30 .	20.7	68	. 30.4			WDAF	
5. Death Valley Days (W)	KCMO KCMO WDAF WDAF WDAF KCMO KCMO	Ziv CBS McCann-Erickson Ziv NBC	Tues. 10:00-10:30 . Sun. 5:00-5:30 . Thurs. 10:00-10:30 . Sun. 5:30-6:00 . Tues. 10:00-10:30 . Wed. 8:30-9:00 . Sun. 5:30-6:00		48 57 57 40 21 37	. 37.1 . 25.1 . 29.7 . 28.4 . 37.1 . 62.7 . 28.4	Early Show Life of Ril Range Ride Inspector M Ramar of th Mr. District I've Got a S Cisco Kid	ey	KCMO WDAF WDAF KCMO KCMO KCMO KCMO WCMO WCMO	
OKLAHOMA CITY		Approx. Set Count-	-285,000	Stations—W	KY (4),	KW.T	V (9),	KMPT (	19), KTQV	(25)
1. Mr. District Attorney (Myst) 2. City Detective (Myst) 3. Badge 714 (Myst) 4. Favorite Story (Dr) 5. Liberace (Mus) 6. Cisco Kid (W) 8. Ramar of the Jungle (Adv) 9. Life of Riley (Com) 10. Abbott & Costello (Com)	WKY WKY WKY WKY	MCA NBC Ziv Guild Ziv TPA NBC	Sat. 7:30-8:00 Fri. 7:00-7:30 Fri. 7:30-8:00 Wed. 9:30-10:00 Sun. 5:30-6:00 Fri. 7:00-7:30 Mon. 9:30-10:00	34.9 32.9 31.5 28.9 26.3 21.4 20.6	68	. 51.5 . 58.4 . 59.5 . 47.8 . 35.2 . 58.4 . 48.1	Jackie Glea Ramar of t Topper Blue Ribbo Bouts; Sp You Are Ti Badge 714 Studio One	he Jungle n Bouts oorts Clips	KWTV KWTV KWTV KWTV KWTV KWTV KWTV KWTV	
JACKSONVILLE	•	Approx. Set Count-	-265,000			Su	utions-	WMBR (	(4), WJHP	(36)
1. Cisco Kid (W) 2. Superman (Adv) 3. Kit Carson (W) 4. Annie Aokley (W) 5. Racket Squad (Myst) 6. Ramar of the Jungle (Adv) 7. Wild Bili Hickok (W) 8. Captain Midnight (Adv) 9. Abbott & Costello (Com) 10. Mr. District Attorney (Adv)	WMBR. WMBR. WMBR. WMBR. WMBR. WMBR. WMBR.	Flamingo MCA CBS ABC TPA Flamingo Screen Gems CBS	Mon. 6:30-7:00 Wed. 6:30-7:00 Fri. 6:30-7:00 Sat. 6:30-7:00 Sun. 1:00-1:30 Sun. 12:30-1:00 Sat. 11:00-11:30 Sat. 11:30-12:00	36.1 35.3 28.6 27.0 26.6 25.7 23.7 22.0	98	37.0 36.2 37.1 32.1 27.5 25.7 23.7 22.0	Time for I Caught in Hopalong C Double Fe Youth Wan Church of	deanythe Actassidyaturets to Know.	WJHP WJHP WJHP WJHP WJHP	0. 8. 4. 0.
BIRMINGHAM		Approx. Set Count	225,000			Su	tions—	WBRC (	6), WABT	(13)
1. I Led Three Lives (Dr)	WABT	UTP	Thurs. 7:30-8:00	33.2	59 72	. 56.7 . 45.3	Climax My Hero . Cavalcade	of Sports	WBRC WBRC WABT	23.
5. Range Rider (W) 6. I Am the Law (Myst)	WBRC. WABT. WABT. WBRC.	MCA	Fri, 10.00-10:30 Mon. 9:30-10:00 Fri, 7:30-8:00 Tues, 7:00-7:30	24.7 21.2 20.6 20.0	86	28.8 49.4 55.3 57.1	Presidentia Football P. Studio One Topper Martha Ra	Cabinet	WBRC WABT WBRC WBRC	13. 4. 28. 34. 37.
PHOENIX		Approx. Set Count	-100,000	S	tations—	-КРН	) (ś), l	KOOL (1	lo), KVAR	(12)
1. Liberace (Mus) 2. Superman (Adv) 3. City Detective (Myst) 4. Waterfront (Dr) 5. Range Rider (W) 6. I Led Three Lives (Dr) 7. Badge 714 (Myst) 8. Annie Oakley (W) 9. Wild Bill Hilekok (W) 10. Times Square Playhouse (Dr)	KPHO. KPHO. KPHO. KVAR. KVAR.	Flamingo	.Wed. 7:00-7:30 Sat. 10:00-10:30 .Thurs. 8:30-9:00 .Mon. 6:00-6:30 .Sat. 9:00-9:30 .Wed. 9:30-10:00 .Mon. 7:30-8:00	31.2 31.0 30.7 29.3 27.0 26.8	56	56.3 45.0 60.5 43.8 63.8 57.5	Kraft TV 'Wrestling Lux Video Caesar's Ho Jackie Glea Godfrey & December Big Story.	Theatre Theatre our ason Friends Bride	KVAR KVAR KVAR KVAR KVAR KPHO KPHO KPHO KVAR KVAR	23. 11. 24. 12. 31. 20. 30. 20.
WICHITA		Approx. Set Count	100,000	Sta	tions—k	KAKE	(10), I	CTVH (1	2), KEDD	(16)
1. Badge 714 (Myst) 2. Life With Riley (Com) 3. Racket Squad (Adv) 4. Lone Wolf (Adv) 5. Dangerous Assignment (Adv) 6. The Star and the Story (Dr)	KEDD. KTVH.	ABC	Thurs. 8:00-8:30 Fri. 7:00-7:30	30.2	58	57.5	Red Button The Hunte My Favorit News, Wea	ns re Husband ther, Sports.	KTVH KEDD KEDD KTVH KTVH	19. 21. 34. 21.
		McCann-Erickson.				1	Inner Sa	nctum	KTVH KEDD	15.

# Inside Stuff—Telepix

Use of telepix for non-commercial showings by private and civic groups for their various public service campaigns is illustrated by the Air Force's screenings of a "Mr. District Attorney" film at three of its bases. Bases are running a safe-driving campaign, and the Air Force requested permission from Ziv to show the "D.A." episode dealing with a hit-and-run case. Another example of non-commercial use of telepix was the recent request of municipal authorities for the use of several "Racket Squad" films from ABC Syndication to combat public apathy to confidence rackets in their locales.

American Bakeries, which last week purchased "The Star and the Story" from Official Films for airing in Minneapolis via WCCO-TV, is trying an interesting experiment which other local sponsors or stations could profitably imitate. Baking outfit has signed Cedric Adams, Minneapolis Star & Tribune columnist and radio-tv personality, to host the film series. Adams will do his hosting series live, cutting in and out where the star of the film usually appears. It simply remains for other stations to sign top personalities in their cities for similar chores

other stations to a significant of the state of the state

**New Telepix Shows** 

MAYOR OF THE TOWN
With Thomas Mitchell, Kathleen
Freeman, Jean Bryon, David
Saber, others
Producers-Directors: John Rawlings, Marshall Grant
Writer: Erna Lazarus

Writer: Erna Lazarus
39 half-hours
Distrib: United Television Pro-

# **Empire Sets Subsid** To Film Comm'ls

Empire Broadeasting Co., the New York recording firm, has es-tablished a film subsidiary which will produce commercials and will will produce confinercials and will film programs on a contract basis. Subsid, Empire Productions, is headed up by Bill Reilly, who re-cently moved over from Reilly-Schewan Co. to become general manager of Empire, and Larry Untermeyer, who resigned his radio-ty directorship at the Huber Hoge & Sons agency to become account

Empire initially will house the film stages in its present Lexington Ave facilities, but may take on additional space. There's one stage completed at present, with an additional one slated for conversion. Filming has already started on the completed stage, although it opens officially today (Wed.). Empire Productions has existed as an Empire Broadcasting subsid for some five years, but it's been a packaging subsidiary during that time. Heneeforth, it will cease to package shows, but will lease facilities or do physical production of outside packages on a contract basis. Empire initially will house

# **AAP 56 FEATURES** SOLD IN 9 MARKETS

Associated Artists Productions has latched onto a good thing in selling its "new-to-tv" package of 56 feature films by "trailerizing" the General Teleradio "Million Dollar Movie" package. AAP first sold the group to WOR-TV, N.Y., which then announced it would play them off immediately after completing the Teleradio Group. Now five other stations which have the Teleradio pix have bought the AAP package with the same scheduling plans.

AAP package with the same scheduling plans.

AAP package is now set in a total of nine markets, with negotiations proceeding in an additional 33. Stations already set with the AAP group are KEYD, Minneapolis; KTLA, Los Angeles; WFBG, Greenville, S.C.; KONA Honoluli; CKLW, Detroit; KBTV, Denver; WHBQ, Memphis; KTVT, Salt-Lake City and WSAU, Wausau, Wisc. Last five stations are using the pix to follow the Teleradio package.

# Time Slot Poser

moving into the fringe hours and into late-night (NBC with "To-night"), aside from the fact that so many syndicated and spot shows have grabbed off prime slots for themseives. Situation has resolved itself into a "grab the time-slot, then get the elient" operation, or into a "get the elient with a time slot and forget the new-to-rained up by the fact that alpointed in a single state of the single specific state of the single specific state of the single specific spec Continued from page 45

# Warren Reins 'Gunsmoke' For Debut in Vidfilms

For Debut in Vidfilms
Hollywood, Dec. 14.

Veteran film producer-directorwriter Charles Marquis Warren
debuts in the vidfilm field as producer-director of CBS-TV's "Gunsmoke" series. Warren will personally script the first of the films
based on the CBS radio series.
Assignment postpones a pair of
Warren theatrical film projects,
"The Norman," to star Jack
Palance, and "The Long Swords,"
until 1956. He recently completed
direction on "God's Angry Man,"
starring Raymond Massey.

# Liebmann Brewery **Drops Fonda Show**

Liebmann Breweries is dropping its sponsorship of "Star and the Story," which it earries under the title "Henry Fonda Presents" (with Fonda as host), in its six title California markets. It will retain the show in the east, where it airs for Rheingold Beer, but is dropping in Los Angeles, San Francisco, Fresno, Santa Barbara, San Diego and Bakersfield, where the show is on for California Gold Label Beer, a Liebmann subsid.

39 half-hours
Distrib: United Television Programs
Despite the thesping and name values of Thomas Mitchell, this Rawlings-Grant production in association with Gross-Krasne lacks the steam to build much of a track record and on its first go-around the vidpix circuit. Chief handicap lies in the scripting department, with yarns that challenge the patience of the most gullible.
Various plots of the series evolve around Mitchell as the kindly mayor of a small city and his household which consists of a small ad, played by David Saber, and a garrulous housekeeper, portrayed in broad stereotype by Kathleen Freeman. It's a formula peg with some potentialities for the family audience but its appeal is biunted by the things the cast has to do and say.

Improbable tale on segment Label Beer, a Liebmann subsid.
With Liebmann dropping, rights to those markets go over to Official Films, which has already sold the series in Los Angeles to KTTV, where it will start Jan. 15 under an unusual sponsorship deal. Series will be bankrolled by the Los Angeles Times, a rare instance of program sponsorship by a newspaper. Deal involves a switch in stations, with the show having aired for Liebmann on KNXT. Title on KTTV will be "Star and the Story," without Fonda as host. Reason Official takes over the

Title on KTTV will be "Star and the Story," without Fonda as host.

Reason Official takes over the rights to the series in those markets lies in its original distribution deal with Don Sharpe and Four Star Productions, which owns the show and made the original sale to Liebmann. Original deal called for Fonda to host the dramatic anthology series in Liebmann markets only, with Official to distribute without the Fonda inserts in all non-Liebmann markets as "Star and the Story." With Liebmann dropping in California, Official takes over its six markets, and expects to have sales in the other five shortly. Meanwhile, series is set in more than 90 markets.

# **Telepix Followup**

CAVALCADE OF AMERICA (Night Call)

It was only a matter of time that

(Night Call)

It was only a matter of time that Cavalcade would get around to documenting the doctor. Everybody else has—"Medic," "March of Medleine," the upcoming ABC's "Horizons" and the reactivated 'Dr. Christian." In its tradition of fidelity to the subject, Cavalcade makes such a good case for the man with the stethoscope that the American Medical Assn. showed the film at its annual convention. No better choice for the doc could have been made than Dean Jagger, whose tender ministrations and devotion to duty, whether it 9 a hypochondriac or the victim of a baffling disease, give "Night Call" its warmth and dramatic motivation. When a soldier falls ill of a strange malady, Jagger attends him constantiy and can't get him out of his mind. But this does not eause any neglect of his other patients. Viewing the vidpic is like trailing the medic on his daily rounds. For the afflieted it ends on a high note of hope.

Jagger makes the part pulsate with strong conviction and is given

on a high note of hope.

Jagger makes the part pulsate with strong conviction and is given good support by a cast of 17, foremost of whom are Alyn Lockwood, Sheiia Bromley, Nancy Hale, Donald Murphy, Jill St. John, Jackie Donner and Paul Burns. Direction of Robert Stevenson retained the force of simplicity that powered the Larry Marcus seript. Helm.

LADIES IN RETIREMENT
(Lux Video Theatre)
The dramatics that projected
Columbia's 1941 film version of the
Reginald Denham-Edward Perey
"Ladies In Retirement" into one
of the most interesting lethal
events of the season still held
enough b.o. ingredients to form
strong offering for "Lux Video
Theatre." Vehicle furnished Claire
Trevor with a compelling role for
her live tv bow, and through excellent adaptation to the more narrow confines of video a particularly able cast limned the powerfullyplotted drama.
Director Richard Goode handled

plotted drama.

Director Richard Goode handled his cast to advantage, concentrating upon characterization from the dod set of figures who participate in this story of a young English housekeeper's tragic concern for the two older mildly-deranged sisters. So they will not be sent to an institution she murders her employer when latter turns them out of her home. Situation becomes intensified when her rascally nephew pieces out her crime and attempts blackmail.

Miss Trevor endowed the tragic

heroine with superb dramatic shadings, the effect accentuated by the truly fine performances with which she had to compete. Recerating their original screen roles, Elsa Lanchester and Edith Barrett lent conviction as the helpless sisters for whom she garrots Isobel Elsom, topa in the part she previously played both on the stage and sereen. Sean McClory delivered another of his offbeat interpretations as the nephew, and Lisa Daniels vitalized the maid-servant. Richard McDonagh's teleplay received atmospheric art direction from William Craig Smith, and Rudolph Schrager's musical direction definitely was on the plus side. Whit.

# Stone, Hyman Set **Gabby for Telepix**

appearance on the television seene

appearance on the television seene via a syndicated series to be filmed by Martin Stone and Eliot Hyman and to be distribbed by Motion Pictures for Television. There's a twist to the show, in that Stone and Hyman will take 52 full-length MPTV westerns, whittle them down, and shoot fresh footage starring Hayes as an emcee to bridge the gaps and as a tall-tale teller. Series will be shot and edited in New York starting Jan. 10, with Joe Claire writing and producing. Claire is a staffer of Kagran Corp., the packaging outfit which Stone heads. However, Stone, who manages Hayes, is doing the show as a partnership venture with Hyman, who as president of Associated Artists Productions, distributes the Kagran - made "Johnny Jupiter" series. MPTV comes into the picture with a deal to distribute the films by virtue of providing the old features which will form the basic content of the show. Plans call for 52 half-hour pix.

#### Jack Webb Continued from page 45 ;

and say.

Improbable tale on segment seen, tagged "The First Year," dealt with the mayor's efforts to keep in town a young engineer brought in to work on a new water system. Engineer threatened to pull out after his new frau got all upset over the marital advice given her by the spinster housekeeper. Happy upshot had the bride landing a Job on the local paper which solved all the difficulties.

Dave.

Continued from page 48
ertainment, but there are those
who also want to see adult fare.
"I think there should be programs for the young ones, and
there are many of them now. But
they keep telling us 'tv comes into
the home, so you have to be very
careful about the kiddies.' What
do they mean by this? Do they
mean we should bracket our shows
so that some can fit the 12-yearolds, some the 14-year-olds, and so
on? I don't understand such generalizations. eralizations.

"Producers are faced with one "Producers are faced with one important problem—providing entertainment. The majority are dictated by good taste, and it's not fair to judge all shows by a few which may offend. It's also not fair to judge all shows by just what's good for kids. Many shows filmed for adults also have appeal for the youngsters.

for the youngsters.

"It's unfair to talk about censoring tv because some shows may not be considered ideal for youngsters. We can't shut the door to adult entertainment. How can we have a variety of programs if we are censored? Let the public be the final censor—a bad program won't last. And no sponsor wiil bankroll a cheap, sensational show. Kids have their own shows, and programming should avoid being standardized."

# Prockter's Coast Setup

Prockter S Codst Sctup
Prockter Television Enterprises,
Bernard Prockter's own packaging
outfit as distinguished from his
American National Studios interests, is setting up a permanent
Coast office on the American National lot, where two of the PTE
shows, "T-Men in Action" and
"Man Behind the Badge," are being filmed.
New office will be headed by v.p.
Jerome C. Robinson, who's moving
out from New York.

and get an earful sounding off we're We set out to engineer a film studio that would have the flexibility

and sound quality of live television.

pen your eyes

Believe us, it was no easy job. We turned our sound hounds loose on this project 5 years ago, and they've been in it up to their ears ever since,

Finally, we've got what every agency film man has been dreaming about—live quality sound on film and we're proud of it!

And we're real proud of Bill Reilly, our studio manager. Bill was a sound engineer ten years ago before he jumped lens first into Television. Since then he has been inside of the

camera as a technician, behind it as a cameraman, in front of it as a producer figuring out how to save a buck for the elient. And this fellow Reilly has a solid background in agencyclient relations. He has developed a sound film studio that can turn out anything you want produced faster and better than it has ever been done

about our new

FILM COMPANY

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# EMPIRE PRODUCTION CORPORATION

480 Lexington Avenue

PL 9-4505

# Jocks, Jukes and Disks

MUSIC

The Crew-Cuts: "Dance, Mr. much hope, however, for "You're Snowman, Dance"—Twinkle Toes" (Mercury). The Crew-Cuts have another winner in "Dance, Mr. Snowman, Dance." It's a lively winter frolic with a catchy shuffle beat. A spinning natural on all levels. Bottom deck is a mediocre Yule offering.

Bob Manning: "My Love Song To You"—'After My Laughter Came Tears" (Capitol). On the basis of its showcasing on Jackie Gleason's CBS-TV show, "My Love Song To You" rates as a strong commercial bet. In this case it's not the tune so much, but the exposure that counts. Song is just a fair Tin Pan Alley concoction and Bob Manning, always a standout song interpreter, cytes it a good ride. Flip side is a pleasant ballad entry.

Jackie Lee: "I. Can't Cive You" much hope, however, for "You're Sweethart In The Worl're Sweethart In The World" on the flip.

Percy Faith Orch: "Petite". Percy Faith should win this side lots of deejay spins. The attractive orch workover given this side lots of deejay spins. The cand Faith takes full advantage of it with a rich interpretation. The Johnson Family Singers: "The Johnson Family Singers: "Victor). "The Lord is Counting On You"—sives it a good ride. Flip side is a pleasant ballad entry.

Jackie Lee: "I. Can't Cive You"

LAWRENCE WELK

CHAMPAGNE MUSIC 70th Consecutive Week, Aragon tallroom, Santa Monica, Calif-Exclusively on Coral Records THERE'S A SMALL HOTEL

SAW YOUR EYES

# In August Seen Hurting Entire Brit. Music Biz

Absence of a big Christmas song here is called the reason for the slump in sheet music at the present time. Usually Christmas sees a boom in sheet sales, but it's not happening at the moment, and reliable information suggests that the top songs are only selling, in some cases, as little as 6,000 copies

per week.

The BBC has set its face against the seasonal August to January plugs of the Christmas songs, and has informed publishers that it will only air Christmas records and performances not more than a forinight before the holiday. With this lack of air plugging, it has been impossible to create a demand for a Christmas song, such as existed for "I Saw Mommy Kissing Santa Claus" last year. One big song which takes the public into the music shop is good for the business and, at the moment, the BBC's decree is mitigating against a real hit emerging.

Although publishers, songwriters

Although publishers, songwriters Although publishers, songwriters and record companies are not happy about the BBC and its lack of Christmas spirit, writers in the lay press and members of the public are with the BBC in its attitude. In past years the bells have started

# BBC Ban on Xmas Tunes

London, Dec. 7.

per week.

wax days set.

Tony the his concert debut in the U.S. and which is skedded to return shortly for a Not national tour and tele guest shots.

# Pop & Jazz Album Reviews

at's RCA Victor's year so far as original cast albums are concerned. Already out with "The Boy Friend," the diskery recently hit the market with three other legituner sets, "Fanny," "Peter Pan" and "Mrs. Patterson," (Other disk companies in the original cast album sweepstakes are Columbia, with its upcoming "House of Flowers," and Decca, with its already released "On Your Toes." Victor is due to move in again next month with "Silk Stockings.")

Victor's current album trio is wide in its appeal. "Fanny" has stature, "Peter Pan" has Charm and "Mrs. Patterson" has Eartha Kitt.

Miss Kitt in fact is the open of the property of the pro

man Engel's orch direction.

In addition to a light but delightful score, "Peter Pan" has Mary Martin. She sings with a captivating gusto that brings added wealth to each tune entry. Score, fashloned by Mark Charlop and Carolyn Leigh with additional songs by Jule Styne, Betty Comden and Adolph Green, is bright and gay. Best of the lot are "I've Gotta Crow." "I'm Flying!" and the warmly effective "Tender Shepherd." Cyril Ritchard and Kathy Nolan are standout vocal aides. "There's No Business Like Show

weath to see the stature, "Peter Pan" has charm and "Mrs. Patterson" has Eartha Kitt.

Miss Kitt, in fact, is the only reason for the "Mrs. Patterson" album. It's a 12-inch length of "The Mrs. Patterson" album. It's a 12-inch length of "Album. It's a 12-inch long bleading into tunes. The songs, by James Shelton, and the script by Charles Sebree and Greer Johnson, are not outstanding, but they serve as an excellent showcase for the actress-singer. She scores in both departments but the switch from the 15-year-old in dialog to the hoyden in song becomes a bit too jarring at times. Ruth Attaway, Helen Dowdy and Alonzo Bosan supply excellent support. Bosan, incidentally, is not in the New York company of the show.

Harold Rome's score for "Fanny" has many inviting items and such stalwart singers as Ezio Pinza, William Tabbert and Florence Henderson to deliver. Even Walter Slezak, who's no singer but who has a delightful way with a melody, scores handsomely. There's plenty

# Songs With Largest Radio Audience

copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film.

Survey Week of December 3-9, 1954

Christmas Alphabet	Budd
Count Your Blessings-t"White Christmas"	Berlin
Fanny—*"Fanny"	Chappell
Hajji Baba-+"Adventures Of Hajji Baba"	Remick
Hey There-*"Pajama Game"	Frank
Hold Me In Your Arms	Artists
Hold My Hand-†"Susan Slept Here"	
Home For The Holidays	
I Need You Now	
If I Give My Heart To You	
It's A Woman's World-+"Woman's World"	
Let Me Go, Lover	
Make Yourself Comfortable	Rylan
Mister Sandman	
Mobile	
Muskrat Ramble	Simon
My Own True Love-+"Gone With The Wind"	
Naughty Lady Of Shady Lane	
No More	
Papa Loves Mambo	Shapiro-B
Rudolph The Red-Nosed Reindeer	St. Nicholas
Silver Bells	
Slelgh Ride	Bourne
Smile	Hub-L
Song From Desiree- "Desiree"	Miller
Teach Me Tonight	Hub-L
That's All I Want From You	W & B
This Ole House	Hamblen
Whither Thou Goest	
You're Nobody 'Til Somebody Loves You	Southern

# Top 30 Songs on TV

(More In Case of Ties)

A Whale Of A Tale-+"Twenty Thousand Leagues".	Disney
Choreography—†"White Christmas"	Berlin
Count Your Blessings-+"White Christmas"	Berlin
Girl I've Yet To Meet	O'C & M
Here I Go Walkin' Down The Road	Folkways
Hey Jacques	Music Prod
Hold My Hand-†"Susan Slept Here"	Panhaal
Home For The Holidays	Dancom
I Need You New	Roncom
I Need You Now	Willer
I Want You All To Myself	
I Want'cha Around	Joy
If I Give My Heart To You	Miller
If I Was A Boy	Garland
Let Me Go, Lover	H & R
Love Is A Very Light Thing	Chappell
Love, You Didn't Do Right- "White Christmas"	Berlin
Make Yourself Comfortable	Rylan
Mister Sandman	Morris
Naughty Lady Of Shady Lane	Paxton
Papa Loves Mambo	
Santa Claus Is Comin' To Town	Feist
Shake, Rattle And Roll	
Silk Stockings-*"Silk Stockings"	Channell
Sleigh Ride	Mille
Teach Me Tonight	TION T
That's All I Want Prove War.	Hub-L
That's All I Want From You	
That's What I Like—†"Living It Up"	
This Ole House	
To My Wife	
Welcome Home	
Why Be Afraid To Dance	. Chappell
Young At Heart	Sunbeam

# Best Bets

(Mercry) Twinkle Toes
BOB MANNING MY LOVE SONG TO YOU
(Capitol) After My Laughter Came Tears

Anything But Love". "Blue Boogie" (Coral). The oldie "I Can't Give You Anything But Love" is headed for a solid jukebox whirl via Jackie Lee's deft keyboard workover. His Bing is fresh and vivid and adds up to topdrawer listening. He takes "Blue Boogie" for a stimulating ride, and it, too, rates play.

Jan Strickland: "Let's" Come To Me My Darlin" (Label X.) Jan Strickland: "Let's" is in the Strickland's "Let's" is in the Strickla

# 10 Best Sellers on Coin-Machines .....

1.	MISTER SANDMAN (5)	Four Aces
		Lancers Coral
9	LET ME GO LOVER (2)	Joan Weber Columbia
~.	LET ME GO, LOVER (3)	Teresa Brewer Coral
2	TEACH ME TONIGHT (6)	DeCastro Sisters Abbott
3.	TEACH ME TOMONT (0)	1 Jo Stafford Columbia
4	NAUGHTY LADY OF SHADY LANE (3)	Ames Brothers Victor
4.	MACGITT LADT OF SHADT LANE (3)	Archie Bleyer Cadence
5.	I NEED YOU NOW (15)	Eddie Fisher Victor
6.	MAMBO ITALIANO (1)	Rosemary Clooney Columbia
	PAPA LOVES MAMBO (10)	
	IF I GIVE MY HEART TO YOU (14)	Doris Day
8	TE I CIVE MY HEART TO YOU (10)	Denise Lor
0.	TOTAL MI HEART TO TOO (14)	Connee Boswell Decca
		Dinah Shore
9.	HOLD MY HAND (11)	Don Cornell Coral
10.	SHAKE, RATTLE AND ROLL (9)	Bill Haley's Comets Decca
	Second Group	

Second Group	
THIS OLE HOUSE	Rosemary Clooney Columbia
HEARTS OF STONE	Fontane Sisters Dot Charms DeLuxe
COUNT YOUR BLESSINGS	Eddie Fisher Victor
DIM, DIM THE LIGHTS	Bill Haley's Comets Decca
HOME FOR THE HOLIDAYS	Perry Como
WHITHER THOU GOEST	Les Paul-Mary Ford Capitol
MAKE YOURSELF COMFORTABLE	Sarah Vaughan Mercury
DOWN IN THE BOTTOM OF THE WELL	Wilder Brothers Label X
IT'S A WOMAN'S WORLD	Four Aces Decca Ray Anthony Capitol
THAT'S ALL I WANT FROM YOU	Igua P Margan Vieter

# **'A.K. Komeback Kontingent'**

Songsmith Pat Ballard has been receiving heavy mail from his older friends in ASCAP, particularly on the Coast, who like himself have gone a long time without hits. Fired by Ballard's unusual two-clicks-in-a-row ("Oh, Baby Mine" and "Mr. Sandman"), Holly-woodite M. K. Jerome has suggested a little group to-be called the "A.K. Komeback Kontingent" of ASCAP, subtitled "Mr. Peatman, Don't Count Us Out, Yet." It's long been a Tin Pan Alley crack that "there's nothing the matter with any vet songwriter that a hit won't cure," and Ballard feels that the vast know-how many of the now dormant ASCAPers possess can enrich the Society's catalog if the fellows will just keep writing and laugh off the defeatism that has come from the present stress on current performances.

the defeatism that has come from the present stress on current performances.

One of the self-styled a.k.'s suggested to Pat that the best way to lick today's roadblocks to hitdom is to buy a ream of ms. paper, a dozen pencils and keep both busy, rather than trying to second-guess the sudden twists and turns of the modus operandi of getting a click disk. "If you've got enough good songs in your pocket, one is gonna end up with a good recorded rendition sooner or later." sez the yet, "and it costs nothing to write songs—the expense is treating those Brill Bldg. ulcers!

# Indie Labels Again Turning Up With New Names & Click Material

BMI's Music Editor

Milton Rettenberg

an expert in the "song shark"

**New Beat for Suckers** in 'Song Shark' Racket

an interesting editorial feature in the upcoming 49th Anniversary Number

> VARIETY DUE SOON

prepping their own indie dlsk company operation. A nationwide dis-

tribution setup is now being or-

ganized and the brothers expect to begin operation by the first of the

Although the Dorseys record for

Bell Records, they'll also etch un-

der their own disk banner. Con-

tract with Bell, a lowprice platter line, allows them to wax for a regular-priced label. The Dorsey

disk firm will also record other

Meantime, the Dorseys are set for a stand at New York's Hotel Statler, beginning Friday (17).

performers.

Own Plattery Tommy and Jimmy Dorsey are

**Dorseys Prep** 

The small disk companies are again coming to the fore as a reservoir of material and talent for the major labels. The indies, heretofore, had pushed their way to the top and sparked major label carboning with their rhythm & blues output, but now they are also making a dent with their pop releases.

boning with their hop are also making a dent with their pop releases. New aspect of the major vs. indie battle is that the smallies are now successfully bucking the Goliaths for hit list prominence. The top diskeries are still quick to cover an indie platter but the smothering of the indie isn't as easily accomplished any more. Denise Lor's Majar slice of "If I Give My Heart to You" continues to hold up strong against Columbla's slice by Doris Day and Connee Boswell's original version for Decca. The De Castro Sisters have retained their solid footing with their Abbott waxing of "Teach Me Tonight" despite solid competition from Jo Stafford's Columbia workover. In another instance, however, The Crew Cuts stole the play on "Sh-Boom" away from The Chords' Cat label original with their Mercury slice, but the Chords racked up hefty sales nonetheless. In recent weeks the indies have served as a proving ground for such tunes as "Heart of Stone," "Unsuspecting Heart" and "Hurt." "Stone" was kicked off by The Charms on the De Luxe label and was soon covered by The Fontane Sisters for Dot, Vickie Young for Capitol, and The Goders for Coral. "Unsuspecting Heart" started roll-(Continued on page 54)

(Continued on page 54)

# Raymond Hubbell Dies At 75; Last Survivor Of Group Founding ASCAP

Raymond Hubbell, veteran composer and the last survivor of the nine-member group which founded the American Society of Composers, Authors & Publishers 40 years ago, died in Miami Monday (13) after a two-weck illness. He was 75 years old and had been living in Florida for the past few years.

living in Florida for the past few years.

Hubbell scored as a composer with his first musical show, "Chow Chow," which was produced in Chicago in 1902. Before entering the legit musical field, he had been a pianist and bandleader in Chicago. He was also a staff composer for the Chicago publishing house of Charles K. Harris.

Following "Chow Chow," which was produced in New York under the title of "The Runaways," Hubbell did the music for the spectacles at the N. Y. Hippodrome and for seven Flo Ziegfeld shows. "The Runaways" was produced in N. Y. In 1903 by Sam and Lee Shubert and marked the Shuberts' first legit enterprise. Hubbell did the (Continued on page 54)

# New H'wood Mills Bldg.

Mills Music will build its own building in the heart of Hollywood's music area. Pubbery has bought a site on Vine St., south of Sunset Blvd., and will begin construction next year.

Building will house all of the facets of the Mills Music enterprises, including American Records.

Cap's 'Switch Singer'

Hollywood, Dec. 14.
Capitol is readying a "switch singer," the first the label has had to offer.
Chire

to offer.

Chirp is Dakota Staten, a rhythm and blues bawler signed recently by Dave Cavanaugh. However, the Coast waxery plans to utilize the chirp occasionally in the pop field as well as in r&b. Initial releases will be out right after the first of the year.

# TV Again Aids Disks; 'Love Song' Off to Hot Start

Television again has come to the aid of the disk industry. In a repeat of the sales surge on Joan Weber's Columbia slice of "Let Me Go, Lover" after its showcasing on CBS-TV's "Studio One" several weeks ago, Bob Manning's Capitol cut of "My Love Song to You" got off to a hot sales spurt Monday (13) after its plug on Jackie Gleason's CBS-TV show Saturday night (111).

Cap had banked on the Impact

son's CBS-TV show Saturday night (111).

Cap had banked on the Impact of the Gleason plug and had shipped 200,000 platters around the country in advance of the show. From reports coming during the early part of the week, it looks like the diskery underestimated the power of tv and will have to keep its presses going full time to meet the growing demand.

In addition to the unprecedented advance pressing, Cap also went on the hook for about \$100,000 in exploitation and promotion. Diskery had rushed out to dealers and distributors around the country 25,000 window streamers and 50,000 counter displays.

Roy Alfred and Al Frisch penned the tune especially for the Gleason stanza. It's being put out by Gleason's own publishing operation, Songsmiths.

Apparently having learned a lesson from the Joan Weber instance, rival disk companies, thus far, have held back "covering" the Manning slice. After Miss Weber; with their top artists, but the young songstress held her lead despite the top competition. The diskeries now figure that the original exposure is hard to buck.

#### Bluebird Into EP

The Bluebird label, RCA Victor's low-priced longhair line, is expanding into the 45 rpm EP field for the first time. First release this month will comprise seven packages selling at \$1.19 each. Some of the EPs will be new recordings while others will be reissues.

# **Xmas Music Biz Rolling at Solid Clip Despite Lack of New Smashes**

Reg Connelly

finds London's Tin Pan Alley no different from the Brill Bidg. In a piece

**Everybody Tries to Hit** The Global Jackpot

an interesting editorial feature

49th Anniversary Number

VARIETY DUE SOON

# **Mercury Sets Up** 0&0 N.Y. Branch

Mercury Records is prepping an owned & operated distributor setowned & operated distributor set-up for the New York area. Move follows the pattern already set by Decca and Capitol, which have an o&o distribution operation around the country.

Merc's Gotham branch will tee
off Jan. 1 and will be known as
Mercury Record Distributors, Inc.
The new operation will replace
Malverne, which had been handling Merc's distribution in New
York for the past several years.
Art Talmage,s label's v.p., said
plant for an o&o distributorship
was initiated to establish closer
contact with the music industry in
general for Merc's management
personnel.

Morris Price, Merc's veepee in
charge of sales, is coming in to
N. Y. from Chicago headquarters
this week to organize the branch.

# PORTER'S 'STOCKINGS' IN BIG DISK SENDOFF

"Silk Stockings," the upcoming Cole Porter musical, will open in New York next month with the biggest wax barrage given a legituner 'in recent years. Chappell Music already has set 30 separate diskings on the showtunes. Every major label, except Columbia, is on the "Stockings" bandwagon. RCA Victor will release the original cast set.

Tuner, which stars Don Ameche

Tuner, which stars Don Ameche and Hildegarde Neff, is set for a Broadway preem Jan. 21. Show currently is trying out in Phila-delphia and then moves to Boston. Feuer & Martin are producing.

Although no spectacular holiday tune smashes have turned up this year, the Christmas music blz is currently rolling at a solid clip. As expected, dlsk sales have begun to zoom, particularly in packaged goods, while sheet music sales have come out of their yearlong doldrums for concentrated action, at least until the end of the Christmas period.

Christmas period.

Topping the Christmas lists again, as it has so often in the past 12 years, is Irving Berlin's "White Christmas." Among the new entries, "Home for the Holidays," cleffed by Al Stillman and Robert Allen, is the leading copy seller, sparked by Perry Como's disk version for Victor. The Stillman-Allen team are also represented with "I Saw Mommy Doing the Mambo," which is in the sixth slot on the 10 best Xmas sellers this year.

The perrental favorites, "Rudolph

this year.

The perrenial favorites, "Rudolph the Red-Nosed Reindeer," "Winter Wonderland" and "Silver Bells," are lodged firmly in the three, four and five slots. Another new tune, "Christmas Alphabet," by Buddy Kaye, is also showing up strongly this year in the No. 7 position. This tune is being pushed via the McGuire Sisters version for Coral and is being published by Kaye.

The phenom of 1952, "I Saw Mommy Kissing Santa Claus," is No. 8 this year while two other standards, "Santa Claus Is Coming to Town" and "Frosty the Snowman," complete the top 10 bracket.

Snowman," complete the top 10 bracket.

Several dozen tunes, mostly novelties, were entered in the Christmas tune sweepstakes this year but, as usual, the casualties far outnumber the clicks. Break through with a Xmas tune is re-regarded as one of the toughest hurdles in the musle biz since the plugging time is so short, being limited to four weeks after Thanks-glving when the jockeys begin laying on the seasonal items. The prospect of coming up with a Xmas standard, with its perennial heavy payoff in copy and disk sales plus performance points, continues to be attractive odds to most publishers.

# Top 1954 BMI Hits Get Swank Kudosing at 3d Annual 'Award Dinner'

Annual 'Award Dinner'

The top BMI hits of 1954 were given the usual swank kudosing by Broadcast Music Inc. execs at the Roof Garden of the Hotel Plerre, N. Y., last Wednesday night (8) in the third annual "award dinner.' Some 200 BMI toppers, publishers and writers attended the affair, which was hosted by BMI prexy Carl Haverlin.

BMI hits of the past year, in alphabetical order, are "Crazy 'Bout You Baby," written by Rudi Maugeri (Sunbeam Music); "Goodnight, Sweetheart, Goodnight, Goodnight, Sweetheart, Goodnight, Carter (Arc Music); "Here," Dorcas Cochran and Henri Rene (Hill & Range); "If You Love Me," by Marguerite (Monnot (Duchess Music); "I'm A Fool To Care," by Ted Daffan (Peer Int'!); "Jiffesi," by Robert Colby (Sheldon Music); "Let Me Go Lover"; by Jennie Lou Carson and Al Hill (Hill & Range).

Also, "The Man Upstairs," by Dorinda Morgan and Hal Stanley (Vesta Music); "The Man With The Banjo'; Fritz Schulz Relchel and Robert Mellin (Mellin Music); "Santa Baby," Joan Javits, Phil and Tony Springer (Trinity).

Also "Sh-Boom," by Carl and Claude Feaster, James Keyes, Floyd McRae and William R. Edwards (Progressive-St. Louis Music); "Shake, Rattle & Roll," by Charles Calhoun (Progressive); "This Ole House," by Stuart Hamblen, "Woman," by Dick Gleason (Studio), and "Young At Heart," by Carolyn Leigh and Johnny Richards.

Majar Builds Roster

# Majar Builds Roster

Majar Records, recently formed indie label, bolstered lts roster last week with the pacting of thrush Betty Ann Grove and erponer Jack Smith.
Their platters are due for release early in January.

# OUT SOON!

49th Anniversary Number



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# op Record Talent and Tunes

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Louisville-(Variety

10

san Antonio

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# RETAIL DISK BEST SELLERS

Survey of retail disk best sellers based on reports abtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk. Artist, Label, Title

CHORDETTES (Cadence)
"Mister Sandman"..... "JOAN WEBER (Columbia)
"Let Me Go, Lover"

ROSEMARY CLOONEY (Columbia)
"This Ole House" "This Ole House".

EDDIE FISHER (Victor)
"I Need You Now".

PERRY COMO (Victor)
"Papa Loves Mambo".

DeCASTRO SISTERS (Abbott)
"Teach Me Tonight"

"Teach Me Tonight"

AMES BROTHERS (Victor)
"Naughty Lady of Shady Lane"...
EDDIE FISHER (Victor)
"Count Your Blessings".

BILL HALEY'S COMETS (Decca)
"Shake, Rattle and Roll".

DON CORNELL (Coral)
"Hold My Hand". 7A 10 FOUR ACES (Decca)

'Mister Sandman" DORIS DAY (Columbia)
"If I Give My Heart to You" SARAH VAUGHAN (Mercury)
"Make Yourself Comfortable". BILL HALEY'S COMETS (Decca)
"Dim, Dim the Lights"......

ROSEMARY CLOONEY (Columbia) 15A 10 "Hey There"
FONTANE SISTERS (Dot)
"Hearts of Stone"

JAYE P. MORGAN (Victor)
"That's All I Want From You" 15B 16 McGUIRE SISTERS (Coral)
"Muskrat Ramble".....

PERRY COMO (Victor)
"Ilome for the Holidays". PENGUINS (Dootone) PENGUINS (Dootone)
"Earth Angel".

ARCHIE BLEYER (Cadence)
"Naughty Lady of Shady Lane".

JACKIE MILES (Coral)
"I'm -A-Rollin'".

THREE CHUCKLES (Label X) 21B

23A 21 DeJOHN SISTERS (Epic) 23B ROSEMARY CLOONEY (Columbia)
"Mambo Italiano".....

SIX TOP ALBUMS

STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837

WHITE CHRISTMAS Crosby-Kaye-Lee Decca DL 8083 ED 819 A 956

2

9 .. ..

AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-509

MUSIC. MARTINIS

Judy Garland Columbia BL 1201 BA 1201 BM 1201

A STAR IS BORN

LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701

5

GLENN MILLER

Kansas City-(Katz Drug Co.

Los Angeles-(Music

8 3

San Francisco

(Sherman-Clay

BRIGADOON Hollywood Cast MGM E 3135 X 263

# Kay Starry-Eved at Two New Pacts; 800G 5-Year Guarantee in Las Vegas

Hollywood, Dec. 14.

If the first seven years as a single are the toughest, Kay Starr can look for some sock years ahead. For the initial span of seven, difficult at first, is winding up with a pair of contracts that rate as about the best ever handed agirl singer. One takes her over to RCA Victor as a disk artist, beginning Jan. 1, at "the best contract since Vaughn Monroe." The other guarantees the onetime band singer \$800,000 over the next five years in the longest contract yet years in the longest contract

went under the 200,000 mark in sales. Figure is the arbitrary guidepost for a hit used in the music biz. In the seven years she's been with Capitol, Miss Starr has sold more than 10,000,000 records—although her annual release average is four records. Curiously, only one of her disks, "Wheel of Fortune," has gone over the 1,000,000 mark.

The big Victor contract was

# Label for Second Time

Hollywood, Dec. 14. Capitol signed sax man Sam Donahue to an album deal which will be included in the label's "Listening Jazz" series. It's Dona-hue's second time on the Capitol

Donahue recently has been front-ing the Billy May band on tour around the country. Deal set by artists-&-repertoire rep Francis Scott leaves the way open for fu-ture recordings after the aibum is released.

Vet Songsmith

Jimmy Kennedy written a revealing closeup on

London and New York's Tin Pan Alleys

another outstanding editorial fea ture in the upcoming 49th Anniversary Number

> VARIETY OUT SOON

# **VICTOR BACK INTO R&B** MARKET; CLARK NAMED

RCA Victor is getting back into the rhythm and blues market under its own banner with the appointment of Ray Clark to handle the r&b chores. Clark is a veteran field man for Victor, having most recently been posted in the southeastern division.

southeastern division.
Since the exit of Danny Kessler early this year, Vletor's r&b activities have been limited to the Groove label, which is distributed for the most part through Label X. the RCA subsid label. Eddie Kissack, assistant to Label X artists and repertoire chief Jimmy Hilliard, has been handling the r&b output for Groove. r&b output for Groove.

Sal Peruggi is moving into the field spot vacated by Clark.

#### Just Rambling Along

Hollywood, Dec. 14.

New lease on life given the standard "Muskrat Rambie" by recent vocal treatments has cued the inevitable switches.

Mickey Katz is already out with the "Moscovitz Ramble" on Capitol and Gaby Bruyere is prepping a Gallic version for Trend. Her disk will be tagged "Montmartre Ram-ble"

# **Evans Needling RCA Via Como** HMV 'Gossip'

Redd Evans, publisher of the tune "Idie Gossip," is needling RCA Victor by Importing the Perry Como version of the tune from England for distribution to jockeys in the U. S. Como cut "Idle Gossip" late last year, but the side was never released in this country. The Como version, however, was issued in England under the HMV (His Master's Voice) label, and became a bestseller there.

In the past few months, a few copies of the Como HMV disk have been making the rounds of the decigays. Evans now has decided to send the platter to any jockey who requests it. It's figured that if enough consumer demand is generated by the jockey spins, Victor may release the Como disk here. Juggy Gayle's once similarly attempted to force a Victor release of an Eddie Fisher side, "A Pool Was I," which also was issued in England but canned in the U. S. Gayles did not succeed.

Some Victor distribs, according to Evans, have been squawking to the jockeys over their programming of the Como "Idle Gosstp" side. The Victor distribs don't have any of the platters to sell and they fear that it may cut into the current Como hit, "Home for the Holidays."

# **COAST PLATTERY TO** STRESS SONGS FROM PIX

STRESS SONGS FROM PIX

Hollywood, Dec. 14.

Artists Records, a new platter subsidiary of Arwin Productions Inc., launches operations this week and will concentrate on etching songs from films, especially pix produced by Arwin. Latter is the indie operation headed by Martin Melcher, husband and manager of singer Doris Day.

First artist linked by the Indie waxery is Frank DeVol, who's cut four sides this week. Two of them will be vocaled by Tabby Calvin. First of the four to be cut will be "There's A Rising Moon for Every Failing Star," Paul Francis Webster-Sammy Fain ballad from the forthcoming Arwin film, "Young at Heart," which costars Miss Day and Frank Sinatra.

Talent signed by Artists Records will be pacted on a non-exclusive basis. Disks, according to Melcher, will be "pinpoint exploitation records."

# Kenton to Re-Form Band; 1st Frisco Cafe Date Set

Stan Francisco, Dec. 14.
Stan Kenton, currently resting in Hollywood after his cross-country concert tour, will re-form his band in the spring. Kenton is currently planning a two-week breakindate in April at the Downbeat Club, preceded by several one-nighters in the Valley on the way north

nighters in the valley on the way north.

This would mark Kenton's first night club appearance in San Francisco. His last location in the town was a week at the old Downtown Theatre several years ago.

# Russ Morgan to Go Hula in Decca Set

Hollywood, Dec. 14.
For the first time in many years,
Russ Morgan will dish a Hawaiian

Russ Morgan will dish a Hawaiian beat on records. The old coal miner is currently on the Coast vacationing before taking to the road again. Closest he has come to the island music before was when the band first started it Included a Hawaiian guitarist as a sideman.

Album of Hawaiian music and an

sideman.

Album of Hawaiian music and an album of polkas will be cut here this month and Morgan also will cut some sides with Bing Crosby before taking to the road. Meanwhile, Morgan's family has again taken in residence here has again taken up residence here

#### Bernice Parks to Coral

Songstress Bernice Parks has been inked to a term pact by Coral Records. Miss Parks formerly cut for Mercury.

Bob Thiele, Coral artists and repertoire chief, also added the Twin-Tunes, a vocai duo, to the label's roster.

The year-old experiment by Elliot Wexler to initiate a wide-spread distribution of disks in chain food stores and kindred syndicate outlets has now ended with the folding of his company, Music Merchants Inc. Wexler disclosed that he was liquidating the business after "dropping a bundle" in his effort to pioneer new disk out-

lets.

Wexler stated that his business didn't make the grade because he couldn't get the right kind of deals from most of the major companies. Columbia Records granted Wexler a subdistributorship under which he received a favorable price break to service the chain stores, with a 100% return privilege. Such companies as RCA Victor, Decca and Capitol, however, refused to give Wexler any such arrangement.

ment.

Wexler recently sued Decca and Capitol, which have factory-owned branches in New York, for alleged conspiracy to put him out of business by discriminatory price policies. Wexler stated that this suit would be pressed despite his exit from the chain store operation.

Wexler is the brother of Paul Wexler, Columbia Records vice-prexy over sales.

# Yacht Club Routines To Four Lads; Adler Assist

The Four Lads, Columbia Records combo, have leased over 200 special material songs and routines from the repertoire of the Yacht

from the repertoire of the Aden. Club Boys.
Charlie Adier, one of the original Yacht Club Boys, is currently coaching the Lads in the use of the material for niteries. Columbia is also prepping an album with the Lads framed around the Yacht Club Boys repertoire.



A WONDERFUL SEASONAL SONG



CAHN MUSIC COMPANY

David Whitfield

# VARIETY Scoreboard

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets** 

Coin Machines **Retail Disks Retail Sheet Music** 

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

#### TALENT

	TIONS	
This Week	Last Week	ARTIST AND LABEL TUNE
1	1	CHORDETTES (Cadence) Mister Sandman
2	4	JOAN WEBER (Columbia) Let Me Go, Lover
3	2	EDDIE FISHER (Victor)
4	3	ROSEMARY CLOONEY (Columbia) This Ole House Mambo Italiano Hey There
5	7	PERRY COMO (Victor) (Papa Loves Mambo Home for the Holidays Things I Didn't Do
6	5	De CASTRO SISTERS (Abbott) Teach Me Tonight
7	6	BILL HALEY'S COMETS (Decca) Shake, Rattle and Roll Dim, Dim the Lights Rock Around the Clock
8	10	AMES BROTHERS (Victor) Naughty Lady of Shady Lane
9	8	DON CORNELL (Coral) Hold My Hand
10	9	FOUR ACES (Decca)
		TUNES

POSIT	TIONS	(*ASCAP. †BMI)	
	Week	TUNE	PUBLISHER
1	1	*MISTER SANDMAN	Morris
2	2	†LET ME GO, LOVER	
3	4	†THIS OLE HOUSE	Hamblen
4	6	*TEACH ME TONIGHT	Hub-Leeds
5	5	*COUNT YOUR BLESSINGS	Berlin
6	3	*I NEED YOU NOW	Miller
7	10	*NAUGHTY LADY OF SHADY LANE	Paxton
8	7	*PAPA LOVES MAMBO	Shapiro-Bernstein
9	8	*IF I GIVE MY HEART TO YOU	Miller
0	9	*HOLD MY HAND	Raphael

# MGM On Piano Kick With Five New Sets

In line with the upsurge of pop piano packages, MGM Records is prepping five new keyboard albums for release at the end of this month. Album sets will be issued on longplay platters as well as on

Ralph Rainger. Dore Schary, Metro's v.p. in charge of produc-tion, has penned the liner notes for the Flna-Rainger set.

#### Cadence N. Y. Huddles

Cadence Records distributors in the east will converge on New York over the weekend (18-19) for a series of huddies with homeoffice brass.

on longing platters as well as on extended play disks.

Keyboarders featured on the albums will be Dorothy Donegan, Van Smith, Jose Melis, Jack Kelly and Jack Fina, Fina's package will spotlight the music of the late of operation this week.

# James Chirp Quits Band For Florida, Radio-TV

Hollywood, Dec. 14.
After one year with the band, chirp Paula Gilbert ankles the Harry James payroll next Sunday (19) to head for Florida and a new radio-television career for the Flor-ida Citrus Assn.

Singer has signed a sixmonth contract with Tom Moore Productions to be starred in the "Florida Calling" program. Deal was set recently while she was touring Florida with the James band.

# Ballroom Ops' Figures Show **Spotty Band Biz**

Ballroom biz blew hot and cold last month, if some 53 name band reports submitted by dancery operators may be construed as a cross-section in the period from mid-October through mid-November. Of 28 bands documented in National Ballroom Operators reporting service, about 58% brought a profit for the ops, while the rest meant break-even biz or worse.

Slightly over 30% of the name bands went into percentage, while 28% made money sans percentage for the ballrooms. Break-even class registered 15% and the losers 26%. Naturally the ops, figuring ail name bands should make money every time out, consider the overall picture cloudy. In many cases, however, bands were up against Inauspicious weather and stiff competish from other attractions. Often, too, the failures were blamed on fact that certain name bands are not well enough known in certain territories.

# Mitchell, Martino Wind Okay British Touring

UKAY British 10uring
London, Dec. 14.
After the longest tours ever carried out in Britain by top American recording stars, singers Guy Mitchell and Al Martino fly back to the States from London Airport tonight (Tues.).
They came here last May and Martino has been here all the time, touring in variety and concerts. Mitchell, who appeared at the Royal Variety Performance at the London Palladium in November, only missed out for a week when he flew back to the States to make some records for American Columbia.

A reverse journey by a British singer was taken by David Whit-field, who flew out last week (6) to appear on Ed Sullivan's "Toast of the Town" tv show.

from the 20th Century-Pox CinemaScop Production "DESIREE"

# THE SONG

MILLER MUSIC CORPORATION



CHARLIE APPLEWHITE

Per. Mgt. Direction
WYNN LASSNER WM. MORRIS AGENCY

CARA MIA .... David Whitfield with Mantovani SANTO NATALE ..... 1508

THE FINGER OF SUSPICION.....1498

MY SON, MY SON ......1501 Vera Lynn and Frank Weir

THE BANDIT The Johnston Brothers

CUCKOO CRIES ..... 1503

LOU MONTE SINGS

CATS WHISKERS

No.

ROULETTE

20/47-5963





A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

recording-release stunt over the weekend and stores around the

recording-release stunt over the weekend and stores around the country yesterday (Tues.) were receiving copies of a Tony Martin-Dinah Shore duet on "Melody of Love." Tune, a fixture in the Shapiro-Bernstein catalog and once used as the background for the "Why Do I Love You" recitative, recently had lyrics added.

Lyrics were telephoned to Victor artists & repertoire chief Joe Carlton on the Coast last Thursday. He had them transcribed, picked up a lead sheet and notified Martin and Shore to be ready for a recording session Friday afternoon. Between 9 a.m. and 4 p.m. Friday, two arrangements were completed and the recording session went off as scheduled. After the tune was cut, Carlton boarded a plane and returned to New York, carrying the tapes with him.

Rush treatment was patterned for the recording terms of the content of the carrying the tapes with him.

carrying the tapes with him.

Rush treatment was patterned after the express job done on Eddie Fisher's "Oh My Papa," which catapulted it into the hit class almost overnight. Duet, incidentally, marks the first time in a considerable period that Martin and Miss Shore have worked together.

#### **Cheers Find Long Time** Tween Sides for Cap

Hollywood, Dec. 14.

Hit records usually cue fairly swift followups for disk artists, but recording sessions have been a long time coming for The Cheers, Capitol trio which made some noise with "Bazoom (I Need Your Lovin')." Trio etched the hit disk last July and it has been among Capitol's top 10 sellers for more than four months.

However, The Cheers (Gil Gap.

than four months.

However, The Cheers (Gil Garfield, Bert Convy and Sue Allen)
didn't have their second recording
session until last week. The two
new sides, with backing conducted
by Buddy Bregman, will be released next month—five months
after the release of "Bazoom."

# 'Hit Parade' Lineup

(On Decr 11 NBC-TV Show)

1. Teach Me Tonight. Hub

2. Mister Sandman. Morris

3. Count Blessings. Berlin

4. Papa Loves Mambo. S-B

5. If I Give My Heart. Miller

6. Let Me Go, Lover. H & R

7. Naughty Lady ... Paxton

# **VICTOR TO RELEASE** PAR 'FOYS' SOUNDTRACK

PAK FUIS SUUNDIKACK

Hollywood, Dec. 14.

Deal was closed here for RCA
Victor release of the soundtrack
album of "The Seven Little Foys,"
Paramount film based on the career
of Eddie Foy Sr., vaude headliner.
Bob Hope plays Foy and James
Cagney recreates his George M.
Cohan characterization in one of
the big production sequences.

Pic, a show biz cavalcade, has a
score that includes several standards of the first quarter of the
20th century. Among the tunes are
"Smiles," Chinatown." "Yankee
Doodle Dandy" and "Mary."

# Monroe, Marshard Team **Before Separate Tours**

Boston, Dec. 14.

Prior to taking off on separate junkets, Vaughn Monroe and society maestro Harry Marshard, president and veepee respectively of The Meadows, are currently appearing at their swank bistro in a brief double engagement, the first time the pair has teamed in several years.

Following the

eral years.
Following the Meadows stint, Monroe is set to open a four-week engagement at Miami Beach's new Fontainebleau on Dec. 20, while Marshard heads out on his annual three-week tour of New York and the midwest the latter part of this week, to play a series of deb and Christmas parties. Maestro will take 22 men on the tour, forming separate units for the various enseparate units for the various en-

Larry Green will join Monroe as his personal '88er, replacing Ernie Johnson, who will return to New York. Dick Hayman will baton the band at the new Florida spot.

# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

\* ASCAP † BM1

National Rating This Last

Title and Publisher

\*Hold My Hand (Raphael) \*Home for the Holidays (Roncom).

†Whither Thou Goest (Kavelin)....

\*Hey There (Frank).

\*Count Your Blessings (Berlin) . . . \*Mister Sandman (Morris) †This Ole House (Hamblen) \*Teach Me Tonight (Hub-L) †Let Me Go, Lover (H&R). \*If I Give My Heart To You (Miller) 10 \*I Need You Now (Miller).... \*Naughty Lady (Paxton)... \*Papa Loves Mambo (Shapiro-B)... \*White Christmas (Berlin) \*Rudolph the Reindeer (St. Nicholas)

PHILLY JAZZ PROMOTERS BACK TO UPPED FEES

Philadelphia, Dec. 14.
Convinced that top prices are not necessarily the answer for a successful jazz concert, promoters Lee Guber and Frank Ford have returned to a \$4.50 top for their brace of shows New Year's Eve at the Academy of Music featuring Les Eigart's orchestra, Chet Baker, Charley Ventura and the Modern Jazz Quartet. Concerts are skedded for 8:30 and 11:30.

Guber, who operates the Pandon

Guber, who operates the Rendezvous, Philly's name music spot, and Ford, WPEN deejay, went in the red with a program at the Met recently headlining Woody Herman and Billie Holiday, scaled at a \$2

top.
Guber-Ford Attractions had another setback when Gene Krupa balked on a concert date with Paul Draper and the Little Symphony Orchestra. Guber-Ford handle the Little Symph (30-piece ensemble) and planned a kickoff concert, with Draper and Krupa staging an ad lib finale.

#### **Indie Labels**

= Continued from page 49 =

continued from page 49
ing via Terri Stevens' version on
the AA label and sparked covers
by Sunny Gale for Victor and
Georgie Shaw for Decca. Roy
Hamilton was the first crooner on
"Hurt" via Epic and because of
its winning solid spinning time in
both the pop and r&b field, Decca
and Capitol currently are mulling

coverage.

The larger disk companies have put a close watch on indie product. This season they've even latched on to a Christmas song that a small company launched. The indie A-Bell company kicked off "Santa and the Doodle-Li-Boop" and Columbia moved in quickly to cover it with Art Carney. MGM was also alerted and made a hurried buyup of the master for release under its own banner.

In the talent department, the indies have springboarded such thrushes as Jaye P. Morgan, De-nise Lor and Rosalind Paige to ma-jor label pacts.

# Ray Hubbell

Continued from page 49

music for the "Ziegfeld Follies" from 1911 to 1914 and also in 1917, 1923 and 1924.
Hubbell's show credits include "Fantana." "Mexicana," "Mamiselle Sallie," "A Knight For a Day," "The Girl At the Helm," "The Midnight Sons," "The Air King," "The Jolly Bachelors," "The Bachelor Belles," "The Three Romeos," "The Min From Cook's," "A Winsome Widow," "Cheer Up," "Hit c hy Koo," "Everything," "Among the Girls," "Miss Millions," "Good Times," "Sonny,"

"Better Times," "The Elusive Lady," "Nifties of 1923," "The Girl From Cook's," "Yours Truly," "Three Cheers," and "Here And There."

There."

Hubbell's songs include "Poor Butterfly," "Just My Style," "Life Is a See-Saw," "Little Girl in Blue," "What Am I Going to Do to Make You Love Me," "Beautiful Girl," "The Ladder of Roses," "Hello, I've Been Looking For You," "Melodyland," "Somebody Else" and "Look at the World and Smile."

Smile."

In 1914, Hubbell pioneered ASCAP along with Silvo Hein, Victor Herbert, Louis A. Hirsch, Gustave A. Kerker, Glen MacDonough, George Maxwell, Jay Witmark and attorney Nathan Burkan. All are now dead. Hubbell was a director of ASCAP from 1914 to 1941 and served as treasurer from 1917 to 1928.

He is survived by his widow.

He is survived by his widow, Estelle.

#### Charlie Barnet Cuts **Band Set for Victor**

Hollywood, Dec. 7.

RCA Victor cut a big band jazz package here last week, spotlight-ing Charlie Barnet and his crew. Twelve sides of his "Indian stuff" probably will be released under the title "War Party."

Billy May did several of the ar-rangements for the platter.

# **Best British Sheet Sellers**

(Weed ending Dec. 4)

London, Dec. 6. London, Dec. 6.

London, Dec. 6.

London, Dec. 6.

Wood
If I Give My Heart. Robbins
This Ole House Duchess
My Son, My Son. Kassner
Santo Natale Spier
Can't Tell Waltz Reine
Must Be Reason. Connelly
Smile Bourne
Veni, Vidi, Vici. Dash
My Friend. Chappell
Happy Wanderer Bosworth
Things Mean a Lot. Robbins

#### Second 12

Sky Blue Shirt ... Wright
No One But You ... Robbins
Story of Tina ... Macmelodies
I Love Paris ... Chappell
Count Your Blessings .. Berlin
I Still Believe ... Macmelodies
Mama Doll Song ... Leeds
Wait For Me ... Lafleur
High-Mighty ... Harms-Connelly
Sway ... Latin American
Heartbeat ... Kassner
Not As a Stranger ... Pickwick

# Finkelstein Back From O'Seas Copyright 0.0.

Herman Finkelstein, general counsel for ASCAP, returned to his N. Y. homeoffice Monday (13 after a two-week visit to Europe to o.o. copyright problems on the Continent.

Major concern for Finkelstein was the upcoming case of Swiss film exhibitors against the Swiss performing rights society (SSAE). Case, which has been postponed until the end of this month, involves the exhibitors' contention that they do not have to pay licensing fees for music, since their contracts with film distributors also cover the music on the sound-track. SSAE contends that the music is owned exclusively by the publisher and not by the film distrib or producer.



It's Music by

# JESSE GREER

Program Today Yesterday's

# FLAPPERETTE

MILLS MUSIC, INC. (1619 Broadway, New York)

#### WILL OSBORNE AND HIS ORCH

Now 39th Week New Golden Hotel, Reno Mgt.: MILTON DEUTSCH

ECCA America's Fastest Selling Records!



# IRLEY HARMER

A PAIR OF BLUE EYES MEET ME HALFWAY

**RECORDS** 

# On The Upbeat

#### New York

New York

Joni James set for a tour of oneniters in January and February . . .
Nat Carter operating a new jazz
club. The Hi Note in Miami.
Preacher Rollo and Buddi Satan
are on current bill . . Tommy and
Jimmy Dorsey return to the Hotel
Statler's Cafe Rouge Friday (17) . .
Birdland celebrates its fifth anni
tomorrow (Thurs.) with a special
layout featuring Sarah Vaughan,
Count Basie and George Shearing
Count Basie and George Shearing
. Jack Carroll on a personal
appearance junket for his Majar
etching of "Which Way" and "Say
What's The Weather Like In
paris?" . . London Records' stage
a cocktail party for British singer
David Whitfield last week (8) In
N.Y.
Paula Watson currently singing
the Pipilland in Miami Beach

N.Y.

Paula Watson currently singing at the Birdland in Miami Beach, with The Three Peppers also on the bill . . Singer Bob Anthony, former vocalist with the Eddy Duchin band, has been inked for a role in the biopic of the late bandleader.

Excell Garner kicked off a saven-

role in the biopic of the late Bader.

Erroll Garner kicked off a sevenweek stand at The Embers Monday (13) ... Sam Fox Music bought
U.S. rights to the theme from
the Italian pic, "Cadets of Guascone" from Organizzazione Musicale Nazional Music. Deal was set
by the Italian firm's U.S. rep Paul
Siegel ... Birthday bash for Eddie
Bonnemere set for the Savoy Ballroom Dec. 19 ... The Chordettes
guest on Ed Sullivan's CBS-TV
show Dec. 19 . Vocal combo treks
to Milwaukee Jan. 7 for a stint for
the Cerebral Palsy Drive there . . .

# "DIXIE DANNY"

Recorded by The Matys Brothers (Sound) Art Lund (Coral)

Published by SOUND MUSIC CO.

Selling Agent Moonlight Music, Inc. 1733 BROADWAY, NEW YORK



# YOUR SONG RECORDED!

Nick Nickson, program director and deejay at WBBF, Rochester, celebrating his seventh anni with the station . . Tunesmith Alice Simms commissioned by the new Balmoral Hotel of Bal Harbour, Florida, to write a song about the hostelry.

#### San Francisco

#### Pittsburgh

Pittsburgh
Tommy Carlyn band signed for Carnegie Tech's annual Military Ball ... Jole Vance Trio held over for five more weeks at Jacktown Hotel ... Musician-arranger Eddie Koch and his wife, Carol Hirth, formerly of singing Hirth Sisters, have another date with the stork, their second, around Easter time ... Ralph DeStephano, who used to have the band at the old Carouset Club in East Liberty ... Bobby Vinton orch signed for season for Wednesday night teenage dances at West View Park ... Morry Allen band back into the Vogue Terrace until after New Year's. Allen just finished two new sides for Coral, "Buona Sera" and "I Didn't Know You Cared," on which he backs local singer Rosemary Belan ... Harmonicaires go into the Ankara for three weeks on Jan. 3.

#### Omaha

Omaha
Tony Bradley orch into Arlington. Neb., Ballroom Saturday (18). Dick Brown slated for that spot New Year's Eve... Dorothy Kunkel, Nebraska Wesleyan student who pays nine instruments, feature-storied by several midwest papers last week. She's the daughter of Dr. L. N. Kunkel, ex-theatre orch director and Chautauqua circuit traveler... Dick Jurgens orch played Oak Ballroom at Schuyler last Wednesday (8)... Don Casey orch played for Omaha's free teenager Pop Hop... Lee Barron, orch leader, is announcing local rassles for promoter Max Clayton and also is state correspondent for Wresser

# mid. Kunkel, ex-thes Kunkel, ex-thes Kunkel, ex-thes Kunkel, ex-thes Kunkel, ex-thes Itaveler...Dlek Jurgens of played Oak Ballroom at Schuy. played for Omaha's free tee ager Pop Hop. Lee Barron, or leader, is announcing local rassle for promoter Max Clayton and als is state correspondent for Wres THE VICTOR RECORDING ARTISTS BARBARA CARROLL TRIO Currens BLACK HAMPING ARTISTS BLACK HAMPING ARTISTS BLACK HAMPING ARTISTS Starting Dec. 22 (Indef.) SANDS HOTEL, Las Vegas OCHANICO CONTRACTOR CO ASSOCIATED BOOKING CORPORATION

# **Top Christmas Sellers**

(As Reported by MDS)

1. White Christmas Berlin

2. Home Holidays Roncom

3. Rudolph St. Nicholas

4. Winter Wonderland BVC

5. Silver Bells Famous

6. Mom Doing Ma'bo Regent

7. Christmas Alphabet Budd

8. Mom Kissing Santa Regent

9. Santa Is Coming Feist

10. Frosty H&R

tling, USA mag. Spec Redd Trio into the Fiddle at Des Moines... Barbara Kerns is handling vocal duties for Verne Byers orch... Sam Fraser orch continues at the Legion Club.

#### Kansas City

#### Scotland

Neville Taylor, West Indian singer, to Germany to entertain in American Forces Zone . . Anne Shelton, English chirper, topping at Empire, Glasgow . . Kirk Stevens, young Scot singer, waxed his own tune, "My Dearlie, My Darling," for Parlophone label . . . Billie Anthony topping local hit parade with "This Ole House" on Columbia.

# **NEW OUTLET FOR NAME** BANDS AT PALM SPRINGS

Hollywood, Dec. 14.

New outlet for name bands in Southern California will be The Stables, Palm Springs resort which will open shortly. Spot will be under management of Noel Clarke, who currently operates the Capistrano Beachcombers Club.

At Capistrano, Clarke employs a strolling trio for entertainment purposes. Stables, however, has a sizable ballroom and Clarke currently is dickering for name bands on a full-week basis. \*

on a full-week basis.

# Heath Joins Good Music; Conn to Robbins, Feldman

London, Dec. 14.
London's Tin Pan Alley has some changes this week. Jack Heath is leaving the exploitation department of Campbell, Connelly, effer eight years.

department of Campbell, Connelly, after eight years' service, to become director and general manager of Good Music. This is the publishing company controlled by bandleader Ted Heath.

At the same time, Leslie Conneaves Peter Maurice Music Cofor the exploitation department of the Robbins-Feldman group. Connas been with Maurice for over two years, and prior to that was with Chappell.

#### Col Sets Sales Talks On District Mgr. Level

On District Mgr. Level
Columbia Records sales brass
will fan out around the country
during the last week of this month
to head up confabs with diskery's
district managers and sales managers. Plans for first-quarter
packaged goods and singles will be
discussed at the meets.
Parleys will be held in New
York and Chicago Dec. 27 and in
Los Angeles Dec. 28. Paul Wexler
Col's v.p. in charge of sales, will
take over in Chi, Forrest Price,
label's national sales manager, will
officiate in N. Y., and Stan Kavan,
general merchandise manager, will
head up the L.A. confab.

# **BMI Komack Exclusive**

Jimmie Komack, cleffer -and Coral Records singer, has moved into the Broadcast Music, Inc., fold under an exclusive composer pact. Komack got a minimum guarantee plus the usual 2c and 3c payoff for

pius the usual 22 and 30 payon tone each local and network plug. Komack writes his own material and got a good number of per-formances on his last Coral side, "The Nick-Name Song."

# **Inside Stuff—Music**

Vet Hollywood music flack, Tim Gayle, will be more careful henceforth about lending address labels after the mixup that occurred with a package shipped by Pacifica, Coast offbeat waxery. Labels were to have been used to ship a "Johnny Holiday Sings" LP—but the waxery included a single by a thrush tagged Michael Raine. What cued the confusion is that Gayle's top client (and wife) is Dot recording artist Lorry Raine. Deejays and reviewers around the country deluged Gayle with queries. What had happened was that Gayle loaned 150 addressed labels to Holiday as a favor. In sending out the Holiday album, Pacifica boss Dick Bock and Holiday, a friend of Michael Raine's, inserted her

Klavan & Finch, WNEW, N.Y. disk jockey team, are conducting a Klavan & Finch, WNEW, N.Y. disk jockey team, are conducting a "What Is a Doodle-Li-Boop" contest on their show in behalf of the Children's Aid Society. Idea stems from the Xmas novelty, "Santa and the Doodle-Li-Boop," which Sam Ulano sliced for the indie A-Bell label. MGM has since taken over the master. In another disk jockey Yuletide effort, Martin Block is staging a party at Manhattan Center next Monday (20) in behalf of the Police Athletic League. Top singers, such as Patti Page, Sarah Vaughan, Julius LaRosa and others, in addition to a flock of sports world personalities, will guestar. ABC network will broadcast the event.

Joel Herron, orch leader for WMGM, N. Y., has collaborated with the station's scripter-director, Jim Rubessa, on a new tune, "In the Fall." Nat (King) Cole is cutting it for Capitol. Herron's previous tune, "Closer, Closer, Closer," was also sliced by Capitol with Connie Russell.

# OF New RECORD RATINGS BY THE TRADE PRESS

DADY DOOTHED	Billboord	Cash Box	Variety
BABY BROTHER (Regent) KITTY KALLEN (Decco)	Spotlight	Disk of the Week	
	Sportignt	The Week	
JULIUS LA ROSA (Cadence)	76 (Good)	B+(Excellent)	Good
CINDERELLA WALTZ (Republic) FRANK SORRELL TRIO (Audivox)	70 (Good)	Best Bet	Excellent
ECHO POLKA (Meridion) NORMAN PETTY TRIO ("X")	76 (Good)	Sleeper of the Week	Good
HEARTS OF STONE (Regent) FONTANE SISTERS (Dot)	Best Buy	Sure Shot	Very Good
THE GOOFERS) (Corol)	Spotlight	B (Very Good)	10.7 0000
VICKI YOUNG (Capital)	78 (Good)	C+(Good)	Very Good
THE CHARMS (Deluxe)	Best Buy		
RED FOLEY (Decco)	C & W Spotlight	Bullseye	
HOCUS POCUS (Sheldon)	aporngm		
PATTI PAGE (Mercury)	Spotlight	Disk of the Week	
I LOVE YOU MADLY (Angel) THE FOUR COINS (Epic)			
	Spotlight	Best Bet	
IN THE BEGINNING (Hill & Range) FRANKIE LAINE (Columbia)	Excellent	Sleeper of the Week	Good
IT'S A PITY WHAT MONEY CAN DO (Acuff-Rose)	`		
MARTY ROBBINS (Columbia)	C & W	CAW	
LET ME GO, LOVER (Hill & Ronge)	Best Buy	Bullseye	
JOAN WEBER (Colembia)	Best Buy	Disk of the Week	
TERESA BREWER (Corol)	Spotlight	Disk of the Week	
SUNNY GALE (Victor) -	Spotlight	Disk of the Week	
PATTI PAGE (Mercury)	Spotlight	Disk of the Week	
HANK SNOW (Victor)	C & W Spotlight	Bullseye	
THE COUNTS (Dot)	R & B Spotlight	Award o' the Week	
CARMEN TAYLOR (Guyden)		R & B Best Bet	
LOVEY DOVEY (Progressive)  ELLA MAE MORSE (Capitel)	Good	C+(Good)	Good
MAYBE (Berkshire) THE FOUR COINS (Epic)	Spotlight	B (Very Good)	
NO MORE (Mapleleof)		, , , , ,	
DE JOHN SISTERS (Epic)		Sleeper of the Week	Very Good
		Disk of	
McGUIRE SISTERS (Coral)	Spotlight	the Week	Good
OUR FUTURE HAS ONLY BEGUN	emate-ta	Sleeper of	Best Bet
DENISE LOR (Mercury)	Spotlight	the Week	Dest Det
STAR OF LOVE (Shelden) ROY HAMILTON (Epic)	R & B Best Buy	Award o' the Week	Good

BROADCAST MUSIC. INC., 89 FIFTH AVENUE

# **Martin Switch Cues Talent Battle** As Miami Beach Niteries Prepare

With prospects of a good Florida season, nitery and hotel operators might get involved in a talent war, although the battle is not expected to be as fierce as in former years.

The opening salvo in what may

The opening salvo in what may develop into an expensive hassle was fired by the Fontainebleau, one of "this year's hotels," which booked To ny Martin for a February date. The Beachcomber claims that Martin, through letters and telegrams, had been committed to it and stated that it would take the case to the American Guild of Variety Artists. Patti Paige, who had also been dickering with the Beachcomber, has also been signed by the Fontainebleau.

There have also been reports

by the Fontainebleau.

There have also been reports that Joe E. Lewis, who will play the Latin Quarter here for two weeks in February and another fortnight in March, was being signed by one of the hotels for a term in between those two dates. However, this step was denied by the William Morris Agency, which books Lewis.

A personal note is injected in

A personal note is injected in the Martin-Fontainebleau deal. Martin and Ben Jaffe, one of the owners of the inn, are close friends. Music Corp. of America, (Continued on page 58)



**Eddie Cantor** wants to know

What's Wrong With Reminiscing?

a bright byline piece in the upcoming

49th Anniversary Number

VARIETY **OUT SOON** 

# Steinman's 'Hippodrome' Hits Fine \$60,000 In Seven Days at Kaycee

Kansas City, Dec. 14. "Hippodrome of 1955," the Harold Steinman roller show, laid off after close of its date in Municipal Auditorium here Sunday (12). After the Christmas holiday it resumes at the Coliseum, Houston, Dec. 29, and has a string of dates in Texas and the south-west before moving to Omaha to open the new city auditorium there.

open the new city auditorium there. Five-day engagement here included two matinees, all playing at \$2.50 top. Seven performances figured a \$60,000 gross, largely with the help of the city firemen, who shared in receipts for the benefit of their pension fund. In nine years in which the firemen have participated with this show, their fund has grown by over \$200,000.

over \$200,000.

Ciro Rimac sails today (Wed.) for a Dec. 26 opening at the Moulin Rouge, Paris.

# IT'S BEEN A GREAT YEAR!

# SONNY HOWARD

**Currently Headlining** 

CIRO'S

December 10, 1954

Mr. Sonny Howard Sunset Towers Hollywood, California

Dear Sonny:

You scored a big hit in your first engagement

Hollywood has taken you to its heart and is looking forward to your return.

HD H

As ever.

Herman D. Hover

HDH/ns

Coming Engagements:

MAPES HOTEL, Reno, Dec. 15-29 THUNDERBIRD HOTEL, Las Vegas, Dec. 30-Jan. 27 BEVERLY HILLS COUNTRY CLUB, Cincinnati, Feb. 4-18 CHASE HOTEL, St. Louis

Not Available Till July, 1955

**RCA-Victor Records** 

Direction: MCA

The Big Tip

Windsor, Ont., and Detroit police are pressing a search for Harvey Harrington, headwaiter at Windsor's Elmwood Casino, who is charged in a warrant with stealing \$5,000 in cash and \$12,197 in checks from this area's largest nitery.

Harrington was on his way to the bank to deposit the cash and checks when he abscond-ed, Elmwood Casino officials said. The checks were recov-ered in Harrington's auto, ab-andoned in a parking lot.

# 55 Auto Shows **Angle for Names**

Auto shows will be an important talent buyer next month. Virtu-ally all car displays in the major cities will be angling for names to hypo boxoffice as well as bring in prospective buyers.

prospective buyers.

In Washington, for example, during the nine day show there will be three changes of headiners. First to play for the first three days hasn't been set as yet, but Sarah Vaughan goes in Jan. 14, and Don Cornell goes in Jan. 14. George Werfel is booking this layout. out.

In Indianapolis "Dancing Wa-ters" has been set for the auto show. Car displays in other citles are making inquiries for top

# GM MOTORAMA LAYOUT GETS FOREIGN ACCENT

The General Motors Motorama will assume a foreign accent this year. Layout, which opens next month at the Hotel Waldorf-As-toria, N. Y., has signed ballerina Llane Dayde of the Paris Opera to Liane Dayde of the Paris Opera to head the cast. Another import will be the Seven Ashtons, an Aus-tralian act, current at the Latin Quarter. Singer Priscilla Gillette has also been signed.

Dick & Edith Barstow will-produce and direct the show with Victor Young helming the music.

# Mpls. Op in Temporary Site; Govt. As Partner

Minneapolis, Dec. 14.

Vic Levine has found a new temporary location for his ritery, Vic-s, which was one of the town's top bistros until destroyed recently by fire. The city council is permitting him to utilize his liquor license thusly with the provision that he can move back to the former building after it's rebuilt.

ing after it's rebuilt.

However, Levine will have Uncle Sam as: a "silent partner," doubtlessly for a considerable time. Internal Revenue Dept. has filed a \$133,825.65 tax lien against Levine and it will be in effect regardies of his club's location, officials say. The tax lien, against any Levine property or "right to property," covers delinquent cabaret taxes from January, 1951, to Dec. 31, 1953, and penalties.

#### Christopher's Magico Week Again in Balto

Baltimore, Dec. 14.
Milbourne Christopher brings
his "Nights of Magle" to the Hilltop Parkway Theatre here the
week of Dec. 20. Holiday week of hocus-pocus is an annual date for the magico.

the magico.

A feature will be "The Arrest,"
a quick-change act with Christopher playing five characters. The
Great LaFollette fopped vaude
bills with this novelty in the 1920s.

# Nitery Sites Scarcer Now in N. Y.; Fla. Ops in Market for Eastside Spot

Nitery sites are becoming increasingly more scarce in New York. Virtually every situation where there had been a cafe in recent years has been absorbed by the "over 28" danceabsorbed by the "over 28" danceabsorbed to them are sufficiently prosperous to have tied up the location on a lease for a number of years. The former Midnight Sun (later the Hurricane, etc.) and the Dlamond the "over 28" dancehalls. Most of them are sufficiently prosperous to have tied up the location on a lease for a number of years. The former Midnight Sun (later the Hurricane, etc.) and the Dlamond Horseshoe, in the Paramount Hotel, have been taken over for the a.k. dances. The former Havana-Madrie is now partly a ticket agency and the kitchen portion belongs to the restaurant next door. restaurant next door.

Lately, some money has been floating around for a new night

# **Atlantic City Warned Of** Florida Resorts Aiming To Lure Convensh Trade

Atlantic City, Dec. 14.

Atlantic City, Dec. 14.

Resort hotelmen were warned here Friday (10) that Florida resorts are moving to lure Atlantic City's convention trade which enables most of the resort's great hotels to keep open and out of the red during the off-season months.

E. D. Parrish, director of sales and advertising for Chalfonte-Haddon Hall, beachfront house which, under the management of Joseph I. McDonell, gets more than its share of conventions, gave the

I. McDonell, gets more than its share of conventions, gave the warning. Partish recently returned from Florida, where he attended a meeting of the National Hotel Sales

arom Florida, where he attended a meeting of the National Hotel Sales Management Assn.

He told members of the local association that numerous Florida hotels are planning added convention facilities, including huge rooms for meetings and convention banquets, and are working harder than ever to get more conventions to come to that state.

Big factor favoring the local resort, he declared, is it's close proximity to the large population centres, which helps reduce convention travel costs. He added that the resort can help itself by adding new things to lure the convention trade, mentioning the new outdoor reswimming pool built this year at the Traymore and its outdoor ice-skating rink to be opened this whinter, the new convention hali which is to be erected as another part of the Hotel Shelburne, and similar projects contemplated or under way.

Parrish declared that Florida spends much more for promotion, especially vacation promotion, than New Jersey. Against this state's \$1,120,000. Florida spends \$3,700,000. Despite this, he added, figures show the rate of hotel occupancy has been dwindling in Miami Beach and rising in Atlantic City in recent years.

and rising in Atlantic City in recent years.

# OTHER CAR OCCUPANTS **COUNTER-SUE DAVIS**

Los Angeles, Dec. 14.
Two sults were filed against
Sammy Davis Jr., as a result of
the auto accident which caused the
loss of his left eye. Davis had previously filed action against Helen
S. Boss, driver of the car that collided with the one driver by Davis

S. Boss, arriver of the car that collided with the one driven by Davis, and her passenger, Bessle Roth.

In the countersuits, Mrs. Boss asks \$125,000 damages and Mrs. Roth \$75,000.

#### Chase Club, St. Louis, Closes for 2 Weeks

pher playing five characters. The Great LaFoliette topped vaude bills with this novelty in the 1920s.

ARA Hikes Filing Fees
Artists Representatives Assn. has hiked the filing fee of performer contracts from \$2\$ to \$5 per pact. Action was taken in an effort to meet the rising organization expenses.

All agency members file a roster of their taient with ARA. Fee is charged for each exclusive contract in effect. Filing also serves notice on the agents that no attempt can be made to induce the act to leave for another office while contract is in effect.

Nilda & Michael Terrace pacted for the Statler, Buffalo, Dec. 20.

formerly housed a cocktail lounge for La Vie.

Cafe sites have become important pieces of propertly, primarily because of the N. Y. State Liquor Authority rule that a liquor license will be issued to restaurants which have been in operation a minimum of 90 days. Even after this requirement has been filled, there is no guarantee that a license will be granted. Consequently, restaurants and hotel rooms which already have a drink permit have increased in intrinsic value.

At the same time, some cafe sites which are available have proven to be too difficult to operate. La Martinique, for example, is a tough proposition. Some spots which can be made available have a forbidding reputation and cannot attract the right kind of trade. Although N. Y. nitery biz is in the midst of its usual pre-Xmas slump, there are some lively searches on for new operations. Feeling is that in the midst of all this prosperity, New York may very well find that it has an underseating problem. It's aiready evident on Broadway, and it may spread to other parts of town.



# Miss NAOMI **STEVENS**

"Chants With a Chuckle"

Club Dates, Chicago BLACK ORCHID, Chi

Dir.: JIMMIE HUSSON AGENCY 119 W. 57th St., New York

# COMEDY MATERIAL

For All Branches of Theotricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Fish \$7.00-All 35 Issues \$25
Singly, \$1.05 per script.

3 Bixs. PARODIES, per book. \$10 •
 MINSTREL BUDGET ... \$23 •
 • MINSTREL BUDGET ... bix. \$23 •
 • BLUE BOOK (Gaps for Stags) \$50 •
 HOW TO MASTER THE CEREMONIES S1.00
 GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, \$300. Worth over a thousand ... No C.O.D.\*

BILLY GLASON

200 W. 54th St., New York 19-

WHEN IN BÓSTON It's the

HOTEL AVERY

The Home of Show Folk Avery & Washington Sts.



# and THANK YOU-LEW and LESLIE GRADE

for having arranged these dates for our client

WEEK OF

May 17-EMPIRE THEATRE, Sunderland, England

May 24-EMPIRE THEATRE, Nottingham, England

May 31-PALACE THEATRE, Manchester, England

June 7—EMPIRE THEATRE, Sheffield, England June 14-A WONDERFUL HOLIDAY IN PARIS!

June 21-EMPIRE THEATRE, Liverpool, England

June 28-HIPPODROME THEATRE, Brighton, England

July 5-EMPIRE THEATRE, Glasgow, Scotland

July 12-EMPIRE THEATRE, Leeds, England

July 19-THEATRE ROYALE, Portsmouth, England

July 26-HIPPODROME THEATRE, Birmingham, England August 2-EMPIRE THEATRE, Newcastle, England

August 9-EMPIRE THEATRE, Edinburgh, Scotland

August 16-GAUMONT THEATRE, Southampton, England

August 23-EMPIRE THEATRE, Finsbury Park, England

August 30-HIPPODROME THEATRE, Coventry, England

September 6-HIPPODROME THEATRE, Bristol, England

September 13-EMPIRE THEATRE, Chiswick, England

September 20-HIPPODROME THEATRE, Manchester, England

September 27-EMPIRE THEATRE, Hackney, England

October 4—HIPPODROME THEATRE, Derby, England

October 11-HIPPODROME THEATRE, Dudley, England

October 18-PALACE THEATRE, Leicester, England November 1-PALACE THEATRE, Hull, England

November 8-HIPPODROME THEATRE, Belfast, Ireland

November 15-THEATRE ROYAL, Dublin, Ireland

November 22-EMPIRE THEATRE, Wood Green, England

November 29—Globe Theatre, Stockton-on-Tees, England

December 6—NEW THEATRE, Cardiff, England

SUNDAY CONCERTS

June 27-OPERA HOUSE, Blackpool

July 18-OPERA HOUSE, Blackpool

August 1-DAVIS CROYDON THEATRE, Davis Croydon

August 22-Plymouth, England

September 5-OPERA HOUSE, Blackpool

September 26—GAUMONT THEATRE, Lewisham, England

October 24-ODEON THEATRE, Romford, England

October 31-REGAL THEATRE, Edmonton, England

November 28-ELEPHANT & CASTLE TROCADERO, London, England

December 12-BARKING GAUMONT, London, England

Exclusively

CAPITOL RECORDS

General Artists Corporation

Personal Management

# **GABBE, LUTZ and HELLER**

119 West 57th Street New York 19, N. Y.

1626 Vine Street Hollywood 28, Cal.

# Vaude, Cafe Dates

#### New York

Rosita Serrano, who's been on the Continent for the past few years, is returning to the U.S. in January to play a series of cafes heing being be 

Mae West has been signed for the Chase Hotel, St. Louis, in April ... Georgie Kaye goes into the Latin Casino, Philadelphia, Dec. 23 ... Jose Greco has a May date at the Palmer House, Chicago ... Ben Blue tapped for the Chl Chi Club, Palm Springs, Feb. 17 ... Geraldine Garner, billed as Sequin, who opens at the Empire. Newark, Dec. 24, picked up a few qw'd with her modeling of bikini suits at a fashion show at the Vanderbilt Hotel, N. Y., yesterday (Tues.) ... Charlivels to the Mapes, Reno, Dec. 31 ... Dave Barry opens at the Clouds Club, Honolulu, Saturday (18) ... Denise Darcel to preem at the Holienise Darcel to preem at the Holienise



# CIRO RIMAC and REVUE

**Opening European Tour** December 26th, 1954 at MOULIN ROUGE, Paris

European Representatives

Albert Tavel and Maruani **Paris** 

**Harry Foster** London

MERRY CHRISTMAS TO ALL OUR AMIGOS



KIRBY STONE ON TOUR

Dir.: WILLIAM MORRIS

den, Cleveland, Jan 27 . . . Billy Grey to the Sands Hotel, Las Vegas, Feb. 23 . . . Date for Billy Daniels at the Copa, N. Y. . set for Feb. 24 . . . Jack Leonard and the De Castro Sisters go to the Minne-apolis Home Show March 12.

#### Chicago

Chicago
Lena Horne dated for Chez
Parce three-framer beginning Jan.
19. with Mae West following in
Feb. 9. Yonely set for fortnight
at Golden Hotel, Reno, Jan. 12
and four weeks at El Cortez, Las
Vegas, Jan. 27 . . Burl Ives playing Eddys' in Kansas City Jan. 21
for two weeks . Cross & Dunn
open Riverside, Reno, Feb. 3 for
couple frames . Four Joes and
Jimmie Komac set for month at
Black Orchid starting Feb. 1 . . .
Three Chuckles and Three Lads &
Lass current at Preview Lounge in
Chi.

# CHI EDGEWATER ROOM TO DEBUT FOR TERPING

Chicago, Dec. 14.
On New Years Eve, the Edgewater Beach Hotel debuts its
Polypesian Room. a remake of its
Inglime vaude showcase, the Marine Dining Room. Hostelry has resolved to give up floorshow enter-tainment and will feature Hawai-ian music for dancing instead. Marine Room shuttered on Nov. 19, with Ted Lewis wrapping up its history.

its history. •

Johnny Pineapple will open the new room, splitting dansapation chores with Henry Brandon orch.

# MCA Offering Gobel To Cafes: Beachcomber Bite

George Gobel, who played cafe dates at a fairly modest salary a couple of years ago, is again being submitted for niteries at prices ranging up to \$15,000. Gobel, prior to his advent on tele, was getting under four figures weekly for his vaude stands.

Deal is being negotiated by Music Corp. of America for a stand at the Beachcomber, Mlami Beach.

#### Saranac Lake

Saranac Lake

By Happy Benway
Saranac Lake, N. Y., Dec. 14.
Earl Lewis, chairman of "We The Patients" committee here, announced that preparations have started for coming elaborate Christmas Party and blowout.

Don's Melody Lounge, a local nitery, opened its winter season with Gladys Young from England, as the show's feature.

Ray (IATSE) King, of CBS, N.Y., in for a quickie visit to his sister. Mabel King Hutchins, who is fighting a recent setback.

Trudeau Sanatorium shuttered after 70 years of service towards the curing of tuberculosis, lack of patronage being the main cause. Last patient to leave the famed sanatorium was the ace second baseman of the Giants, Larry Doyle, who was a patient there for 12 years.

Joe McCoy, Loew manager who is taking the rest routine here, received word he is a father; wants taking the rest routine here, received word he is a father; wants and committee the can go home to see the new addition to his family.

Harriet McKearnin, whose progress is a special item.

Write to those who are ill.

# **BIMBO**

announces the appointment

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DIRECTOR OF ENTERTAINMENT

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Address Inquiries Direct: WILLIAM LOEB ARTISTS' MANAGEMENT

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VXariety's Paris Res

Gene Moskowitz

VARIETY

has some Inside stuff or

Syndicate Control of Paris Nitelife

one of the many editorial features in the upcoming

49th Anniversary Number

VARIETY. DUE SOON

# Jessel Sub for Lewis As Chez Paree Headliner

Chicago, Dec. 14.

Chez Paree plugged up a New Year's week booking gap with the rear's week booking gap with the inking of George Jessel to spell Joe E. Lewis as headliner. Lewis cancelled when doctors advised he would not have been fully recovered from a recent ulcer operation to do the show. Peggy Lee is also on the bill, which kicks off Dec. 8

Chez also snagged Lena Horne for a threeframer beginning Jan. 19 and Mae West for a fortnight starting Feb. 9.

#### Ice Show Review

#### Hollywood Ice Revue

Achiur M. With the Commanda Dec. 8.

Arthur M. W

Arthur M. Wirtz has always tagged his "Hollywood Ice Revue" as "The Show With the Stars." And the catchline is even more apropos in his 1955 unit, the 20th annual presentation.

annual presentation.

For this year Wirtz has added two dazzling newcomers, Gundi Busch and Jimmy Grogan, to the by-now familiar cast of Barbara Ann Scott, Freddie Trenkler, Andra McLaughlin, et al. Result is the best show Wirtz has put into the blade field.

the blade field.

Miss Busch, last year's world champ, is given a big sendoff in her first act "Pastorale," coming on in a eye-grabbing outfit of robes which she quickly sheds to go into her routine. In the second-half, she opens with Skippy Baxter in a symphony affair that goes over big. Gai has the looks and poise to be an ice headliner for many years.

years.

Grogan, also making his prodebut, is tallish for a champ skater but nevertheless handles all the tough stuff without flaw. In fact, the only criticism of his efforts would be the fact he makes it look so easy. In the second half, he teams with Miss Scott in a gypsy bit and makes a competent partner.

Miss Scott, incidentally, also gets the red-carpet treatment in the first act, entering on a clever nightclub set designed by stage manager Ray Gaynor.

manager Ray Gaynor.

In the big production effort,
"Wizard of Oz." Miss Scott brings
on her French poodle, Pierre,
while she does her solo bit. This
is something few blade stars would
allow, since the crowd's eyes
naturally are on the little pup as
it skids along the ice attempting
to keep up with his mistress.

to keep up with his mistress.

Miss McLaughlin is her usual effervescent self in two numbers, with calypso and Scottish themes. However, it seems as though her bits haven't the outstanding backing and arrangements of some of her previous offerings, especially the jazz presentation.

Skippy Baxter, always a favorite, opens and closes his single the same way—with a foot-to-foot backward somersault that draws

gasps.

Bobby Blake seems improved in a clever "Revival Daze" display, and the comedy falls upon the veteran hands of Freddie Trenkler and The Bruises. Trenkler does his familiar "Bouncing Ball" routine and fire-engine turn that vary little over the years. The Bruises, too, haven't changed one iota. But their charwoman antics remain near-showstoppers.

Trump.

# Miami Beach Talent Battle

of entertainment scheduled by the beachfront hotel circuit.

Copa City will unveil its rebuilt main and late-room adjunct with a lineup that has Peter Lind Hayes & Mary Healy, Tony Bennett, Eileen Barton, Step Bros., Red Caps, a June Taylor line and David Tyler's orch. On tap for ensuing weeks are Mae West and company, Jimmy Durante and his unit. Los Chavales de Espana, Sammy Davis Jr., with the most prominent names in television being pitched to round out the roster.

TV Emanation Point Murray Weinger, general manager for the spot, has already revealed his plans for turning the club into a once-a-week emanation point for tv shows. Jimmy Durante will probably be the first to telecast his Texaco hour from that location. Current plans are to present one show nightly in the main room, with an all-night policy maintained in the adjoining lounge, enlarged for the purpose. Many of the acts booked will double between the two operations.

Beachcomber owner Norman

double between the two operations.

Beachcomber owner Norman Schuyler, for a long time undecided on what he would do with the 900-seater this season, will retain the policy of recent years—buying the top names. First group is headed by Martha Raye and includes Vic Damone, Jack Carter and the Novelites. Per custom here, there will be no production setup. Ticketed for coming weeks are Louis Armstrong, Ritz Bros., Sophie Tucker, with others soon to be announced. Schuyler will stick to combinations such as the first show, then the Ritzes and Armstrong, He's also bid ding for Liberace at \$50,000, Ann Sothern and other personalities who've clicked on television or in pictures.

Latin Quarter will adhere to the Lou Walters extravaganzas, with the usual contingent of European talent he brings in every season. To buttress the display he is adding some of the strongercafe acts around such as Betty and Jane Kean, Johnnie Ray, Harry Belafonte, among others. The Walters production concept, however, has always done solid business, despite lack of a star name during some weeks of the annual run.

Out of the competition for the big-salary acts, the Clover Club's Jack Goldman has swung over to a production policy that has been drawing heavily in recent weeks. The Selma Mariowe stagings (now in her third year at this mainland bistro) blend lavishly costumed lines, novelty acts and for the topper, a stripteuse. Sherry Britton comes back for a repeat run next week. Currently, Kaiantan is the feature. Backed by a \$3.50 food and beverage minimum, the idea has been paying off. Goldman's decision to adhere to this setup has made available Tony Martin, Lena Horne and the like, who pay the Clover an annual winter visit.

Far in Advance

The hotel rivalry is particularly strong this time out, what with the hoteliers booking far in advance of the nitteries. It adds up to a name-dropping list: The Saxnony's Perez Prado with the Hurtado de Cordoba dancers, followed by Ted Le wis and company; Xavier Cugat, Abbe Lane and unit, and the Dorsey

which books Martin, refused to discuss the situation.

Meantime, the big three among the straight night clubs in this area—Latin Quarter, Copa City and Beachcomber—tee off their seasonal runs next week, having finalized their opening show rosters. The latter two neighboring rivals will come up with the heaviest roster of upper-byacket names, to meet not only the inter-trade competition but the imposing list of entertainment scheduled by the beachfront hotel circuit.

Copa City will unveil its rebuilt main and late-room adjunct with a lineup that has Peter Lind Hayes & Mary Healy. To ny Bennett, Eileen Barton, Step Bros., Red Caps, a June Taylor line and David Tyler's orch. On tap for ensuing weeks are Mae West and company, Jimmy Durante and his unit. Los

orch.

Other hostels entering the run for the money are the Di Lido, starting with a Wally Wanger staged line, Bea Kalmus and what acts they can buy to fit their budget. The Casablanca, as reported recently, has an opening show for Xmas week; house booker lvar Blacker says he has Billy Daniels (supposed to go into the Latin Quarter) and definitely Myron Cohen. He is now in New York casting about for follow-up taient.



# ERNIE STEWART

FEATURING HIS ORIGINAL **PIANO BELL CHIMES** 

(and His Trio) **3rd Consecutive Year** 

The SANDS, Las Vegas Thanks JACK ENTRATTER

MGT.: G.A.C.

# BUD AND CECE ROBINSON

Still In TEXAS

Back in New York for the Holidays

Management: MCA

# THE CARNEVALES

(RALPH AND MARY) Currently

XMAS SHOWS (Ohio and Penna.)

Thanks TONY SENNES

Dir.: Jimmie Husson Agency 119 W. 57th St., New York



# CAB CALLOWAY

Currently

ROYAL CASINO WASHINGTON, D. C.

Mgt. BILL MITTLER, 1619 Broadway, New York

# Blueprint TV One-Niter 'Circuit' To Aid Singer-Disk Exploitation

A series of local video shows has been lined up by General Artists Corp. in an attempt to create a series of one-nighters to publicize singers, disks and nitery engagements. As presently supprinted, an entertainer with a riding platter and a nitery date in a major cafe can be given a series of local video shows paying reasonable salaries while enroute to the engagement. Singer then will plug his disk releases, and while in that town will visit radio disk-jockeys.

Lined up so far by GAC is

Lined up so far by GAC 4s WEWS-TV, Cleveland; WLW-TV, Cincinnati, and WBBM-TV, Chicago. GAC will book the show on those stations to insure a steady flow of talent.

flow of talent.

According to GAC, the stations realize that the primary purpose is to exploit the artist, but they are willing to go along. Major reason is the desirability to get a local show starring such names as Patti Page as well as other diskers whom they cannot afford under other circumstances.

GAC figures that the artist will be able to get maximum exposure both on video and radio, without injuring chances for networkshows. GAC said that the singers frequently have to pay their own

shows. GAC said that the singers frequently have to pay their own expenses on jaunts to publicize their disks. In this case, they'll be able to take on these exploitation trips and come out ahead of the game.

# **Jacoby Seeks Paris Site** For Summer Blue Angel

Herbert Jacoby, who operates the Blue Angel, N. Y. in conjunction with Max Gordon, left for Europe yesterday (Tues.) to look for a site in Paris to set up a French edition of the Blue Angel, which he would operate in the summer.

In addition to hunting a new cate site, Jacoby will tour Lon-don, Barcelona and Madrid, trying to dig up some new acts.

#### **Eckstine Subs Davis** At S. F. Italian Village

San Francisco, Dec. 14. San Francisco, Dec. 19.
Billy Eckstine opens at the
Italian Village tomorrow (Wed.)
replacing Sammy Davis Jr., whose
scheduled engagement was cancelled due to his accident.

Eckstine originally was booked for the Fairmont Hotel's Venetian Room for November, but postponed that date until January. The Fair-mont engagement has now been cancelled entirely.





When in Buffalo Stop at the ROANOKE APARTMENT HOTEL

An Apartment for the price of a Room Complete Cooking Facilities M. Lenchner, Mgr., 206 So. Elmwood Av

# Statler Talent Buyer

John Grande, for many years talent buyer for the Statler Hotel chain, will leave that post Jan. 31. Estelle Reiss, his assistant, who has been with the outfit for more than 30 years, is also slated to vacate her spot. All talent buying will shift from New York to Chicago, with Merriel Abbott in charge. Chain has been merged with the Hilton Hotels.

The food buying operations will also transfer to Chi in an economy

# Green's Cuffo Vaude Date In Honolulu as 'Brides' Ballyhoo Goes Over Big

Honolulu, Dec. 7.

If composer-conductor Johnny Green ever gets tired of his pix music chores, he can go out as a single nitery act. He won't run Liberace out of business, but he'll present something far better than the usual "—and then I wrote" routine.

His breek

routine.

His break-in date, if one wants to call it that, drew two capacity houses last week (3) to the Kuhio Theatre, which nominally is on a straight film policy, with the personable musician putting on a 30-minute show.

A cuffo date to help get his Metro studio's "Seven Brides for Seven Brothers" off to a neat start, Green took audiences behind sound stages and told of problems feared in marking Change Changes faced in making CinemaScope shorts with M-G's concert orches-

Personable gal musicians in the

Personable gal musicians in the studio orch are selected exclusively for their musical prowess, he insisted with a grin, and get fan mail. So does the serio-comic piccolo player, Green said.

After a 15-minute informal chat, which found the conductor insisting that longhair music can be fun as well as inspiring, Green played many of his own compositions—
"Coquette," "I'm Yours," "Out of Nowhere," "I Cover the Waterfront," "I Want to Be Loved" and 
"Body and Soul," latter drawing top applause. He bowed off with a warm, touching version of "The Man I Loved," played with the explanation that "I'm one composer who plays other peoples' music, 
tea." who plays other peoples' music, too."

Green shunned any vocals, claiming that "I sing worse than Irving Berlin."

Because the CinemaScope screen blankets the stage, the piano was on the floor in front of the stage, and Green exited simply by walking out the nearby exit. Walt.

# **MONTREAL VAUDER SET** TO RESUME IN JANUARY

The Seville Theatre, Montreal, ill resume vaudeville sometime January. Roy Cooper, of Mon-

The Seville Theatre, Montreal, will resume vaudeville sometime in January. Roy Cooper, of Montreal, will book.

The Seville, which will be the second major theatre in Canada to be on a variety policy, closed down stageshows in the spring. Other major Dominion vaudery is the Casino, Toronto.

# Intime Policy Set For Miami Beach LQ Lounge

Boniface Lou Walters will install an intime cafe policy in the lounge of the Miami Beach edition of the Latin Quarter. Labeled the Made-moiselle Room, spot will have an initial bill Dec. 23 including Gaby Bruyere, Andre Phillips, Lee Sharon and Toby Stevens, Lounge seats 200.

seats 200.

The main room will have Johnnie Ray topping the Dec. 23 premiere show, with the Kean Sisters coming in Dec. 31. Walters leaves for Florida Monday (20).

The Treniers have been booked into the Lounge of the Riviera, Las Vegas, for 11 weeks starting April 8. Outfit has also been set for the following season for 12 weeks.

# Cohan Corner in LaG Hotel

LaGuardia Hotel, adjacent to the airport on Long Island, opens today (Wed.) following a press and celebrity hoopla last night. Included in the inn are a restaurant and lounge.

Louis Ritter, owner-president, will unfurl a George M. Cohan Corner next week with former Postmaster General James A. Farley and George Jessel, lifelong friends of Cohan, officiating at dedication ceremonies.

# N.Y.'s East Side Cafes Battling For Late-Nite Biz

A bitter battle is being fought among niteries and cafes of east side. New York, for the late supper biz. The results of this battle are likely to have a major effect na-tionally on hotel and nitery think-

ing.

At the present time there are two operations that are being dished up as models and an excellent type to follow. One is the lounge of the Copacabana, the other being the newly-opened Embassy of the Hotel Ambassador. Both seem to be getting the bulk of the late business, although the Blue Angel and Le Ruban Bleu seem to be holding their own in this setup.

However, the newer trend seems

seem to be holding their own in this setup.

However, the newer trend seems to be pointed in the direction of opulent surroundings where a couple can hit the heights on a budget. At the Ambassador, there's a \$3.50 minimum with dancing as the major lure. But a couple can get a half-bottle of champagne for \$5.50, and thus they can have a light snack and a qualify quaff at a reasonable price. The Copa brings it show to the Lounge from the downstairs room. It's the only spot in that part of town where there's a complete show at that hour. Policy has made the Lounge one of the major hangouts on the east side and has emptied a lot of spots around town.

Lush Refurbishing

The east side bonifaces, of late, have been refurbishing their late.

Lush Refurbishing
The east side bonifaces, of late, have been refurbishing their late operations. For example, Billy Reed's Little Club has installed a singer, L'Apache (Andre Tofel). The Harwyn has instituted a dance policy. El Borraccho has taken to closing earlier, presumably an admission that the quest of late biz is rather tough.

mission that the quest of late biz is rather tough.

The newer rooms that will open in that sector of town will go in for some sort of entertainment and/or dancing. For example, agent Ken Later will open the Patio, an eatery in the Ritz Towers. He's refurbishing to the tune of \$250,000 and will open shortly with a policy similar to that of the Monseigneur, Paris. Several platoons of violins will stroll about the premises. With no dancing, there will be no 20% tax.

Another room, the Larue, will reopen with two dance bands. Nino, a longtime east side restaurateur, will be in charge, Rita Allen & Ken Thomson are reportedly behind the venture.

Thomson are reportedly behind the venture.

In virtually every instance, the east siders have been forced to face one major problem—that of instituting a policy that forces them to apply the 20% cabaret tax. In virtually every case this has been done in an effort to get business during that portion of the night when the bulk of the population should be in bed.

It's consequently axiomatic that there would be a lot more talent and musician employment if the 20% surcharge wasn't the major stumbling block. The test will come a little later. Should the public rebel at this kingsized impost, then a lot of talent operations would go by the wayside.

It has become evident that even during the wee hours the beaux will still shop around for price. The budget romeos will still go out to an attractive spot if the tab isn't too high, and there will always be fymmes to accompany them.

The battle is being watched by

ways be femmes to accompany them.

The battle is being watched by execs of the Hilton and Kirkeby chains. For example, the Kirkeby management would like to get a policy for the Hampshire House and one that will make the Warwick better attended. Both are seemingly handicapped by their west side locations.

THE DYNAMIC

# CANNON



VARIETY Hotel Radisson, Mpls.

Hotel Radisson, Mpls.

"Maureen Cannon proves for a second time that she's the proper entertainment dish for a tiny supper club like this. Her vocalizing fits in well with her plush surroundings, and she's good to look at.

"Miss Cannon's melodic session leans toward the lively. Singer vigorously belts over such rousing perennials as "Red Hot Mama" and "Bill Bailey," giving them original, distinctive twists. However, there's no lack of diversity or pace as she also demonstrates a way with ballads like "Look to the Rainbow" or comes through neatly with a Harry Lauder impression." Rees.

Chicago American

Chicago American MOVIE SCOUTS — ATTENTION:
DON'T MISS MAUREEN
CANNON

"One of these evenings, should you happen to visit the Empire Room of the Palmer House where Maureen is the singing star, you will notice that she is adorable to look at — tiny, dark-haired, with bright eyes, dainty features and a lovely complexion. You will be aware that her voice is a delight to the ears; that she moves about the room with grace and poise; that she has a fresh, lively, endearing per-

sonality. You will love her— not only for her talent—but for that great gift—CHARM. Here is a potential movie star if there ever was one."

By Ann Marsters.

New York Daily Mirror MAUREEN CANNON AT WALDORF RATES RAVE

"The wonderful job at the Waldorf Empire Room by lovely, little Maureen Cannon, the Irish beaut, whose thrushing is big league anywhere."

By Lee Mortimer.

# VARIETY Waldorf Astoria Hotel, Empire Room

"Miss Cannon, a wide-eyed looker gave these sessions a note of cuteness, pertness, which is also the feeling she purveys at this Hilton bospice. Her opening show called for a begoff." Jose.

#### VARIETY Palmer House, Chicago

"Maureen Cannon with vibrant warbling pipes, and a belting manner. Miss Cannon has what it takes to impress on the boards, and "Bill Bailey" strutter gets her away to a saivo." Les.

Just Concluded

Empire Room—WALDORF ASTORIA, N. Y. Empire Room—PALMER HOUSE, Chicago

Thanks - MERRIEL ABBOTT

RADISSON HOTEL—Minneapolis

Followed by

**BAKER HOTEL—Dallas** THUNDERBIRD HOTEL—Las Vegas

Direction: GENERAL ARTISTS CORP.

Copacabana, N. Y.

Vagabonds (4), Maria Neglia, Martha Bentley, Dunhills (3), Pete Conway, Jean Steveners, Bob Sweeney, Copa Girls (8), Michael Durso & Frank Marti Orchs; staged by Douglas Coudy, tyrics and music by Norman Gimbel (plus Rizo and Morgan; costumes, Billy Livingston; \$5 minimum.

Frank Sinatra moves in next for the holiday show and this is the traditional slow period. Current Copa pre-Christmas offering isn't one of Jules Podell's best. The Vagabonds aren't the type of strong headliners usually identified with the east side spot. They're a good warmup team, capable of arousing the audience and placing it in a receptive mood, but the Copa needs sterner stuff.

Familiar to tv viewers, via out-

Familiar to tv viewers, via outngs on the Arthur Godfrey show
nd "Colgate Comedy Hour," the
agabonds have the ability to
voke mirth. Their zany antics are

Vagabonds have the ability to evoke mirth. Their zany anties are strictly cornball, however, and reveal little that is original or clever. Many at the show caught, however, appeared to enjoy the performance thoroughly.

Vagabonds are at their best when they stick to vocalizing, and a couple of special material numbers, such as the "Salt Song" and an Italo version of "MacNamara's Band", 'marinara's Band", bring nice responses. Lads are a hardworking team, and never let up in their 30-minute stint of singing, clowning and mugging. They're probably a hot tourist attraction, but not for Copa regulars.

Supporting acts don't make up for headliner limitations. Maria Neglia is a novelty fiddler who concentrates too hard on her facial expressions. She pouts, first and muggs to fit the style of the music. She dispenses with the bow and scores with one-handed strumming. Preceding the Vagabonds, she stays on for the lads' opening turn and lends her fiddle for a hillibilly workout. It's not all novelty, though as she slips into a schmaltzy "Return to Sorrento."

Martha Bentiev brings ballet to the night club floor, but not type of pirouettes familiar to the Met or New York City Center. A mazing toe terper, Miss Bentley provides sensational whirls, displaying outstanding agility and balance in the turns around the small-area Copa floor.

The Dunhills are a fast-working tap trio, working away with great energy. Having returned recently from a tour of South America with tribal dance indigenous to African miners. They don boots and remove their coats and move into a flat-footed terp that is unique if not overly sock.

The Copa cuties are on display, of course, but one does not see them often enough, as they appear only for an opening and closing turn. Jean Stevens and Boswency carry the production vocals nicely. Pete Conway's hoof-ey needs some variation. Michael Durso orch, which provides the backing, is unnecessarily loud, being too big and brassy. Holl.

#### Sahara, Las Vegas

Las Vegas, Dec. 7.
Mae West (with Tony Dexter
Louise Beavers, Dick Dubois, Don
Kent, others) (19), Rudy Horn
Saharem Dancers (12), Cee David son Orch (12); no cover or mini

Rent, others) (19), Rudy Horn, Saharem Dancers (12), Cee Davidson Orch (12); no cover or minimum.

Lacking only the fresh attack of a first-time-around presentation, Mae West returns to the stage where she made her nitery debut last July, to once again carn the acclaim due her now as a bistrovet.

Trouper West, with added poise the result of her cafe experience, brings into her month's stay the same show as the initialer. Handsomely gowned in vivid scarlet sequins, Miss West jibes at sex in her long-familiar "come up and see me sometime" manner as she fronts her cast of 19 males. Still toppers are "Strongest Men in the World" and "Tve Got Something for the Girls," in which the famed musclemen do their biceps bits headed by Mr. America—Dick Dubois.

Miss West belts "I'd Like to Do All Day What I Do All Night" for yocks. The star chirps "Frankle And Johnny" to resounding applause, and winds with "What a Night," dispensing room keys with time assignments to the males to rock the room with laughter, included in the 40-minute stint at the opener or was Miss West's sly propensity to halt the proceedings to enable the press to flash pictures.

The lively show includes a new member to the cast, Tony Dexter, where the proceedings to enable the press to flash pictures.

The lively show includes a new member to the cast, Tony Dexter, and the stiff of the development of the procedings to enable the press to flash pictures.

The lively show includes a new member to the cast, Tony Dexter, and the stage of the proceding to enable the press to flash pictures.

The lively show includes a new member to the cast, Tony Dexter, and the stage of the proceding to enable the proced

who makes a nice impression as singer and male foil for the head-liner. Miss West titles their intimate dance, "it Takes Two to Bango." Second vocalist, Don Kent, registers with good voice and personality. The nine musclemen are still laugh-toppers with chest and abdominal ripples in time to the tunes in a colorful Olympics games display before the mischlevous star. With its sparkle and vitality the show as received here on its return should register with the same healthy biz as before.

with the same healthy biz as before.

Juggler Rudy Horn, last seen here in the first Marlene Dietrich show, is just as adept at juggling balls and dumbbells. He excites on a unicycle while flipping six cups in pyramid fashion from his toe to the top of his head.

The George Moro Saharem Dancers intrigue in a chorines' backstage dressingroom number,

bancers intrigue in a chorines' backstage dressingroom number, with costumes and terps meriting the sustained applause. Sam Mineo conducts the Cee Davidson orch for Miss West capably.

# Black Orchid, Chi

Chicago, Dec. 7.
Buddy\_Baer, Rogers & Cooper,
Dinah Kaye, Rudy Kerpays Duo;
\$4 minimum.

Boniface Al Greenfield is plugging up the pre-Xmas two-week gap with an offbeat show that should get fair response at the door and slightly less than that at the tables. Most rewarding feature of the current card is the pervasive warmth of headliner Buddy Baer. Grabbing attention by his sheer size, the handsome giant holds the outfronters firmly with an affable charm that seems to forgive shortcomings in phrasing and intonation. Still his voice, which has a nice baritone quality, maneuvers well on a virile catalog of baliads like "One For the Road" and "Soilloquy," and he's especially effective on a humorous specialty opener which outlines his career in the boxing ring and in Hollywood. In general, he handles the uptunes best and should pare his routine as much as possible of difficult entries like "Funny Valentine."

routine as much as possible of difficult entries like "Funny Valentine."

He's assisted on the bill by shapely thrush Dinah Kaye (see New Acts) and comedy team of Hogers & Cooper. No youngsters, R&C unreel an act that seems to have its roots in oldtime burlesque, one that would be better pegged for a barroom than for a chichl supper club. Comedy is broad, the gags corny and pedestrian for the most, and they're interlarded with song fragments by straightman Cooper and tap terp by Rogers, the buffoon. Roger's Old Soidier pantomime, with Cooper narrating and providing sound effects, is by far their strongest material, and it's saved for the gelaway.

material, and his survey getaway.
Briefer comedy, but with better impact, is served up by the usually staid emcee Benny Dunn, who dresses in boxing garb with football shoulder pads to introduce Baer. It's a quickle, but zany. Rudy Kerpays at keys and Dave Poskonka on bass back the acts fluently.

#### Ritz Carlton, Montreal

Montreal, Dec. 7.
Fernanda Montel, Johnny Gallant, Joe Settano Trio; \$1.50-\$2 cover.

Marguerite Piazza, who has clicked solidiy on television and in grand opera, proves she can do it again on the supperclub circuit, delivering a carriage trade act which has pace, novelty, and almost enough production gimmicks to turn it into a capsule revue.

most enough production gimmicks to turn it into a capsule revue.

Miss Piazza delivers the voice, warm personality and, in the latter stages, a very handsome pair of gams. The elaborate production ideas are the work of Herb Ross, who is still busily polishing in advance of the New York engagement at the Hotel Pierre in January. Working with the star are a dancer, a mandolinist and a pianist, plus plenty of assist from Joe Ricardel's house orch.

It's the expected Marguerite Plazza of tvs "Show of Shows" who opens in costume as a singer of Italian light operatic selections, with Jack Bunch, in Pierrot costume and white grease paint, dancing about her, tossing carnations to the women at ringside, and even working on a chair. John Caiti plunks a small mandolin and lends a very mellow touch to the overall performance. Number is warm, friendly and definitely "different." At this point, Miss Piazza builds up to the weak spot of the evening. Dancer Bunch erects a small

Dancer Bunch erects a small portable dressing cubicle about her and she switches to a sophisticated costume to sing "I've Got You Under My Skin"—which turns out to be a mistake. Gal wrestles the smooth Cole Porter standard as though it had to have it shoulders pinned to the mat.

Thereafter, however, Miss Piazza's performance takes a sharp turn upward, and keeps on going up. She delivers a delightful chitdren's lullaby. "Blanket Bay," the aria from "Poor Butterfly," and bows off.

She returns to heavy applause

She returns to heavy applause to deliver the real surprise of the night, a session of New Orieans jazz. Miss Piazza whittles her cos-Jazz. Miss Plazza withites her Cos-tume down to a slinky number with the skirt slit on one side al-most to the waist. On this one she sings "Way Down Yonder in New Orleans," "Birth of the Blues," "When the Saints Come Marching Home," plays a kazoo, waves a Home," plays a kazoo, waves Confederate flag, struts and cal walks. Bunch works effective walks. Bunch works effectively with her as a jazz dance man, while four pieces of the orchestra strip to their shirtsleeves, seat the selves on the edge of the ban stand and turn the music on hot.

For a signoff, gal sings "Count Your Blessings." A very solid act.

Thunderbird, Las Vegas
Las Vegas, Dec. 9.
Sons of the Pioneers (6), Harbers & Dale, Los Gatos (3), Thunderbird Dancers (8), Al Jahns Orch (11); no cover or minimum.

revue the Hotel Benjamin Franklin's Garden Terrace has offered in
many a long freeze. The frappe
frolics is subtitled "Cocktails With
the Stars" and each number is
named after a drink such as "Pink
Lady," "Vermouth Cassis," etc.,
which seems more of a suggestion
for the diners than anything relating to the doings on the ice.
Melanie Magnan, former Austrian figure skating champion, is
the solo lead and she does all the
required leaps and turns and generates startling speed in the spins
for a flash finale.
Although Miss Magnan gets the
billing, the top performers of the
show are Alice Farrar & James
Carter, husband-and-wife adagio
duo. Their opener is a modified
Apache number that makes the
ringsiders sit up as Carter tosses
his spouse about inches from the
ice. Bobby May, a juggler who
has refrigerated his craft, provides
an arresting interlude and what is
always needed in rink revels—a
touch of humor. May's topper is
his gymnastic cigaret lighting
stunt.
The line, captained by Lynn
Clare, has four attractive gals,

stunt.

The line, captained by Lynn Clare, has four attractive gals, each of whom does a brief specialty. They're on three times and, since speed is a prime requirement, the whole show-runs through in less than 35 minutes. It's fast, eye-filling and entertaining, particularly for the family trade.

Maestro Howard Reynolds, back for another season at the hotel, is an old hand at supporting cafe acts and supplies all the necessary musical fanfare.

Gagh.

# Black Hawk, Frisco

San Francisco, Dec. 12.
Barbara Carroll Trio, Buddy
Motsinger; no cover or minimum.

Motsinger; no cover or minimum.

One of the most entertaining jazz groups to hit this aficionados' hideway, the Barbara Carroll trio combines a solid bill of fare with a warm, ingratiating personality on the part of the leader. It adds up to solid selling.

Playing a deftly designed program of jazz classics, showtunes and ballads, Miss Carroll succeeds in making all of them palatable to both the hipster as well as the casual citizen who strays into one of these spots.

She handled her own emceeing nicely and is ably assisted by a bass man and drummer. The texture of the trio's music is light. It swings throughout and does not deteriorate into heaviness. The group also displays a novel twist in arrangements on some the oldies. On the more moody ballads, such as "You're So Nice To Come Home To," Miss Carroll gets across the kind of melodic live the habituse love. ies. On the income such as "You're So Nice To C Home To," Miss Carroll gets a the kind of melodic live the

itues love.

Buddy Motsinger, a facile, engaging planist, handles the chore gaging planist, nations of playing intermission music.
Rafe.

# New Terrace Grill, K. C.

Kansas City, Dec. 9.
Beverlee Dennis, Nicki & Noel,
Tommy Reed Orch (8) with Joanne Lewis; \$1 cover.

Sons of the Pioneers (6), Harbers & Dale, Los Gatos (3), Thunium and Dring Dancers (8), Al Jahns Orch (11); no cover or minimum.

The current layout, a fortnighter, runs 50 minutes and toplines the Sons of the Pioneers, who delify with prairie tunes. Nevertheless the show has its work cut out trying to draw more than sparse audiences.

Sagebrush ditties of the sextet, featuring a fiddle player, two guilars and a bass, include the theme, "Tumbling Tumbleweeds." "When Payday Rolls Around" and "Timble of Trail," the latter a tuneful under-the-stars campfiresite haunting melody that pleases. The days of the pistoleers on blood-splater for the strip.

Harbers & Dale are a well-turned-out couple in adagio, giving a nice-exhibition dancing display. Exciting turn is fast and features spins by the femme held aloft by her partner. Their version of the cakewalk is excellent terps from old Dixle.

The Los Gatos, an acro trio, is held over for a risley routine that the trys from old Dixle.

The Los Gatos, an acro trio, is held over for a risley routine that the proposition of the cakewalk is excellent the proposition of the cakewalk is excellent. The husky understander handles light partners with ease in adancing stunts in an act that's as good as anything on the bill.

A pair of new production numbers move well to the nicely orchestrated backing by the Al Jahns rew.

Bob.

Garden Terrace. Philly Philadelphia, Dec. 3.

Melanie Magnan, Farrar & Carter, Bobby May, The Franklin-leers (4), Howard Repnolds Orch (8); 22 minimum, weekend, \$2.50.

Melanie Magnan, Farrar & Carter, Bobby May, The Franklin-leers (4), Howard Repnolds Orch (8); 22 minimum, weekend, \$2.50.

Dolores Paillet, who handled the staging and choreography, hes come, up with the best paced rink and choreography, hes come, up with the best paced rink and chard and choreography. Hes come, up with the best paced rink and chard and choreography. Hes come, pain of the come of the first with a part of the proposition of the come of the firm and the proposition of the c

# Niumalu, Honolulu

Honolulu, Dec. 7.

"Sunset Serenade," with Puanani Alamia, George Naope, Nani Castro, Keoki Paoa, Leinaala Haili, Tautasi, Winona Kaniho, Kamalani Momilani, Billy Hew Len Beachboys (3), Orch (10); \$4.50 incl. dinner.

Niumalu's new Friday-night revue, in for 14 weeks, is a cinch to attract heavy tourist biz for it adds up as one of Waikiki's best entertainment bargains.

It's a "first" in several respects

It's a "first" in several respects
-first modern revue (with blackouts yet) to be staged in a beach
nitery here; first use of exclusively
young Hawaiian talent, most of the
singers and dancers in their late
teens; and probably first time
hereabouts that a hotel manager
has emerged as a bonafide orch
leader.
John Spencer, the managermaestro also is producer of the
show and did many of the orchestrations, with Clem Low sharing
the latter stint. In some respects,
the music overshadows the onstage
talent, but that will be corrected
as the youngsters gain confidence.

talent, but that will be corrected as the youngsters gain confidence. It's almost a Hawaiian version of "New Faces," with four youngsters impressing nicely—Puanani Alama, a graceful, strikingly-beautifui hula dancer; George Naope, a potential comic dancer; Keoki Paoa, ex-highschool grid star who emerges as a handsome singer of Isle ballads, and Leinaala Haili, whose voice and technique are in the tradition of Lena Machado, the "songbird of the islands." Paoa

the tradition of Lena Machado, the "songbird of the islands." Paoa and Puanani, incidentally, stage what could be the most sensuous Tahitian dance presented in Hawaii; it radiates s.a. but not indecently.

Mirror-backed stage, largest ever built for a Honolulu nitery, now includes swank curtains that permit extensive use of production numbers. Opening show went on without a dress rehearsal but the youthful troupers came through Walt.

Hotel Roosevelt, N. O.

New Orleans, Dec. 3.

Beachcombers (4), Betty & Bob
Hightower, Dagenham Girl Pipers
(12), Roger King Mozian Orch
(15); \$4 minimum,

Neatly tailored bill at this plush nitery makes for variegated fodder, and most of the acts are aud-

and most of the acts acpleasers.

The Beachcombers, three lads
and a petite Hawaiian lass, rate
with the most pleasant singing
groups to play Blue Room. Their
harmony technique is ear-appealing and their numbers include
enough clever accompanying material to give production values.

Companying material to give production values.

enough clever accompanying material to give production values. Group presents topdrawer vocals including "I Got Rhythm," "Love Your Neighbor," "Count Your Blessings" and rousing "Hawaiian War Chant," with some island syrations by femme member interiarding the latter tune.

The Hightowers supply the dance interludes. Duo combine graceful adagio with thrilling overhead spins and acro terping. Best bits are redheaded looker's backbend from high twin pedestal and the high way partner tosses her from platform to land in a full-split centerstage. Act is well-paced, done with finesse and applauded all the way.

Teeing off show is unusual nitery act, the Scotch-plaid Dagenham Girl Pipers, a dozen attractive misses who folk-dance solo and precision numbers to the accompaniment of squealing bagpipes and heavy beat of snare and bass drums. Troupe got fair reaction at show caught.

#### Riverside, Reno

Reno, Dec. 10.

Bernard Bros., Vivianne & Tassi,
Riverside Starlets, Bill Clifford
Orch; no cover, \$2 minimum.

This show is in between holidays, following a big name, and has no big names of its own. It won't fill tables but it'll make the thin auds sound bigger.

The Bernard Brps., one of the first record pantominists in the biz, show their experience. Instead of a couple of comics mouthing the words of records, it almost becomes a case of records fitting the words of records, it almost becomes a case of records fitting themselves to the antics of the comics. They're that good.

It's the usual repertoire—the standard disks which other record acts have done less successfully. "You're Not Sick You're in Love." and the Andrews Sisters" Boogle Woogie Bugle Boy."

Solo and dueting, the Bernards make rowdy but delightful fare. Props are crazy and costuming silly, but all fits. From the opening, as the "Andrews Sisters," the boys wear some red plaid play-

(Continued on page 61)

# House Reviews

Church & Hale, Bobby Jule,
Jerry Bergen (2), Park & Clifford, 'Pigmeat' Markham & Co.
(4), Roberto & Alicia, Wally DarProf. Haller's Wild Animals, Jo
Lombardi House Orch; "Passion"
(RKO), reviewed in VARIETY
Oct. 6, '54.

Oct. 6, '54.

Outside of three serviceable acts and a flashy animal windup, this is a generally dull bill. There must be a better way of putting an eight-act layout together than taking the grab-bag route.

There's a good acce-deuce punch in the Church & Hale tapology and juggler Bobby Jule. Former, a mixed duo, are smart operators oozing perfection itself on the paired work, displaying poetry-inmotion rhythm, and in individual deportment. Gammy Miss Hale has looks besides and pard Church is a smooth hoofer with a versatile book. Jule is a dandy manipulator with lotsa props and a light touch that adds humorous fillips. He has speed, a repertoire that's interesting to watch and nice presentation.

Jerry Bergen, in the tree, is.

speed a repertoire that's interesting to watch and nice presentation.

Jerry Bergen, in the trey, is from the old vaude shelf. Coatialled, dimmutive buffoon is in the misfit-misfiddles groove that borders on the panto. Also handles Swiss bells, xylo, etc., as fulcrums for unfnished symphonies, has a rather odd approach to laugh-raising and is a bit undisciplined beyond the act character itself. Unbilled tall femme, whose major appointments are apparently intended to meet the little fellow at eye level, is on in exaggerated oriental garb for a quickie vocal to his antics. Just a fair turn.

"Pigmeat" Markham & Co. is a too frequent returnee in courtroom capers spotted fifth. It's loud, funny in an antiquated fun-poking sort of way and, let it be said here and now, is a distinct tisservice to the Negro race and questionable whether it's appreciated even on the Apollo time.

Up ahead are Park & Clifford, a worthwhile standard combining vo-

even on the Apollo time.

Up ahead are Park & Clifford, a worthwhile standard combining vocals and acro, some of the latter a good deal more difficult in the merging than appears on the surface. Employ a piano effectively as a base for tricks. They give a literal lift to the proceedings. Roberto & Alicia take their fiamenco stepping into offbeat, vague paths not especially articulate in a vauder.

stepping into offbeat, vague paths not especially articulate in a vauder.

Wally Dean, berthed next-toclosing, needs the benefits of more 
original style and material. He's 
got a good thing going in brassy 
instrumentation under his trenchcoat, but this is a quickie that 
comes a bit late in the fray to earn 
him overall positive reaction.

In closing slot is Prof. Keller 
and his ensemble of mixed will 
animals. It's an imposing array 
borne in a huge cage (about 30 
feet) and the showmanship values 
are in accent, especially when the 
trainer makes with the "hypnotic" 
eye in the individualized subjugations. Has couple of good tricks, 
too, such as the charges walking a 
rope and pedestalled plank. The 
way Keller talks to them in English to cajole and coax 'em (sometimes in ireful tone done straight) 
ls an unusual aspect of the flashy 
turn; that and the intro speech to 
the customers building up the difficulty of handling a mixed group 
in one arens, and urging delay on 
the applause for fear of upsetting 
the beasts, etc. Act has a fine element of suspense about it and the 
prof carries it all off with an air 
of authority.

Jo Lombardi is kept busy 
throughout on the showbacking 
and the expertness is obvious.

Trau.

Casino, Toronto

Casine, Toronto
Toronto, Dec. 10.
Revellairs (4) ( Juggling Colleanos (4), Kay & Aldrich, Nina de Paris, Harry Savoy, Archie Stone Orch; "Sleeping Tiger" (Indie).

Orch; "Sleeping Tiger" (Indie).

This is a 70-minute stage package in which the toppers, judging from audience reaction, are a juggling team, The Colleanos; and a vocal foursome, The Revellalres (New Acts), with two of the other turns so lurid in spoken material as to draw gasps from an otherwise sophisticated audience.

Proceedings open with Harry Savoy as emcee for a lazy delivery of patter that should be immediately cleaned up. This brings on Kay & Aldrich for combined contortos and balancing work, plus knockabout that is interpolated with the hoydenish, breaking-up-the-act routine that is okay on mayhem and balancing dexterity. But the girl's asides to the cus-

tomers are pretty indigo and should be dropped, particularly in contrast to the well-mannered de-livery of her male partner.

livery of her male partner.

The Revellaires (4) follow for a neat session of vocalizing (New Acts). The Jüggling Colleanos (Jimmie, Phillip, Kitty, Winifred), brothers and sisters, are on for one of the fastest of acts, with rings and clubs. with this third-generation family group easily evidencing why they're a Ringling Bros. centre ring act.

Finish hes Nina de Beris, shape.

centre ring act.

Finish has Nina de Paris, shapely blonde, on for some graceful dancing with the fans, with a switch to unusual strobolite effects, all over on disciplined ballet dancing and novelty to hefty applause. Ambiling in and out throughout the acts as emcee is Savoy for some nonchalant patter, mainly based on sour sex stories that don't go over.

McStay.

Empire, Glasgow
Glasgow, Dec. 10.
Anne Shelton (with Hal Chambers at piano), Sid Millword & Nitwits (8), Freddle Sales, Peter & Sam Sherry, Alexander's Dog Revue, Dunn & Grant, Bobby Dowds Orch.

Anne Shelton, established Eng-lish chirper, heads this thin lay-out which is obviously intended as a fill-in prior to teeing-off of Christmas season fare.

Christmas season fare.

Miss Shelton employs a calm assured style in chirping born of years of experience, and offers a pleasing songalog of old and new hits. Opens with "I've Got The World On A String," then into current hit "If I Give My Heart To You." Attempts impersonation of various British dialects in comedy tune but is n.s.g, with the phoney Scot diaBect, and scores better with Cockney and Lancashire twang.

Freddie Sales English realls and

Cockney and Lancashire twang.
Freddie Sales, English radio and
stage comedian, offers a new act
as a film studio starlet in first segment of bill, but needs to sharpen
this though it has much comedy
potential. After intermission, he
returns to score solidly with quickfire patter into which he draws the
customers. Comedian is starbed in

free patter into which he draws the customers. Comedian is garbed in bright yellow cap and socks, and has clever line of gabbing.

Peter & Sam Sherry, two brothers, are versatile in dancing, song and musiclanship, but average in quality. Dunn & Grant, mixed two-some, raise laughs with knockabout acro work in which the distaffer gets the better of male partner. They get bright support from the crazy-style comedy band of Sid Millward & his Nitwits, decked in antique-looking wigs and engaging in much musical lunacy.

Alexander's Dog Revue is a fair-

engaging in much musical lunacy Alexander's Dog Revue is a fairly intriguing line-up of variou pooches, best feature of which litheir costuming. With them is a monkey which clicks in series eskillful back somersaults. Gord.

# New Acts

Songs 36 Mins. Hotel Monteleone, New Orleans

Frances Bergen (Mrs. Edgar Bergen), making her debut as a pitery thrush, garnered slick re-action at break-in. There were de-who didn't root for the luscious strawberry blonde, an ex-Powers model.

model.

Bathed in a baby spotlight and garbed in a dazzling gown of lace and apricot tulle that grabbed gasps from the femme ringsiders, Miss Bergen sang all mood and manner of song and the end result was a delightful melange of melodic souffle. Vocally, Miss Bergen has thin but pleasing pipes, but her voice is backed by a sense of rhythm and salesmanship that blend to make her stint exciting.

Miss Bergen has material that

melody that provides a large portion of Miss Bergen's impact.
Singer also generated plenty of enthusiasm with ballad and rhythm tunes that included "Hey There," "I'm in Love," "Cuddle Up a Little Closer," "Got World on String" and "Sitting on Top of World." It was in these happy tunes that her personality was best projected. Her small talk between numbers has the quality of being improvised and her informality seems genuine. Her mood of friendliness is transmitted to her listeners.

ness is transmitted to her listeners.
Supper clubs should be Miss
Bergen's immediate goal. Although
she lacks an outstanding voice, she
has all the qualifications as a bistro belt bet: beauty, personality,
charm, poise and show business
savvy. She has plenty to be happy
about at this stage of her career.
Danny Deane's orchestra gave
excellent backing.

Liuz.

4 COINS

4 COINS
Songs
14 Mins.
Boulevard, Rego Park, L. I., N. Y.
The Four Coins, who are riding
a rising Epic disking, have come
into the Boulevard, while the
platter is on the upbeat. The customary procedure for those with
a record is to start the personal
appearance tour while there's a
chance of building. Many would
better equal their record reps if
they could get a little seasoning
before goining on the personal appearance route.
This situation applies to the

before goining on the pessonal appearance route.

This situation applies to the Four Coins. On their first stand in the metropolitan N. Y. area, they impress as a likeable group with a good knowledge of fundamentals in harmonics and projection; but a few more weeks in the hinterlands might have taken off the rough edges and given them a more polished mien. They impress as serious kids with a lot of drive and a desire to please. Some of their harmonics show a lot of discipline and yet some of their drive seems to be dissipated by movements made only for the sake of not standing still, and have little relation to the theme of the number of the style they're attempting. In their bid for hep stylization, they do virtually everything but swing a long keychain. They'll find their metier after more time on the circuits. At the moment they are a good quartet still to reach their performance peak.

One of their number throws an occasional sax bit, which adds a different note to the proceedings. Their tunes seem to be the driving variety with more change of pace needed.

Jose.

# THE REVELLAIRES

Casino, Tercato

The Revellaires, a colored vocal quartet, inevitably face some similarity to the Mills Bros. and Ink Spots, with the first tenor also possessing a trick falsetto voice, but the foursome has a song style and mannerisms of its own. In dinner jackets, this tall quartet has plenty of harmony values and disciplined volume effects, plus lots of palm-slapping and campus calisthenics.

At two mikes, they open with

calisthenics.

At two mlkes, they open with a rousing "If There's Anybody Here from My Home Town"; a subdued spiritual styling of "Somebody Bigger than You and I," which has just been released under the Burgundy label; a bouncy "Get Set," with plenty of finger-flutters; a cheerful burlesque of "Shake, Rattle and Roll."

Foursome (Jimmy Bryant baria

"Shake, Rattle and Roll."
Foursome (Jimmy Bryant, baritone; Bill Duncan, 1st. tenor; Joe Irby, 2d tenor; Bill Roblson, bass) have lots of showmanship savvy, a neatly diversified repertory, and were over to top sudlence response when caught.

\*\*McStay\*\*.

DINAH KAYE

DINAH KAYE
Songs
15 Mins.
Black Orchid, Chicago
A former band vocallst in Scotland, Dinah Kaye has already
made a slight impression in the
U. S. on Label X and in several
appearances at minor nightclubs.
In her first major engagement, she
sells an admixture of American
tunes and Scotch ditties which are
given the Yankee treatment. She
fills the bill amply as a supporting
act.

# **Night Club Reviews**

Riverside, Reno

Miverside, Reno
suits and stay in these even when
doing Kirsten Flagstad.
Jugglers have pretty well saturated this room with every conceivable trick and Vivianne &
Tassi simply add a touch of sex to
the arrangement. They do some interchanging of flying objects and
that's about it.

that's about it.

George Moro puts equal effort into all shows so that the Riverside is always bookended with atside is always bookended with attractive routines. An authentic Ozark jig is is made feminine and cute while Bill Clifford sings "County Fair." To wrap up the show, the Starlets charleston, et. al., through a flapper era number, finally being joined by the Bernard Bros. for the payoff.

Mark.

#### Ruby Foo's, Montreal

Montreal Montreal, Dec. 8.
Charles Trenet (with Fred Leinhart); Roger Joubert; no cover or minimum.

Since the agreement ending the American Guild of Variety Artists and the American Federation of Musiclans' hassle became effective, the managements of Ruby Foo's is the only one in Montreal to take any sort of definite step towards bettering the lr entertainment

As a teeoff for the belated sea-on, they've brought in Charles renet. Getting Trenet to work Trenet. Getting Trenet to work the room was no great problem as he was out on \$25,000 bail in Mont-

he was out on \$25,000 ball in Montreal following his contract wrangle with the management of the musical, "Hello, Paree," which folded in Wilmington Dec. 4.

Despite frequent showings around Montreal in past years remainly in the east end), Trenet is still a master of the French ballad and topnotch composer of material that is standout in any company, both lyric and musicwise.

His performance in Buby Froe's

both lyric and musicwise.

His performance in Ruby Foo's
Starlight Room is no exception
and solid business has greeted this
offhand artist throughout the engagement. Warming up in quiet
fashion, Trenet (with only his own
songs, of course) impresses with
his glib manner and assuredness,
reprising all his waves and introing several new items that are
cincheroos in this bilingual town.
With Trenet, the language barrier
is seldom apparent as he switches With Trenet, the language barrier is seldom apparent as he switches from one tongue to another with ease, and his simple but descriptive French lyrics keep attention at all times.

at all times.

Planist Fred Leinhart backs
Trenet handily and house 88'er
Roger Joubert does interlude sets.

Neal.

# Quaglino's & Allegro, London

Leslie (Hutch) Hutchinson: Tim Clayton and Tibor Kunstler Orchs;

In just over a year Hutch (as Leslie Hutchinson is always known and billed) has been the sole cabaret attraction at these twin niteries for six months and now he's back again for another extended run which takes him into the New Year. It's an unique feat and as there's no visible sign that he's outstaying his welcome, it may well be repeated in 1955.

A veteran cabaret performer

may well be repeated in 1955.

A veteran cabaret performer who has mastered most of the tricks of his trade, Hutch has become the fave of chi-chl society.

Although his rich barltone voice does full justice to his carefully chosen songalog, much of his new wave of popularity is undoubtedly due to the success of one number: his parody of "Let's Do It" and trib has been allowed to grow and grow until it now fills almost half his act. The customers, apparently, cannot have too much of it.

Myro.

versatile pipes of headliner Phyl-lis Branch.

versatile pipes of headliner Phyllis Branch.

Miss Branch has magnetic presence, a wide vocal range and whip-like control of her volce. Her Afro-Cuban chants are excitingly vibrant, and her versions of "Cumbanchero" and "Babalu" pack a wallop. She's equally adept for diction on calypso dittles like "My Man is Good" and "Out the Light" and findicates she can work comfortably in any mode of song.

Count Daville, a good-looking chanter wno accompanies himself on guitar, essays four tunes in tensely, one of them "My Dinero," which he elefted himself. Lady Tina Marshall grinds out sex in a brief costume and nifty chassis. Sultry gai warbles one tune, and wiggles and wags her way out of it in exotic terp. Joca-bodi Dancers, a pair of muscular lookalikes, dish up a couple well-fashloned primitive productions, working in synch most of the way. Whole lineup appeals for costuming and polished execution, and colorful finale ends in a salvo. Al D'Lacy and his gypsy string orch show-back deftly and handle the interim terp chores.

Motel Radisson, Mpls.
Minneapolis, Dec. 11.
Felix Knight, Don McGrane
Orch (8); \$2.50 minimum.

Orch (8); \$2.50 minimum.

A favorite here, Felix Knight is back for the fifth time. Robust tenor again provides an enjoyable two-week vocal interlude, for an enthusiastic response. With an arresting personality and his Metropolitan Opera background, Knight finds the going good. Drangitic fervor and humorous overtones, as the occasion demands, along with exceptional vocal ability, distinguish a performance which local cafe society finds very pleasant. While Knight offers several unfamiliar numbers and one chucklesome original selection, his routine comprises mostly surefire popperennials. Distinctive arrangements and interpretations make them standouts. Interesting introductions and a few amusing stories vary the proceedings acceptably. Especially good are "Bohemian Fiesta," "Mattinata." "Nothing Like a Dame" and "Fhilosophy. Act topening-night dimer show, with the room filled, Knight did 10 numbers and finished to begoffs.

Don McGrane and his music scintillate backing up Knight and playing for guest terpers. Parks

# La Rose Rouge, Paris

Freres Jacques (4), Les Guaranis (6), Maia Angelo (2), Les Asses (2), Rose Rouge Orch (5); \$3 minimum.

Asses (2), Rose Rouge Orch (5); 33 minimum.

Though attendance at this previously SRO club has fallen greathy in the last year, the return of the Freres Jacques (4) now gives this its packed aspect of yore. Because it vaciliates, Nico has sold his controlling interest in this cave spot, and has given up the idea of producing another revue, based on Pierre Daninos "Carnets De Major Thompson," as planned. As it stands, the club presents a nicely-rounded vaude show with enough offbeat aspects to please those looking for the unusual in mitery fare, and helping maintain the atmosphere of this club.

Fieres Jacques are in fine form and clever miming to their well-chosen songs makes this a most pleasing act, with an hour of songs not enough for the crowd. In their black tights, multicolored jerseys and assortment of moustaches and hats, they sachay into such bits as the medium who is frightened by the tail of a cat, a crowd at a football game in which they play mob and players, the story of a man who swallowed a clock, and many more specially cleffed numbers. Finely-blended voices and caperings make them standout. They head for Canada and the U.S. after this stint.

Les Guaranis (6) are a stayle here in their autheritic South.

a sense of rhythm and salesman-ship that blend to make her stint exciting.

Miss Bergen has material that stands out. Songalog shines with good pacing and showed that plenty of work went into polish job. Evelyn Love Cooper contrived the special material of fine satire that bulwarks the turn. She is striking in a glittering starler that bulwarks the turn. She is striking in a glittering strapless gown, and she delivers with the knowhow of a seasoned warbles.

Looker won heavy mitting with original tunes like "High Time," is grown and "You Can't Make Him Over." Songs were smart, clever and tuneful, and she extracted full meaning from the lyrics. It's the attention to words as well as with the crowd.

Intros and between-numbers that the school of the striking in a glittering strapless and the striking in a glittering straples of the scarcity and "You Can't Make Him Over."

Intros and between-numbers the turn and tuneful, and she extracted full meaning from the lyrics. It's the attention to words as well as with the crowd.

Intros and between-numbers the two for fine and and the U.S. after this Canada and the U.S. after this Stint.

Chicago, Dec. 7.

"Callypso Jamboree," with Phylis Branch, Count Daville, Lady Trim Marshall, Joc-a-bodi Dancers (2), Al D'Lacy Orch (5); \$3.50

Ille Angel, Chil

Chicago, Dec. 7.

"Callypso Jamboree," with Phylis Branch, Count Daville, Lady Trim Marshall, Joc-a-bodi Dancers (2), Al D'Lacy Orch (5); \$3.50

Intimimum, no cover.

Jean Fardulli has packaged his being country's main ports of calypso. Layout unwinds at a neat pace with plenty show enough spark to be pegged under New Acts. Les give out with a good patter routine. Primarily in the chansonnier category, this clever patter goes over manship and a tasty balance of the entendre and sometimes outselved the late of the country's main ports of calypso. Layout unwinds at a neat pace with plenty show at a neat

# VARIETY BILLS

onnection with bills below indicate opening day of show whether full or splif week less indicates circuit. (i) independent; (L) Loew; (M) Moss hount; (R) RKO; (S) Stoll; (T) Tivoll; (W) Warner

Ted Straeter Orc Mark Monte Orc Hotel Roosevell Guy Lombardo Orc Hotel St Regis Rosalind Courtright Milt Shaw Orc

Piroska
Art Waner Ore
B Harlowe Ore
Le Ruban Bleu
Julius Monk
Irwin Corey
Turtlenecks
Norman Paris 3
Dorothy Louden
Melita

Dorothy Louden
Meilta
Little Club
L'Apache
Faconi
Jules Kuti
Rudy Timfield
Two Getlers
Kostya Pollansky
Misha Usdanoff
Lubov Hamshay
Aliya Uno

Black Orchil
Budy Baer
Cooper & Rogers
Cooper & Rogers
Rudy Kerpays Duo
"Calypsone"
Phyllia Branch
Count Daville
Lady Tina
Joc-abodi Ders
Al Blue Angel
Lady Tina
Joc-abodi Ders
Al Blue Note
C Ventura Orcal
Lou Levy Arna
McCall
Lou Levy Aree
Cross & Dunn
Tommy Leonetti
Richman &
Mamman
Brichoff Colister Inn
Ruth Price
Laurie Allyn

Ambassador Hotel Joyce Bryant Ryan & McDonald Harry James Orc Band Box

Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trlo

Nicco & Barba Larry Green Trio Bar of Music Happy Jesters (3) Jacqueline Aires C Callinicos Eddie Oliver Ore Editmore Hotel Romo Vincent Tippy & Cobina Norton & Patricia Hal Deteror Jack Durant Jan Valerie Manola Mera Dick Stabile Ore Bobby Ramos Ore

Clover Crub
Kalantan
Luis Torrens
Betty Ford
Betty Ford
Selma Marlowe Line
Woody Woodbury
Leon & Eddle's
Lois De Fee
Toni Rave
Rose Ann
Rita Marlow
Clover
Notific Hose
Morty Gunty
Antone & Ina
Sid Stanley Orchid

Sid Stanley Ore

Jack Orchid

Thompson

Count Smith

Sans Souci Hotel

Lenny Maxwell

Sacassa Ore

Anne Barnett

Marion Fowers

Harmonlecires

The Garcias (2)

The Haydocks (2)

Tano & Dee

Freddy Calo Con

Tano & Dee Nirva Freddy Calo Orc Johnny Silvers Orc Bombay Hotel Phil Brito Nelida Peter Mack Sandra Barton

"Bon Voyage"
Paul Gray
Louise Hoff
Tommy Manks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslew
Donney Carll
Donney Car

Rain Winson
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gloe Orc
Panchito Orc
Viennese Lantern
Heiene Almee
Dolores Perry
Bela Bizony
Ernest Schoen

Dolores Perry
Bela Bizonyen
Paul Mann
Charles Albert
Village Barn
San Graban
San Graban
San Graban
Jack Wallace
Givens & Ferris
Mary Ellen Trio
Larry McMahan
Physics McMahan
Physics Greeo Ders
Nat Brandwynne
Mischa Borr
Village Vanguard
Sylvia Symen
C Williams Trie

Ralph Sharo... Ace Harris Dick Marx Johnny Frigo

Conrad Hilton
'Skating Stars'
Margle Lee
Cathy & Blair
Shirley Linde
Weidemanns

Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray Mcintosh
B Dears & Dons
Frankie Masters Or

Prankie Masters Ort
Palmer House
Hildegarde & Jack
Whiting
Howard Senton
Gene Bone
Robert Norris
Empire Eight
Charlle Fisk Orc

Charley Foy's

Gil Lamb
Fran Gregory
Gil Lamb
Fran Gregory
Dugan
Crescende
C

CHICAGO

LOS ANGELES

MIAMI-MIAMI BEACH

NEW YORK CITY Music Hall (I) 16 Shirlee Emmons Shirlee Emmons
George Sawtelle
William Upshaw
Edward Powell
Shellie Farrell
Eric Hutson
Clausons Famous
Bears

Corps de Bailet Sym Orc Palace (R) 17

#### AUSTRALIA

MELBOURNE
Princess (T) 13
Jean Sablon
hris Cross
Juss Brox & Myrna
ton Parry
Hellos
rying James Bornes State State

Male Dancers
PERTH
HIS Majerty's (T) 13
Michael' Bentine
W Latona & Sparks
Buck & Chie
Dagenham G Pipers
A Myrous
Francis Van Dyk
Seyler Heylen
Max Blake
Irene Bevan
Ballet Bevan
Ballet Tyoney
Twoli (T) 13
Jerry Lester SYONEY
Tiveli (T) 13
Jerry Lester
Howell & Radcliffe
Harry Jacobson
2 Chadells
Atele & Latu
G Dawn & F Cleary
Singers
Dancing Boys
Ballet Girls

BRIGHT Hippodrome Issy Bonn Noberti G H Elliott Nicolettes G H Entrol
Nicolettes
Leslie Sarony
Copa Cousins
Iris Sadler
Tommy Locky
BRISTOL

BRISTON
Hippodrome (S)
Martita Hunt
Michael Gwynn
Hugh Wakefieid
CARDIFF
New (S) 13

CARDIFF
New (S) 13
New (S) 13
London Mindy & Earle
Ron Perrian
A Tune Tellers
January Manage
Ron Davis Meve
London Lawrence
Gil Chelsea —
Palace (h) 13
Acott Sanders
Silver & Dry
Acott Sanders
Silver & Dry
Tommy Godfrey
Carizelles
CHISWICK
ECHISWICK
ENDIPP (M) 13
Fr Crock &
Anon & Janetta
Empire (M) 13
Fr Crock
ECHISWICK
ECHISWICK
ECHISWICK
ECHISWICK
EMPIRE
ROMAN EMPIRE
ROMAN EMPIRE
MINISTER
LONGON
FINSBURY PARK
EMPIRE
MINISTER
LONGON
EMPIRE
LONGO

Salome Alan Fielding

Palace (R) 17
Tanya
Acraments
Townsmen
Van & de Rovart
G & H Nelis
CHICAGO
Chicago (P) 17
Don Cornell
Mambo Jets
lce Rev

#### RPITAIN

BIRMINGHAM
Hippodrome (M) 13
Terry-Thomas
Ch Warren & Joel Cortina
Ship Box ComBE
Hippodrome (H) 13
Bob Gray
J & B Patton
Shille Roche
B Del Ross Dancers
B Del Ross

Jane
A J Powers
Buddy Ritchie
Max Moran Co
Kas Bivin
Max Moran Co
Kas Bivin
NOTTINGHAM
Empire (M) 13
Sonny Dawkes
Arthur Kinto
Mel-O-Macs
PORTSMOUTH
Royal (M) 13
Cimmy Young
Commy Young
Commy Young
Commy County
Councits
Covery
Arthur Worsley
Dash HEFSELD
Empire (M) 13
Franke Vaughan
Bunty St Clair
Branke Vaughan
Bunty St Clair
Branke Vaughan
Bully Russell
Eddie Vilne
Don Philippe M
SOUTHAMPTON
Grand (I) 13
Tanner Si
Frasers Harmonica
Tikl Del
Potter & Carole
Hal Hiller

Barnonk
Barnon Afrique Afrique Nelson Lloyd S & R Holland Percivales Dogs WOLVERHAMFTON Hippodrome (i) 13 Dexter & Dale Freddle Carlisle Garland & Roberts Ann Rooney

Freddic Carlisle
Garland & Roberts
Ann Rooney
Limmy Lee
V Valentineses
Royal Girls
WOOD GRE
WOOD GRE
WOOD GRE
WOOD GRE
WIlfred Gartell
Maureen Comfort
Michael Ocker
Empire (L) 13
Phyllis Dixey
Varga Models
Jack Traces
Dukarte & Danzer
Revel & Fields
Dorothy Reid & Mac

# Cabaret Bills

#### NEW YORK CITY

BIRDLAND

Hotel Pierre
Denise Darcel
Staniey Melba Orc
Copacebans
Vagabonds
Dunhills
Maria Neglia
Martha Bentley
Bob Sweney
Peter Conlow
Jean Stevens
M Durso Orc
Frank Marii Orc
Frank Marii Orc nous recommendation of the commendation of the

Flaminge
Kay Star
Alan King
Silver Slipper
Sally Rand
Buddy Baer Buddy Baer Kalantan Hank Henry Desert inn L Walters' I. Q Rev Sahara Marlene Dietrich Last Frontier Dorothy Shay Shecky Greene El Cortez Rowan & Martin

Golden Nugget Gas Lights & Pink Tights

Beth Chalis
Harvey Bell
Fred Thompson
Five O'Clock
Bell Barth
Hal Winters
Don Ostro Ore
liste De Capri
Charlie Farrell
Holowy Warren
Warren
Charlie Carliale
Caprician Trio
Wally Hankin Ore

Bill Jordan Hal Fisher Beth Chaliis

Tights
Sands
Vic Damone
Louis Jordan
El Rancho Vega
Sherry Britton
Al Bernie
Barry Sisters Thunderbi Lecuona Boys Sahara Mae West

# RENO

LAS VEGAS, NEVADA

Mapes Skyroom
Buddy Lester
Continental Skylets
Don Arden Skylets
E Fitzpatrick Orc
New Geiden

Mill Osburne Orc

Riverside
Bernard Bros
Vivianne & Tassi
Starlets
Betty Joyce
Bill Clifford Orc

HAVANA Monimarire
Norselbs
Lago Sisters
Romero & Chicselo
Salvador Levy
Nancy & Rolando
C Playa Orq
Fajardo Orq

Managara C Propicana Tex Mex
Orum Guartet
Tropicana Ballet
de Espana Orq
A Romeu Orq
S Suarez Orq

# Unit Review

#### Hippodrome of 1955

Hippodrome of 1955

Kansas City, Dec. 9.

Harold Steinman presentation, featuring the "Skating Vanities" and "Dancing Waters." Staged by Gae Foster, with Flo Kelly, Anolyn Arden and Nadine Gae; costumes by Michi; arrangements by Frank Ventre and Berjamin Schwartz. Nancy Lee Parker, Caroline Mirelt, Tony Mirelti, Johnny Williams, Bob Grimes, Pat Williams, Both Grimes, Pat Williams, Barry Clark & Larry Knight, Dalton & Bailey (3), Mrs. Remos & Toy Boys, Trio Olympiads, Line. At Municipal Auditorium, Kansas City, Dec. 8, '54; \$2.30 top.

City, Dec. 8, 54; \$2.50 top.

This is the ninth time around here for the Harold Steinman show, now with the inclusive title of "Hippodrome of 1955." encompassing the long-established roll. "Skating Vanities" with the newed novelty, "Dancing Waters." Show carries a lot of class, color and spectacle as always, and is well sprinkied with top vaude turns, as also has been the Steinman custom. This one shapes up with its predecessors in most respects, with at least three outstanding production numbers and the water-spray novelty more integrated into the show. With the top held to \$2.50, the 135-minute spec gives full value.

After a "Hit Parade" opening production and "Titalia".

novelty more integrated into the show. With the top held to \$2.50. the 135-minute spec gives full value.

After a "Hit Parade" opening production and "Teddy Bears Picnic" as entry appealing to the juves, the "Dancing Waters" is brought in as a featured production number on its own. The variations are fully displayed, and thereafter the "Waters," with some excellent lighting, is used as background for the show, an unusually good effect. Nancy Lee Parker has her first inning of smooth soloskating midway in the first act.

Outstanding trapeze work is shown by Rhoda Balley of Dalton & Bailey, one of the few femmes making a comedy bit out of her high flying skill. Also in the first act is the impressions session of Barry Clark and Larry Knight, who also handle m.c. chores, and throughout the proceedings are the two Remos Toy Boys, dancing and clowning in the production numbers. "Indian Summer" production closing the first act is an especially well-done combination of color, rhythm and skating.

Second stanza, of somewhat shorter duration but livelier pace, kicks off with "Mambo Wedding," which is a frenzied, bellshaking workout for the entire cast. Midway is "Merry Widow Waltz" as a wehicle to feature Miss Parker and Johnny Williams in duo skating, Finale is a brief "Patriotic Mood," with all hands joining in and customers singing their way out.

Spotted between production numbers are Al Gordon and his "donothing" dogs, and a new trio of acrobalancers brought over from Europe, the Trio Olympiads. Three lads are excellent in their balancing and tableau work, and draw a deserved hand.

Show is another successful entry in the Steinman manner. Quin.

JAMI BEACH

Johnina Hotel

B S Pailly
Sam Barl
Harry Rosers Ore
Bobbie Lynn
Harry Rosers
Bea Elide Hotel
Bea Kalmus
Kalmus
Harry Rosers
Fausto Curbelo Ore
Yanity Fair
Pat Morrisey
Havana Cuban Boys
Jornes
Jary Club 22
Paula Watson
Three Peppers
Cub 22
Paula Watson
Three Peppers
Bobby Byron
Satin Dolla Echos
Bobby Byron
Satin Dolla
Gracie Scott
Mikki Mars
Andian Trio
Bill Jordan
Hal Fisher
Beth Chalis

# **Road Compares**

Continued from page 1 a

connuce from page 1

strumental in keeping theatres light this season, if not drawing much coin. These inefude "Getting Gertie's Garter," "Moon Is Blue," "Naughty Natalie," "Pajama Tops" and "School For Brides," the latter having shuttered Dec. 4. "Gentlemen Prefer Blondes," also a two-fer, closed earlier this semester. A medium-price tourer this season is the bus-and-truck company of "Oklahoma."

A medium-price tourer this season is the bus-and-truck company of "Oklahoma."

Other road items as of Dec. 4 were "What Every Woman Knows" and "Three For Tonight." Former closed, but plays a short New York run soon, and the latter is due next spring. Tourers that opened and closed this season include "Saint Joan," "Sholom Aleichem." "Face to Face," "Pardon My Antenna," "Dial M For Murder" and "My Three Angels." Last two were originally mounted for the New York's subway circuit and were not the original road versions.

Upcoming road shows include a Coast delition of "Teahouse of the August Moon" and a second company of "Pajama Game." Broadway in means of contesting them."

holdovers from last season that closed but didn't go out on tour include "By the Beautiful Sea," "Girl in Pink Tights," "Golden Apple," "John Murray Anderson's Almanac," King of Hearts," "Oudine," "Remarkable Mr. Pennypacker" and "Sabrina Fair."

During the past few weeks road grosses have been exceptionally bullish, with a large number of tryouts one of the factors. Piaying weeks as of Dec. 4 totaled 412, or 52 more than for that period last

weeks as of Dec. 4 totaled 412, or 52 more than for that period last season. As was the case with the gross take, figure was on a par with the top tallies of the past five seasons, but was 156 weeks below the totaled scored for the same period in '48-'49.

For the first 27 weeks of the season (through the week ended Dec. 4) the comparative gross totals for the road for the last seven seasons have been as follows:

Season Total Gross 1948-49.

Season 1948-49.

\$11,674,500

1949-50.

\$8,800,100

1950-51.

\$10,375,200

1951-52.

\$8,243,900

1952-53.

\$10,684,200

1953-54.

\$8,243,900

1954-55.

\$10,108,400

For the same 27 weeks, the comparative number of road playing weeks for the last seven seasons have been as follows:

=		 _	_	_	_	_		_		_	_	_	_	~	
_	64-55				-	-	ů	-			9				412
	53-54														360
	52-53														426
	51-52														369
	50-51														456
	9-50														409
	18-49														568
h	been														

# Olympic Films

Continued from page 2 =

cerned, films were controlled by the Finnish organizing committee, which wanted \$100,000 for U. S. showing. However, no U. S. source was willing to fork out that much loot, and the pic went unseen. Bingham stated that even though Finland officially lost film control last year, it was a long pull even getting a few prints over here for limited coilege and club showings. Last month (November) Finland finally gave two prints of the two-hour coverage to the U. S. Olympic Committee at a cost of \$900. For the moment. Bingham was happy—that is, until he found the prints to be defective. Now he wants two others before he puts his cash on the line. Helsinki's fighting it.

With the '56 Olympics in Australia coming closer, Bingham feels that the official Helsinki coverage will have increased commercial value. And furthermore, "Helsinki wants to limit us," he said. "They can't keep us from selling the motion picture now; their rights ran out after a year." With this angle to consider, it doesn't look to observers like the U. S. is going to settle for two prints for just smalltime distribution. cerned, films were controlled by

#### N. Y. Talent Reps Continued from page 2

low standards of good business

low standards of good business procedure."
Several agents have actually pledged to join the new organization, but a temporary committee (for the 50) signed the agreement with SAG calling for contracts between agents and non-exclusive artists. The reason a SAG pact was made in the East is due to the fact that the bulk of tv film commercials are shot here. Furthermore, some vidfilm shows are being lensed in the N. Y. locale.
Agreement, which points the way for future dealings with AFTRA and Equity, was the result of the first meeting between Eastern franchised agents and SAG. It says that a contract be made be-

ern franchised agents and SAG. It says that a contract be made be-tween the agent and the non-ex-clusively repped artist for indi-vidual jobs done by the artist. A second stipulation says that the

#### Botkin's Anthology Continued from page 2

Gilbert's "Lost Chords." Gene Fowler's "Schnozzola." H. M. Alexander's "Strip Tease," Jo Ranson and Oliver Pilat's "Sodom by the Sea," Leo C. Rosten's "Hollywood: the Movie Colony" and "The Strangest Places," Oscar Lewis' "Sagebrush Casinos," Isaac Goldberg's "Tin Pan Alley," Earl Wilson's "Pike's Peek or Bust," Alva Johnston's "The Legendary Mizners" and "The Great Goldwyn." Damon Runyon's "Short Takes," Evan Esar's "The Humor of Humors," Bernard Sobel's "Burleycue" and from the writings of such crackerjack Gotham journalists and essayists as John Crosby, Meyer Berger, Maurice Zolotow, Cleveland Amory, Lucius Beebe, Richard Gehman, James A. Michener, Joseph Mitchell, Robert C. Ruark, Sigmund Spaeth, Stanley Walker, the late Russell Maloney and dozens of others.

The show biz reader will also re-

Ruark. Sigmund Spaeth, Stanley Walker, the late Russell Maloney and dozens of others.

The show biz reader will also rediscover many wonderful pieces on such varied subjects as ad agency lingo, bop jokes, old circuses, blue laws, Bowery entertainment, Greenwich Village screwball characters, bunco steerers, burlesque bits, dancing routines, street cries of the city, dime museums, saloon behavior, hoaxes, juke joints, peep shows, mardi gras, sianguage of the street, night clubs, press agents, Billy Rose and the Algonquin Round Table, George Solotaire, Weegee and Grover Whalen, Winchellese and Mencken, bawdy houses and, of course, the theme of Brooklyn and other joke towns bearing the letter K as in Hoboken, Hohokus, Skäneateles and Podunk.

This bulging anthology is in indeed an expenenting the letter of the street of

and Podunk.

This bulging anthology is in indeed an eye-popping kaleidoscopic view of the fast, highly irregular beat of the city.

# Blame Exhibs

= Continued from page 5 =

prompted by the remarks of Pat McGee, official of Theatre Owners of America and a Denver circuit operator. Speaking before the South Dakota Exhibitors Assn. last South Dakota Exhibitors Assn. last week. McGee said "no company now in production has a continuing program for the development of new personalities." He charged that the studios wait for "someone

new personalities." He charged that the studios wait for "someone else to take a chance on a young personality in the hope that when he has been developed, they can borrow him when they have a suitable role. There are dozens of youngsters in California who could be developed into stars if producers would only make the effort."

He said that by the very policy of fewer but bigger pictures, with no willingness to risk featuring a young but capable player, film companies are making themselves victims of the policy of which they have made exhibitors the victim. "As the stars get older and retire, without suitable replacements being trained," McGee said, "salaries of those who remain are naturally forced up by spirited bidding for their services, in which the agents for the stars take full advantage."

The higher the salaries, accord-

their services, in which the agents for the stars take full advantage."
The higher the salaries, according to McGee, the less the stars want to work because of high income taxes, and "thus you see the results of the fewer but bigger pictures policy, all of which raises costs which in turn force higher film rentals." costs which film rentals

Despite this situation, McGee maintained that "we see a few maintained that "we see a few newcomers rising to stardom. You see Grace Kelly, Tony Curtis, Rock Hudson, and others like them coming to the fore. Just think what would happen if a determined effort were made to develop new personalities, thus widening production possibilities."

# Gandhi Biopic

Continued from page 1

Continued from page 1
Gandhi in the plc which will be
made in one of the widescreen
processes, likely CinemaScope.
Preminger said the theme of the
film would necessarily revolve
around the life of Gandhi per se,
who was assassinated in 1948, but
rather the effects of his teachings
and the course of the "bloodless
revolution" in India. While on the
Coast, Preminger will discuss with
20th a possible production proj-20th a possible production project. Under his contract with the studio, he is committed to make one film a year for 20th. He is also working on a play.

# Roger (12-Show) Stevens' Own Coin Only in Hard-to-Finance Plays

Roger L. Stevens is pract

he is frankly governed by potential boxoffice considerations in the selection of shows, he appears to be not personally interested in making money in legit. Thus, if a script stacks up as a likely commercial hit, Stevens does not invest personally. But if there is difficulty raising the financing, he personally invests whatever is precessary (or raises the balance among his friends and business associates). associates)

among his friends and business associates).

Thus, he has no personal stake in the new Playwrights Co. production of Maxwell Anderson's "Bad Seed," which looked promising and involved no bankrolling problem. But, to some extent because he was too busy with his realty interests at that time (and as he expresses it, "too lazy") to raise any capital himself, he personally put up half of the \$75.000 investment for the Katharine Cornell production of Christopher Fry's "The Dark Is Light Enough."

Stevens is the largest single investor in the Phoenix Theatre, (Continued on page 67) (Continued on page 67)

# Pressagent Denenholz A Vestpocket Backer; \$54.16 Stake in 'Seed

Pressagent Reginald Denenholz probably has the distinction of hav-ing the smallest individual investing the smallest individual invest-ment in a current legit produc-tion. He has a \$54.16 piece of "Bad Seed." for which he's asso-ciate to Piaywrights Co. p.a. Wil-liam Fields. The Maxwell Ander-son dramatization of William March's novel at the 46th Street Theatre, N. Y., is financed at \$65.000.

Theatire, N. Y., is financed at \$65,000.

Other backers include William Adams, Russ Brown and Margaret Webb, all in care of Actors Fund president Waiter Vincent, \$650 apiece. Vincent, himself, has \$6.500 in the show. Other investors include Fields, \$650; producer James Gardiner, \$650; actor-author-director Elliott Nugent, \$650; his wife Norma, his daughter Barbara Nugent Glouchevitch, his sonin-law, legit director John Gerstad and his granddaughter Annabelle Gerstad, \$650 each.

Also, ABC Paramount Theatres prez Leonard Goldenson, \$650; ticket broker Edward Hahn, \$650; ticket broker Edward Hahn, \$650; ticket broker Edward Hahn, \$650; to producer Max Liebman, \$650; Norman S. Maibaum, auditor for the Playwrights and one of the operators of Theatre-Goers, Inc., \$1,300; Morris Schrier, attorney repping Music Corp. of America, \$1,300; Irwin D. Wolf, president of the Pittsburgh Civic Light Opera, \$1,300; Irwin D. Wolf, president of the Pittsburgh Civic Light Opera, \$1,300; theatrical attorney Joseph R. Margulies, \$2,600, and Limited partnership agreement Provided for Corp.

Limited partnership agreement provides for 20% overcail.

# 'FACES' EARNED \$33,038 ON 134G INVESTMENT

"New Faces of 1952," the recent edition of the Leonard Sillman revue series, earned \$33,038 profit on its \$134,000 investment. That includes revenue to date from the film version of the show.

With the recent payment of a \$4,020 dividend, the total distributed profit on the venture is \$30,000 for the show played 10 months on Broadway and about a season on tour.

# For Moppets & Adults

Roger L. Stevens is practically a legit production factory. Probably not in modern theatrical history has a single individual been actively involved in so many shows. Having been partnered in the production of nine shows last season, he is involved in 12 thus far his season and already has seven productions scheduled for the 1935-56 stanza. The figures for this season and next are by no means final. since Stevens is a man for quick decisions and, since he has ready funds available, he can schedule a production on a couple of days' notice.

Unique angle of Stevens' prolific downed by regular Saturday kid matinees. Eli Rill's adaptation days of the selection of shows, he appears to seven-week run at the Green selection of shows, he appears to involve the selection of sevel. It is transfer to the selection of shows, he appears to involve the selection of shows, he appears to the selection of shows the selection For Moppets & Adults
A year-round children's theatre
will open Dec. 27 at the off-Broadway Greenwich Mews Theatre,
N. Y. Initial presentation will be
a double bill, "A Christmas Carol,"
performed by the Mews company,
and a puppet version of "A
Chanuka Story." Offering will
run for eight performances
through Dec. 30 and will be followed by regular Saturday kiddle
matinees. Eli Rill's adaptation of
Countee Cullen's "Noah's Ark" is
skedded as the next production.
As adult fare at the Mews, "In
Splendid Error," which wound up
a seven-week run at the Greenwich Village theatre last Sunday
(5), is scheduled to return Jan, 4
for at least four more wecks.

# Leslie Stevens. **Script Machine**

Leslie Stevens is apparently the busiest author in show business. Having bowed professionally only a year ago with the off-Broadway "Bullfight," the playwright now has four scripts scheduled for pro-

In addition, a filmization of "Bullfight" is slated by an independent company. Also, a touring edition of the piay is understood to be a possibility under the sponsorship of Jay Lurye, midwest theatre operator.

Of the quartet of plays on Stevens' completed list, two are set for Broadway, while the other two are due for strawhat next summer. Pair set for Main Stem production are "Champagne Complex" and "Marlowe."

"Marlowe."
Former was tried out last summer at the Bucks County Playhouse, New Hope, Pa. It has been substantially revised and is scheduled for Broadway presentation, probably in February, with Gayle Stine as producer and Donaid Cook as star. "Marlowe," under option to the Playwrights Co., is slated for production next fall.

Plays to get summer stock show.

Plays to get summer stock showings are "Between Us Folks" and "Good Florantine." Although no contracts have been signed, the former script is slated for Bucks County, while latter is skedded for the Hilltop Theatre, Lutherville, Md.

Besides those four plays, Stevens also has another finished script, "Hilda," a new adaptation of lb-sen's "The Master Builder."

# Have Fun, Kids

Managements of two thea-tres in a key road town an-nounced that they'd be dark this week and next to permit employees "to enjoy the holi-day season." Legit attendance is traditionally lighter during the pre-Christmas period, in-cidentaliv. the pre-Cl cidentally.

Presumably, the employees will have to do their enjoying without salary for the fortnight.

# 'Pan' Still Needs 79G to Recoup

version of the James M. Barrie classic, had \$79,459 still to be recouped on its \$99,841 production cost as of Nov. 27. Richard Halliday presentation, starring Mary Martin (Mrs. Hailiday) earned operating profits of \$3,446 and \$3,-109, respectively, on grosses of approximately \$53,300 and \$51,100 for the two weeks ended Nov. 27.

the two weeks ended Nov. 27.

The statement lists \$119.841 total production cost, iess \$20,000 allowance from the Los Angeles Civic Light Opera Assn., for which Edwin Lester produced the show. Included in the production outlay is \$11,396 for scenery, \$7,905 for costumes, \$25,000 option on the original Barrie play, \$2,010 for music and incidental music, \$24,265 rehearsal expense, including \$2,464 to the principals and \$1,517 to the chorus. Also \$12,059 for publicity and advertising, and \$37,206 other expense, including \$14,925 transportation, \$4,116 transfer and expenses, \$11,271 per diem allowance and \$4,149 music arrangements and copying.

For the show's first six weeks

For the show's first six weeks on Broadway the operating profit totalled \$16,382, including \$1,378 loss for the four-performance first week. There was \$4,000 additional revenue from the advance on souvenir program reveal

revenue from the advance on souvenir program royalties.

On the basis of the operating profit for the final weeks covered by the statement the production will need to run through next May 14 to get into the black. It was (Continued on page 67)

# 'Fortuna' to Stevens

"Fortuna," by Lucille S. Prumbs, has been acquired by Roger L. Stevens for Broadway production, probably this season. There has been no decision whether the script will be assigned to the Playwrights Co. or Producers Theatre, in both of which Stevens is a member.

Miss Prumbs' previous Broadway efforts were "Five Alarm Waltz" (1940-41) and "I'll Take the High Road" (1943-44).

# **Shuberts Show Odd Way of Backstage** Reform With Ban on Eats 'n Drinks

#### Harry Feldman Heads New Haven Stagehands New Haven, Dec. 14.

Harry Feldman, house carpenter at Shubert here, has been elected president of Local 74, IATSE. Others on the new roster of the stagehands' union are Charles Miller, vice-president; I. E. Webber, recording secretary; Guy Cap-piello, financial secretary; John Miller, business agent, and Robert Watson, sergeant-at-arms.

New slate will be installed next Sunday (19).

# See Legit Boom In Home-Toll TV

Another obstacle to the presentation of Broadway legit shows via theatre tv has been surmounted, according to Box Office Television. The closed-circuit outfit says it has completed working arrangements with "all 26 unions" involved in putting on a Broadway presenta-

The finalizing of these deals, according to BOTV's Edgar Rosenberg, paves the way for negotiations with Broadway producers. "Now we know what it's going to cost," he said. The BOTV staffer cost, ne said. The BOTV states said his company is eyeing all shows to which the film rights have not been sold. Picture companies which have acquired rights to plays have nixed theatre telecast-ing of the properties. Rosenberg plays have inked theatre telecast-ing of the properties. Rosenberg said BOTV would seek to make deals for the closed-circuiting of shows before their Broadway open-ings because "if they become ings because "if they become smash hits, the price becomes prohibitive."

In another sought-after link be In another sought-after link between legit and toll-tv. Zenith Radio Corp. called Broadway's leading producers to a symposium on home subscription tv at Sardi's N. Y., last week. Herman Levin, prexy of the League of N. Y. Theatres, felt that pay-as-you-see tv could be a tremendous stimulant to the theatre. He outlined the potential return to the theatre, both in financial terms and terms of increased interest, which might of increased interest, which might result from allowing the televising of first nights of certain N. Y. productions on a fee-tv basis.

Ralph Bellamy, prexy of Actors' Equity, is another ardent sup-porter of toll-tv for the legit the-atre. Although unable to attend the Sardi session, Bellamy has been pitching the medium in inter-views and magazine articles.

Whether the Shuberts intend to cooperate in efforts to improve backstage conditions in Broadway theatres remains to be seen. In the meantime, however, J. J. Shubert has taken what is viewed as an indirect slap at actor agitation for the reforms.

A Shubert representative made the rounds of Broadway houses iast week with members of an Actors Equity-League of N. Y. Theatres committee and showed a friendly, cooperative attitude. But the day following the second tour of inspection, a notice was posted backstage at all Shubert theatres in New York, forbidding anyone from bringing food, coffee or other refreshments into the premises. Shubert's name was appended to the order. the order.

the order.

There was considerable confusion and speculation about the notice. Inquiries at the Shubert office reportedly drew non-committal replies, and there was no indication whether the incident was related to the Equity-League commit-

lated to the Equity-League commit-tee activity.

At most theatres the signs soon disappeared. Degree of compliance with the order varied at different houses, but it was noted that no attempt was made to halt the sale of soft drinks to the public in the front of the theatres. Latter op-eration is on concession from the theatre owner which receives a

eration is on concession from the
theatre owner, which receives a
share of the proceeds.

It's expected that the order will
be ignored within a week or so
and forgotten within a matter of
months. Coffee during rehearsais
is a tradition of legit. As for the
age-old custom of stars having
their dinners served in their dressing rooms on matinee days, there's
(Continued on page 66)

# **Betsy Sees Reporters As** Beaus, Sez J. Dalrymple, **Explaining Bad Press**

Explaining Bad Press

Betsy von Furstenburg is "a glamorous actress of the old school who has been plagued by a bad press because she insists on treating reporters as prospective beaus and refuses to talk to them if they fail to measure up to her personal qualifications," according to Jean Dalrympie.

The producer-pressagent made the statement during a recent lecture appearance before the women's club of Ridgewood, N.J. Among her various activities. Miss Dairymple is director of the drama department of the N. Y. City Center, in whose coming play series Miss von -Furstenburg is slated to appear in support of Helen Hayes in "What Every Woman Knows."

Among other things, Miss Dalrymple told the clubwomen that Miss Hayes had refused to do "Victoria Regina" at the Center because "she feels she's too old to play the early scenes," that Barbara Bel Geddes' "well-scrubbed look" was responsible for the recent failure of "The Living Room" and that Tallulah Bankhead "must have had her face lifted to make her look so young" in "Dear Charies."

She concluded with the statement that Sarovan's "The Time of

Charies." Dear She concluded with the statement that Saroyan's "The Time of Your Life" and Wilder's "Our Town" are the finest American plays ever written, and read the latter drama's final scene aloud to explain how it had changed her attitude toward life. Talk was reported in the Bergen (N.J.) Evening Record.

# '11:45 REVUE' ON COAST; TO PLAY GUESS WHEN

Hollywood, Dec. 14. imate show, "11:45 Re

Hollywood, Dec. 14.

A new intimate show, "11:45 Revue," opens Friday night (17) at the kyax Theatre, at the pre-midnight hour indicated by the titie. Show will play a similar schedule nightly, with a "matinee" at 8:45 p.m. Saturdays.

Ray Bourbon, local cafe satirist, will headline a cast that includes Barbara Syapies and Dick Meredith. James Barnhardt and Peter Saporito will produce with material by Biff Jones and Chuck Stevens, and special material for Bourbon by Steve Goodman. Producers plan a San Francisco run after the local stand, and a possible Broadway trek.

# OUT SOON

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# Equity Sets Rates for 'Readings,' So New School Folds Name Series

A program of dramatic readings at the New School of Social Research, N.Y., has been cancelled following intervention by Actors Equity. Union recently decided to included the second sec exercise jurisdiction over the se-ries, which used professional actors. Equity is demanding that participants in such programs be paid a minimum of \$30 per per-formance and \$5 for a rehearsal

formance and \$6 st.

Readings were offered at the New School as part of the curriculum. Actor-director John Heldabrand was coordinator of the series, which began last year and initially comprised about a half-dozen readings. Current program began Nov. 7 and was scheduled to run through Feb. 13, taking in seven readings.

began Nov. 7 and was scheduled to run through Feb. 13, taking in seven readings.

Project was cut short last Sunday (12) after the fourth presentation. Offered on a bi-weekly basis, productions were given one-shot showcasings Sundays.

School claims it can't meet Equity's salary demand as it's already functioning at a deficit of one-third of its budget. Prior to the union's move-in, the cast shared in two-thirds of the colin taken in for the production in which it appeared. Tab was \$14 for admittance to the entire series, or \$2 for each performance. Coin will be returned to those who purchased tlckets for the entire program. program.
Actors who've appeared at the

Actors who've appeared at the Greenwich Village school so far this semester Include Maggie Mc-Namara, Arnoid Moss, Alexander Scourby, Darren McGavin and William Redfield in "Measure for Measure"; Blanche Yurka, Helen Gahagan Douglas, Olive Deering, Russei Hicks, Dennis Hoey and Basii Langton in "Family Reunion": Uta Hagen, Phillp Bourneuf, Whitford Kane, Barry Macollum, E. G. Marshall, Sanford Meisner and Scourby in "Doctor's Dilemnna" and Geraidine Page in "Hedda Gabler."

An attempt to get Equity to modify its demand is being made by the school.

# Baseball-Mad Milw'kee Now Agog With Plans For Own Pro Legitery

Milwaukee, Dec. 14.

Milwaukee, Dec. 14.

Milwaukec, aiready daffy over basebail for the past two seasons, is now doing a flip at the prospect of getting its own professional theatre. A, \$115,000 fundraising drive for the project is expected to result in over 3,000 donations, with practically the full amount already contributed.

Theatre, tagged the City Circle, is being converted from a film house at a cost of over \$25,000.

Arena-style spot will seat 300 and will be operated as a non-profit venture by Drama, Inc.

Trustees include Ray McCallum, co-producer of the Broadway production of "At War With the Army" in 1949, and Dori Hersh, former Chicago tv producer now acting head of the drama department of Milwaukee-Downer colege.

Another trustee is Mrs. Mary

lege.
Another trustee is Mrs. Mary John, sparkplug of the Circle project. She's had previous legit experience, having worked in New York on the staff of producers Paula Stone and Michael Sloane and also as assistant Bretaigne Windust on the direction of "Carnival in Flanders."

Windust on the direction of "Carnival in Flanders."

Circle is scheduled to begin a 20-week season Jan. 25, presenting 10 plays each for two weeks. Subsequent seasons are planned to run for 40 weeks. Resident Equity company will be employed, with guest stars.

Contributions for the founding from the testers recognized from 150 etc.

Contributions for the founding of the theatre range from 50c to \$5.000 and include such donors as the Milwaukee Journal, which gave \$2,500. Besides the large number of financial contributors, more than 800 townspeople have been active in soliciting funds.

In addition, office space, blucprinting of alterations, construction, plumbing and secretarial aid were all provided cuffo or at a minimum fee. In one instance, a window cleaner offered to provide free service for the first year of operation,

# Atlanta Muny Extends To 8-Week Summer Sked

Atlanta, Dec. 14.

Municipal Theatre Under-the-Stars is expanding its season to eight weeks for 1955, but will again present six shows as it did last summer. Padding out the run will be a two-week stand of the open-ing production, "Showboat," and a similar run of the closer, "Annie Get Your Gun."

Other musicals skedded are "Call Me Madam," "Vagabond King," "Guys and Dolls" and "Student Prince." Theatre Under-the-Stars presents its shows in the 7,500-seat, city-owned amphitheatre at Chastain Memorial Park. In a bid for Christmas trade the proia bid for Christmas trade, the project is selling gift certificate subscriptions at 10% reduction.

M. B. (Bromo) Seltzer, is presi dent of the nonprofit organization, and Nancy McLarty is public relation director. Eric Mattson is producer-director.

# Playwrights Yank Out 1st Row at 'Seed' Preem In Last-Minute Rush

After some frantic last-minute scrambling last Wednesday (8), the Playwrights Co. arranged to have the entire first row of orchestra seats in the 46th Street Theatre, N.Y., removed in time for the seats in the 40th Street Theatre, N.Y., removed in time for the opening performance of "The Bad Seed." Members of the cast had complained that the audience, sitting so close to the stage, made them self-conscious during previous

views.

Situation arose when Roger L.

Stevens, a Playwrights member, telephoned Nancy Kelly, star of the Maxwell Anderson play, on the morning of the premiere. They agreed that the final preview performance, the previous night, had not gone well, and the actress explained how the too-close audicince had unnerved the cast.

Stevens promised to try to reny.

had unnerved the cast.

Stevens promised to try to remedy the situation. Although he anticipated that, with the house completely sold out and only a few hours remaining before curtain time, there'd be little chance of having the front row of seats unoccupied, he asked Victor Samrock, Playwrights general manager, to see what could be done. On reaching the theatre before the premiere, Stevens was surprised to discover that not only was the front row empty, but the seats themselves had been removed.

Ordinarity, such a move would

Ordinarily, such a move would have been impossible, but it turn-ed out that virtually the entire first row had been assigned to Playrow had been assigned to Playwrights Co. personnel, relatives and friends. Samrock had managed to get some ticket holders other locations, had arranged standing room for others, and persuaded the rest to see the play another night. Louis A. Lotito, president of City Playhouses, Inc., which operates the theatre, had rushed the work of taking out the heavy divan-type seats.

Those associated with the pro-

Those associated with the production agreed that the premiere performance of "Seed" was the smoothest and most effective to date.

#### Soothing Influence

Like practically all experienced actors, Nancy Kelly is always subject to nerves just before a performance, a condition that becomes acute on opening nights. She was particularly jittery just before curtain time at the premiere iast Wednesday (8) of "The Bad Seed," in which she's starred.

starred.

She was standing in the wings, talking to director Reginald Denham and trying to control her feelings of panic, when moppet actress Patty to control her feelings of panic, when moppet actress Patty McCormick, making her initial stage appearance in a featured role in the drama, strolled over and inquired casually, "Mr. Denham, is this the opening night or another preview?"

Theatre Historian

Bernard Sobel back from a year abroad reveals ome closeups on

**Outdoor Paris Shows** 

a bright byline piece in the upcoming

49th Anniversary Number

VARIETY DUE SOON

# Paris Readies For Xmas Trade

Paris legit producers are making frantic, last-minute preparations to greet Christmas holiday patrons in greet Christmas holiday patrons in a big fashion. Xmas usually sees an influx of tourists both from provinces and abroad and all is being done to lure them to theatres. Semi-clicks and near-flops are being quickly yanked, with promising replacements put in so that ail 70 of the city's houses will be lighted by Yuletide.

by Yuletide.

Among recent departures were Bailets of Marquis de Cuevas, winding up a profitable two-month stay at the Sarah Bernhardt and "Porgy and Bess," after 10 weeks at the Empire. Cuevas troupe is now off to tour the continent and North Africa and "Porgy" next goes to Bucharest. Doing return stint here, the latter showed strong drawing nower but heavy overhead drawing power but heavy overhead made it imperative for show to seil out all performances. This proved impossible.

sell out all performances. Inis proved limpossible.

Empire reopens with double-bill of Gluck's opera, "Orphee," and new opera-ballet, "Armida," by Maurice Jarre, Dec. 21. The Sarah Bernhardt gets Marcel Ayme's adaptation of Arthur Miller's "Crucible" on Dec. 16.

"White Horse Inn" finishes a year-long revival run at Chatelet Dec. 15. The new Francis Lopez operetta, "The Golden Fleece," based on a Pierre Benoit novel, will take over Dec. 18. The Chatelet director, Maurice Lehmann, who doubles as director of two state-angeled opera houses, Opera and Opera-Connique, will be presenting his own new staging of Mozart's "Magic Flute" at the Opera Christmas week.

#### Several New Legit Shows

Several New Legit Shows
Week's preems include the longawaited Henri de Montheriant
drama, "Port Royai," at Comedie
Francaise's Salie Luxembourg;
Thierry Maulnier's dramatization
of Andre Malraux's novel, "La
Condition Humaine" (Man's Fate),
at Hebertot, and "Seigneur de
San-Gor," by Gloria Aicorta, at
Theatre des Arts. Italian marionette company, Piccoli de Podrecca, went into Theatre des
Champs-Elysees.
Casino de Paris has a solid hit

Champs-Elysees.
Casino de Paris has a solid hit with its new revue, "Sensations de Paris," which bowed Dec. 1. The intimate Potinere has reiighted with "Lovers of Stresa," light comedy by Athert Sabions while Theatre de Paris has a detective comedy, "The Affair Concerns You," by Jean-Pierre Conty, with Jacques Dumesnil and Jacqueline Porel.

Porel.

Offbeat houses are also busy with plans to attract Xmas visitors. Noctambules reopened with a twin-bill of Paul Green's "No-Account Boy" and Yves Jamiaques' dramatic poem about race probiems in Dixie, "Negro Spiritual."

#### Herb Rogers Reopening Jan. 11 at Palm Springs

Jan. 11 at Palm Springs
Palm Springs, Dec. 14.
Producer Herb Rogers will
operate the Palm Springs Playhouse for its sixth season, opening
Jan. 11. Initial bill for the resident company and stars will be
"My 3 Angels." Bulk of the company is recruited from New York.
Staff includes Michael Ferrall,
director; Paul Kelvyn, stage manager, and Joan Babcock, production manager. Production sked includes two original scripts. Rogers,
incidentally, aiso runs the Tenthouse Theatre, summer stock in
Highland Park, Ill.

# Inside Stuff—Legit

In a recent Sunday column deploring the state of Chicago legit, Claudia Cassidy, drama critic of the Chicago Tribune, finally got around to suggesting a remedy of sorts. "In the overall picture," she concluded the piece, "what can we do? We can have a firstrate repertory theatre, which would help. But when it comes to the best of Broadway, Paris, London and the rest of it, how about this for a suggestion? You know that sometimes when a Broadway show has run gestion: Tou know that sometimes when a Broadway show has run its course, another management takes over the physical production, recruits a cheaper cast, and sends it touring? Or, as in the case of The Teahouse of the August Moon, reputable folk like Lindsay and Crouse finally acquire touring rights and put in a Burgess Meredith as Sakinl? Then how about this?

"Suppose we had a front-rank producer or two who could duplicate a worthwhile show for us, not at the end but at the beginning of its New York run? Suppose we had a guarantee fund to encourage just such firstclass theatre—not just the slick hits but the brilliant failures, too. Suppose we catered to ourselves for a change, in theatres as in music. It might even pay off. I do hate to answer that telephone and tell friends as stagestruck as myself that they had better go to the movies."

Richard Watts Jr., whose review of "Wedding Breakfast" was rated "inconclusive" by Variety, subsequently commented on such tabulations. He wrote, "This baffled description, of course, means that the reviewers have tried to explain in their notices the complicated pattern of good and bad in the new plays, instead of seeing things in terms of sheer praise or complete blame." He then offered a sort of no-yes-no summary of his "Breakfast" reaction, concluding, "My impression is that the bad outweighs the good, but the good sections are so engaging that I hope the popular verdict reverses me, even though I think I am critically accurate about the play." That apparently adds up to a pan. adds up to a pan.

Les Thomas, company manager of the touring "Caine Mutiny Court Martial," is painting a series of water colors, which he calis "America from a Hotel Window," in the various towns the show plays. In each case, he depicts the view from his hotel room, with few exceptions a grubby outlook of oid factories, rooftops and untidy sidestreets of the older, downtown sections of industrial citles. Paintings are miniatures, about 6 x 8 inches, and constitute a return to a boyhood hobby for Thomas. He says the project gives him a continuing interest during the split-week and one-night jumps of the tour. He's had an offer of an exhibit of the series when he returns to his home on the Coast when the "Caine" tour is completed.

Helen Hayes grossed a total of just under \$40,000 for her engagement, ending Dec. 4, in "What Every Woman Knows," at the Metropolitan, Seattle. Revival drew \$11,600 for the first three performances, Nov. 26-27, and added over \$28,300 for the final eight performances, Nov. 29-Dec. 4. The 1,500-seat house was scaled to a \$5 top, but Theatre Guild-American Theatre Society subscription commission reduced the show's class tour. Miss Hayes will star in the revival again, however, at the N. Y. City Center for two weeks beginning next Wednesday night (22). She'll also close the Center's winter drama season with a revival of "Wisteria Trees," Feb. 2-13.

Strawhat producer Paul Marlin, arrested on a morals charge last summer at the Chagrin Fails (O.) Theatre, was acquitted last week when prospective prosecution witnesses, police officers, failed to appear against him and co-defendant Richard Spears, a local resident, Presiding judge at the hearing recommended action against the missing policemen. Marlin and co-producer William Van Sleet had a lease on the Chagrin Fails barn for two more seasons, but the deal was cancelled after the charges were filed against Marlin.

# Legit Bits

Samarkand."

Floyd Worthington and William Kaye plan production of a musical, "Blue Grass," with score by Irving Schlein and book and lyrics by Kaye, and with Worthington as leading singer. It's currently being auditioned for backers. Producer-manager Morton Gottlieb, discharged from the hospital last week after an attack of pneumonia, leaves Monday (20) for a week's Florida convalescence.

Judy Roberts, daughter of Don

Florida convalescence.

Judy Roberts, daughter of Don
Roberts, Chicago manager of the
American Broadcasting Co., played
the femme lead last week in a
production of Arthur Miller's "The
Crucible," at the Vassar College
Experimental Theatre... Howard
Hoyt, talent agent and co-producer
of the proposed musical, "Ankles
Aweigh," was recently hospitalized
with a face infection, but held
production confabs in the sick
room.

with a face infection, but need production confabs in the sick room.

Les Thomas, company manager of the touring edition of "Caine Mutiny Court Martial," planes to the Coast immediately after next Saturday night's (18) performance in Norfolk and after spending the holidays with his family, while the show take a week's layoff. He'll plane back in time for the reopening Dec. 27 in Wilmington . . . Add quotes: Columnist Frank Farrell in the N. Y. World-Telegram, Dec. 9, "Nancy Kelly proved last night in 'The Bad Seed' that she is the greatest actress to tread the American stage since Helen Hayes first walked on."

Although a program note stated.

Kermit Bloomgarden, interviewed last week by George Hamilton Coombs over WABC, New York, told listeners that his primary motive in producing the serious sort of plays he does is his own artistic satisfaction. He prefers boxoffice success to failure, he explained, but the financial angle is secondary . . Ross Stewart, house manager of the Royale, N. Y., is taking a leave of absence to be company manager of "Tonight in Samarkand."

Floyd Worthington and William Kaye plan production of a musical, "Blue Grass," with score by Irving Schlein and book and lyrics by Kaye, and with Worthington as Florida Friebus won the \$250

Raye plan production of a musical, "Blue Grass," with score by Irving Schlein and book and lyrics by Kaye, and with Worthington as leading singer. It's currently being auditioned for backers . . . Producer-manager Morton Gottlieb, discharged from the hospital last week after an attack of pneumonia, leaves Monday (20) for a week's Florida convalescence.

Judy Roberts, daughter of Don Roberts, Chicago manager of the American Broadcasting Co., played the femme lead last week in a production of Arthur Millers," The Crucible," at the Vassar College Experimental Theatre . . . Howard Hoyt, talent agent and co-producer of the proposed musical, "Ankles Aweigh," was recently hospitalized with a face infection, but held production confabs in the sick room.

Les Thomas, company manager of the touring edition of "Caine Mutiny Court Martial," planes to the Coast Immediately after next Saturday night's (18) performance in Norfolk and after spending the holidays with his family, while the show take a week's layoff. He'll plane back in time for the reopening night of "The Bad Seed," had lost his dental plate, but recovered it and was back in property resonant form following night.

Staff for "Southwest Corner" includes Chandos Sweet, general manager; Robert Pryor, stage manager; Bette Simone, assistant stage manager and tage manager, respectively, for "Festival". . . . Add quotes: Columnist Frank Farrell in the N. Y. World-relegram, Orleans agent and stage manager, respectively, for "Festival". . . . . . Add quotes: Columnist Frank Farrell in the N. Y. World-relegram, Decentificant and the production of a stage since Helen Hayes first walked on."

Although a program note stated

# Philly Still Zippy; 'Anastasia' \$15,000, 'Silk' 531/<sub>2</sub>G, 'House' 32G, 'Susan' 15G

Philadelphia, Dec. 14.

Despite the expected pre-Christmas slump, legit continued at record December attendance. Two productions extended runs. "House of Flowers," at the Erlanger, added a fifth week through Dec. 25. "Black-Eyed Susan," at the Locustacked on a fourth sesh at reduced prices and holds through Dec. 25. Cole Porter tuner, "Silk Stockings," continues at capacity. "Caine Mutiny Court Martial" didn't match SRO status of initial production here, but was still picinty strong, include Dec. 27.

didn't match SRO status of initial production here, but was still plenty strong.

Future bookings include Dec. 27, "Grand Prize," Locust, tryout, two weeks. and Blackstone the Magician, Erlanger, one week; Jan. 3, "Tea and Sympathy," Forrest, subscription, three weeks; "Plain and Fancy." Shubert, two weeks, tryout; Jan. 11, "Desperate Hours," Locust, tryout, two weeks; Jan. 21, "Bus Stop," Walnut, tryout, two weeks; Jan. 31, "Bus Stop," Walnut, tryout, two weeks.

Estimates for Last Week
Caine Mutiny Court Martial,
Academy of Music (D) (\$4.50; 3,-004) (Paul Douglas, Wendeli Corp.
Steve Brodie). Return booking for the Paul Gregory production; three performances Thursday - Saturday (9-11) drew around \$16,000.
House of Flowers, Erlanger (M) (3d wk) (\$5.40; 1,880). Despite competish and the outlying location, the tuner tryout is finding audiences; nearly \$32,000.
South Paelfic, Forrest (MD)

ences; nearly \$32,000.

South Paclic, Forrest (MD) (11th wk) \$4.80; 1,760) (Iva Withers, Alien Gerrard). Marking time for holiday business; getting slaughtered in the multiple-show rush; sagged below \$12,000.

Black-Eyed Susan, Locust (C) (2d wk) (\$4.20; 1,580) Vincent Price). Still undergoing revisions, and suffering from competition; tryout drew almost \$15,000.

Silk Stockings, Shubert (MD) (\$6, 1,870) (Don Ameche, Hildegarde Neff). Addition of fifth week finally made tickets available to this one; still a prairie fire at nearly \$53,500.

Anastasla, Walnut (D) (\$4.20; 1,-

nearly \$53,500.
Anastasia, Walnut (D) (\$4.20; 1,Anot (Viveca Lindfors, Eugenie Leontovich). Notices on the favor-able side; Guild sucscription helped; nearly \$15,000.

helped; nearly \$15,000.

'Caine' \$7,200, Reading Reading, Pa., Dec. 14.
A near capacity crowd of 1,900 persons attended a one-nighter of "Court Martial" last Wednesday (8) at the Rajah Theatre here to gross \$7,200. The tickets were tabbed at \$2.60 to \$5.
Another Gregory production, "Three for Tonight" with Marge and Gower Champion, Harry Belafonte and the Waiter Schumann chorus will be presented Jan. 19, and a touring company of "Guys and Dolis" is scheduled for Jan. 6 under the booking of Manny Davis, of Alientown.

# 'Okła'-on-Wheels Gets 27G in Two-Way Split

Dayton, Dec. 14.

Bus-and-truck company of "Ok-lahoma" pulied over \$27,000 last week in eight performances split between Marshall Coliege, Hunt-ington, W. Va., and the Victory iere. Musical gave two perform-ances at the former location Mon-day-Tuesday (6-7) and six perform-ances here Wednesday-Saturday (8-11).

Show is on a transmit

Show is on a two-way split again this week.

#### Gabor (Eva) Slow \$7,000 3d Week of L. A. Tryout

Los Angeles, Dec. 14.
Only one legiter was alight last ame and business was far below

Only one legiter was angue and plane and business was far below loopes.

"Sailor's Delight," tryout at the 1.032-seat Huntington Hartford Theatre, slumped to \$7,000 for its third frame. Script revisions go in this week in an effort to make the Eva Gabor starrer acceptable on Broadway.

# 'Itch' \$27,000 in Split

Toledo, Dec. 14.
"Seven Year Itch," starring
Eddie Bracken, played the Paramount here last Friday-Saturday
(11-12), getting over \$15,300 for
the three performances.
Show took in over \$11,700 earlier in the week in two stands split
between the Keith, Grand Rapids,
and the Palace, South Bend.

# 'GARTER' SNAPS \$4,200; CUT TOUR IN WASH

Washington, Dec. 14.

Washington, Dec. 14.

"Getting Gertie's Garter," slated to do a fortnight at the Shubert theatre, folded last Saturday night (11), following a first week's run that drew only \$4.200. Twofers failed to help. Show is slated to resume tour in two weeks.

National Theatre, dark last week, reopened last night (Mon.) for a three-week run "Wonderful Town," with Carol Channing.

The Shubert remains dark until Dec. 27, when it relights with a local production of "Glad Tidings," starring Constance Bennett. Also scheduled for the Shubert are "Southwest Corner" with Eva Le "Gallienne, Jan. 10, one week, Ruth Draper, Jan. 17, one week, and Jose Greco, Jan. 24, one week.

# **Current Road Shows**

Anastasia (tryout) (Viveca Lindfors, Eugenie Leontovitch) — Walnut St., Philly (13-18); Plymouth, Boston (20-25) (Reviewed in VARETY, Dec. 8, '54).

Black-Eyed Susan (tryout) (Vincent Price)—Locust St., Philly (13-18) (Reviewed in VARIETY, Nov. 17, '54).

18) (Reviewed in Vocation 18) (18) (Paul Douglas, Wendell Corey, Steve Brodle) — War Memorial Aud., Trenton (13); Mosque, Richmond (14); Univ. Aud., Charlottes-ville, Va. (15); Muny Aud., Norfolk (16-18).

mond (14); Univ. Aud., Charlottesville, Va. (15); Muny Aud., Norfolk
(16-18).

Dark Is Light Enough (tryout)
(Katharine Cornell, Tyrone Power)

— Cass, Detroit (13-18); Hanna,
Cleveland (20-25) (Reviewed in
VARIETY, Dec. 1, '54).

Festival (tryout) (Paul Henried)

—Colonial, Boston (25).

Fifth Season (Chester Morris,
Joseph Buloff)—Erlanger, Chi (1325).

—Colonial, Boston (25).

Fifth Season (Chester Morris, Joseph Buloff)—Erlanger, Chi (13-25).

Flowering Peach (tryout) (Menasha Skuinik) — Colonial, Boston (13-18) (Reviewed in Variety, Nov. 17, '54).

Getting Gertie's Garter — Shubert, Wash. (13-18); Erlanger, Buffalo (20-25).

Grand Prize (tryout) — Parsons, Hartford (23-25).

House of Flowers (tryout) — Erlanger, Philiy (13-25) (Reviewed in Variety, Dec. 1, '54).

King and I (Yul Brynner, Patricia Morison)—Shubert, Chi (13-25).

Midsummer Night's Dream (Robert Helpmann, Moira Shearer, Stanley Holloway) — Maple Leaf Gardens, Toronto (14-16); Forum, Montreal (18).

Models in Season — Shubert, Boston (25).

Moon Is Blue (Jerome Cowan)—Cox, Cincy (13-25).

Oh Men, Oh Women (Ralph Bellamy)—Harris, Chi (13-25).

Oh Men, Oh Women (Ralph Bellamy)—Harris, Chi (13-25).

Pajama Tops (Diana Barrymore)—Blackstone, Chi (13-25).

Plain and Fancy (tryout)—Shubert, New Haven (13-18); Shubert, New Haven (13-18); Shubert, Portratt of a Lady (Jennifer Jones) (tryout)—Ford's, Balto (13-18) (Reviewed in Variety, Nov. 17, '54).

Sallor's Delight (Eva Gabor) (tryout) — Hartford, L.A. (13-18)

18) (Reviewed in Variety, Nov. 17, 54).
Sailor's Delight (Eva Gabor) (tryout) — Hartford, L.A. (13-18) (Reviewed in Variety, Nov., 54).
Seven Year Itch (Eddie Bracken)—Coioniai, Akron (13-14); Shea's, Erie (15-16); Aud., Rochester (17-18)

Colonial, Akron (13-14); Sheas, Erie (15-16); Aud., Rochester (17-18).

Silk Stockings (Hildegarde Neff, Don Ameche) (tryout) — Shubert, Philly (13-25). (Reviewed in VARIETY, Dec. 1, '54).

South Pacific (Iva Withers, Alan Gerrard) — Forrest, Philly (13-25).

Southwest Corner (tryout) (Eva the Colling of the Colling of

# St. L. Dark Till Xmas

St. L. Dark Ill Amas

St. Louis, Dec. 14.

With the local legit field to itself
"My 3 Angels' would up the second
of a two-week stock run at the
Empress Theatre with a \$9,000
gross, a repeat of the first session.
The house joins the other legiter,
the American Theatre, in closing
for the next two weeks.

The Empress relights Dec. 28
with a one-week stanza of "Room
Service."

# Season' \$17,900 Bellamy \$16,900, 'King' \$49,700, Chi

Chicago, Dec. 14.
The four Loop legit shows were somewhat affected by the expected pre-Xmas slump last week. Ebb was slight, however. Both "King and I" and "Fifth Season" are building a hefty advance for January.

ary.

There are no definite bookings at the moment for the first two months of the new year.

months of the new year.

Estimates for Last Week

Fifth Season, Erlanger (4th wk)
(34; 1,300) (Chester Mortis, Joseph
Buioff). Aimost \$17,900 (previous
week, \$19,600).

King and I, Shubert (3d wk)
(55; 2,100) (Yul Brynner, Patricia
Morison). Nearly \$49,700 (previous
week, \$51,400).

Nearly \$49,700 (previous
week, \$51,400) (Ralph Bellamy).
Topped \$16,800 for first full week,
with the favorable notices and the
Bellamy and Peggy Cass names a
b.o. help.

b.o. heip.

Pajama Tops, Blackstone (2d wk) (\$4.40; 1.358) (Diana Barrymore). Edged \$15,800 on twofers.

# 'Witness' \$16,800. 'Peach' 181/2G, Hub

Boston, Dec. 14.

There were but two legits alight here last week, and both fared okay. "Flowering Peach," nabbed fairly good notices and did moderately in its first week at the Colonial, while "Witness for the Prosecution," in its finale at the Plymouth, picked up slightly.

Ballets Espagnois, which bowed into the Shubert last night (Mon.) for a single week, is the lone newcomer this frame. A late entry for the Christmas night sweepstakes is "Models in Season," slated for a three weeks at the Majestic, on two-for-ones.

Estimates for Last Week Flowering Peach, Colonial (1st wk) (\$3.85; 1,590) (Menasha Skulnik). Pulled nice \$18,500 for first week; final week is current.

Witness for the Prosecution, Plymouth (2d wk) (\$3.85; 1,200). Final week topped the first to nab over \$16,800.

# JENNIFER LIMP \$7,800 FIRST WEEK IN BALTO

Baitimore, Dec. 14.
First stanza of Jennifer Jones in "Portrait of a Lady" grossed a poor \$7.800 at Ford's here iast week. Unfavorable reviews drew a plethora of refunds, despite an okay advance sale.
Current second week will be limited to seven performances to allow sufficient time to-hang the heavy production for its New York preem next Tuesday (21).

# 'Angels' \$9,000 2d Week; B'way Moaning Pre-Xmas Blues; **'Seed' \$23,900 (6), Eartha \$32,200** 'Friend' \$38,400, 'Kismet' \$52,200

able reviews; grossed over \$23,900; for first five performances and one preview.

Boy Friend, Royale (MC) (11th wk; 84; \$6.90; 1,172; \$38,200). Over capacity again, topping \$38,400.

Caine Mutiny Court Martial, Plymouth (D) (47th ky; 372; \$5.75-\$4.60; \$33,331) (Lidyod Nolan, John Hodiak, Barry Sullivan). Nearly \$23,200 (previous week, \$26,000).

Can-Can, Shubert (MC) (84th ky; 668; \$6.90; 1,361; \$50,160). Almost \$45,500 (previous week, \$48,100).

Dear Charles, Morosco (C) (13th wk;-101; \$6.90-\$5.75-\$4.60; \$29,850; Tallulah Bankhead). Over \$19,-200 (previous week, \$23,800).

Fanny, Majestic (MD) (6th wk; 44; \$7.50; 1,510; \$65,300) (Ezlo Pinza, Walter Slezak). Over capacity again; topped \$65,900.

Kismet, Ziegfeld (OP) (54th wk: 428; \$6.90; 1,528; \$57,908) (Alfred Drake). Almost \$52,200 (previous week, \$23,300).

Mrs. Patterson, National (D) (2d wk; 14; \$6.90-\$5.75; 1,172; \$36,000) (Eartha Kitt). Over \$32,200 (previous week, \$27,300 for first six performances and one preview).

Pajama Game, St. James (MC) (31st wk; 244; \$6.90; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as always, over \$52,100.

Peter Pan, Winter Garden (MD) (8th wk; 61; \$6.90; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as always, over \$52,100.

Peter Pan, Winter Garden (MD) (8th wk; 61; \$6.90; 1,571; \$57,500) (previous week, \$30,800).

Rainmaker, Cort (C) (6th wk; 56; \$0.9-\$5.75-\$4.60; 1,027; \$30,-000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Over capacity again; topped \$30,700 (previous week, \$19,300).

Rainmaker, Cort (C) (7th wk; 52; \$5.75-\$4.60; 1,056; \$29,000) (Gernidine Page). Nearly \$1,7800 (previous week, \$19,300).

Reinmaker, Cort (C) (7th wk; 52; \$3.389). Almost \$14,500 (previous week, \$19,300.) (previous week, \$19,300). (previous week, \$19,300).

Pre-Christmas slump finally hit Broadway last week. Except for the solid smashes, nearly all shows were affected. Most registered dips, but a few held even. B.o. is expected to remain sluggish until the annual Christmas-New Year's week surge.

Only opening last week was "Bad Seed." Preems this stanza are "Lunatics and Lovers," which bowed Monday (13). and "Witness for the Prosecution," which debuts tomorrow night (Thurs.). There were no closings last week.

Estimates for Last Week

Keys: C (Comedy). D (Drama), CD (Comedy-Drama), R (Reoue). MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operatia).

Other parenthetic designations refer, respectively, to weeks played number of performances through last Saturday, top prices, number of scats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net. i.e., exclusive of tax.

Anniversary Waltz. Booth (C) (36th wk; 283; \$4.60; 766; \$20,000) (Macdonald Carey, Kitty Carliste). Almost \$17,600 previous week, \$23,300 at larger Broadhurst).

Bad Seed. \$46th St. (D) (1st wk; 5; \$5.75-\$4.60; 1,319; \$37,000) (Mancy Kelly). Opened last Wednesday (8) to unanimousiy favorable reviews; grossed over \$23,900 of first five performances and one preview.

Bay Friend, Royale (MC) (11th wk; 84; \$6.90; 1,172; \$38.200). Over capacity again, topping \$38,400.

Caine Mutthy Court Martial, Plymouth (D) (47th wk; 372; \$5.75-\$4.60; \$33.331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Nearly \$23,200 (previous week, \$26,000).

Cane Mutthy Court Martial, Plymouth (D) (47th wk; 372; \$5.75-\$4.60; \$3.3331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Nearly \$23,200 (previous week, \$48,60; \$3.50; \$1,700; \$7.55-\$4.60; \$20; \$23,248.

Dear Charles, Morosco (C) (13th wk; 510; \$6.90; \$5.75-\$4.60; c) (25; \$7.5-\$4.60; c) (25; \$7.5-\$4.

(broke about even on tryout), ex-cluding bonds, and can break even at around \$17,000 gross. Opens to-

at Bround \$17,000 gross. Opens to-morrow (Thurs.) night. OFF BROADWAY SHOWS (Figures denote opening dates) Doll's House, Finch Coll. (11-12). Dybbuk, 4th St. (10-26-54); cioses

Dybbuk, 4th St. (10-26-54); closes Jan. 3. Importance Being Earnest, Prov-incetown (11-9). Stone For Danny Fisher. Down-town National (10-21-54). Twelfth Night, Jan Hus (11-9-54). Way of the World, Cherry Lane (9-29-54).

# Deborah \$34,000, 'Dark' 23G. Det.

Detroit, Dec. 14.

This town was really jumping with a pair of strong grossers last week. "Dark Is Light Enough" starring Hatharine Cornell and Tyrone Power, book in nearly \$23,000 in initial frame of a fortnight's tryout at the 1.482-seat Cass. House is scaled at a \$4.40 top.

Touring edition of "Tea and Sympathy," starring Deborah Kerr, wound up its two-week run at the 2.050-seat Shubert with over \$34,000, a hike of \$6,500 over the previous stanza. Tix were scaled at a \$4.40 top.

# Town' Still Coasting: \$23,800 in Wilmington

"Wonderful Town," which has been doing considerably less than wonderful bushness on tour recently, had slim pickings here last week, getting only a bit over \$23,800 fn eight performances at a \$5.50 top at the 1,223-seat Playbusse.

house.

Carol Channing starrer opened last night (Mon.) at the National, Washington, for a three-week stand

# 'Ginger' \$16,000, Frisco

San Francisco, Dec. 14.
Off to a good start with the critics, "Time Out for Ginger" nevertheless suffered from the rainy weather and the Christmas shopping season.
It racked up a good but not sensational first week gross of \$16.000 at the 1,758-seat Curran at \$3.85 top.

# **Total Legit Grosses**

Following are the comparative figures based on VARGETY'S box-office reports for last week (the 28th week of the season) and the corresponding week of last season:

#### BROADWAY

	Inis	1953-54
	Season	Season
Number of shows current	21	23
Total weeks played so far by ail shows.	522	493
Total gross for all shows last week	\$616,200	\$642,700
Season's total gross, so far	\$14.396,200	\$13,837,500
Number of new productions	24	29
ROAD		•

#### Excluding stock

Number of current shows reported....
Total weeks played so far by all shows.
Total gross for all shows last week....
Season's total gross so far......

#### The Bad Seed

The Bad Seed
Playwrights Co production of drama
in two acts eight scenes) by Maxwell
Anderson, based on the William Marsh
novel. Stars Nancy Kelly: features Patty
McCornick, Stars Nancy Kelly
ing, George Jenkins: costumes. Sal Anthony, At 46th Street, N.Y., Dec. 3. '54:
Hodd Pennark Patty McCornick
Col. Kenneth Pennark John O'Haret
Col. Kenneth Pennark Jones Miss Fern
Monica Breedlove Bernark
Monica Breedlove Henry Jones
Miss Fern Joan Crowdon
Miss Fern Joan Crowdon
Mis Pethal Tasker Lloyd Gough
Mr. Dalgie Wells Richardson
Messenger George Gino
Rieshard Bravo Thomas Chalmers

From William March's disturbing novel, "The Bad Seed." Maxweil Anderson has written a griping drama that's calculated to make parents shiver and leave most other spectators a bit uneasy. It should be a boxofflee click for the Playwrights Co. and is a natural for the screen.

is a natural for the screen.

Not since Liillan Hellman's "The Children's Hour" (1934-35), has the stage offered a malevolent character to compare with the disarming little urchin of "The Bad Seed." An innocent - looking, sweetly-mannered girl on the eve of her eighth birthday, she turnsout to have been the remorseless killer of a nice old lady, and she coolly beats a schoolmate to death and makes a human torch of a hired man during the show's two acts. This isn't exactly a jolly evening's diversion, but it's enthrall-ling drama.

Not everyone may accept the ory's basic premise that the mopet's homicidal trait, skipping a eneration, is inherited from her generation is generation, is innertied from her wholesale murderess grandmother. For contemporary psychiatric theory minimizes inherited charac-

theory minimizes inherited characteristic and stresses environment. But even disputing the premise, the events and circumstances of the yarn are apt to be engrossing and unnerving.

The title player in this psychological shocker is a blonde pigtailed, rosy-cheeked young television actress named Patty McCormick, who's going to be the talk of the Broadway season. She's a bland little thing, not too pretty to be plausible, and beneath ladylike affectation she can suggest implaeable psychotic menace. It's a brilliant bit of casting that's going to establish Miss McCormick as a jure name.

to establish wiles on the property of the control o considerable range and depth. Somust suggest normal wifely and maternal love at the start, blending extrovert cheerfulness with hint of underlying worry. But as the play progresses she is horri-

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fied at the discovery of her own background and finally over-whelmed at the realization that the mailgnant "seed" dooms her daughter to a career of murder. The actress gives an expertly developed performance, probably the best of her career to date, even though the script's denouement isn't entirely convincing. It seems reasonable to assume, for example, that the mother would have foreseen the flaw in her solution of the situation, and also that she would have wanted, in fact would have earlied to bliged, to give her husband some explanation of her action. (Since the drama has a surprise-switch ending, the matter cannot be discussed too specifically.)

Henry Jones is excellent as the subnormal janitor (what a social comedown from his last part, an unctuous General Motors officer and board member in "Solid Gold Cadillac") who intuitively recognizes the little girl as a fellow-psychopath. Elleen Heckart gives an expressive performance within the limited emotional range of the role of a murdered little boy's distraught mother, although she and director Reginald Denham uncover nothing new for the secon the homicidal youngster; Thomas Chalmers is properly gruff as the moppet's foster-grandfather whose well-intentioned protective-ness in the past contributed to the sinister situation, and John O'Hare, Joseph Holland, Lloyd Gough, Joan Croyden and Wells Richardson provide effective support.

Richardson provide effective support.

Denham, whose melodrama staging credits also include "Ladies in Retirement" (which he also coauthored with Edward Percy) and "Dial M for Murder" has supplied smoothly professional direction, for the most part, notably in the suspenseful use of an empty stage, and George Jenkins' single interior setting combines a sunny iceling for the bland opening scene and a subtie suggestion of ominousness for the tense, curtaindrawn climax. drawn climax.
"The Bad Seed" is sock theatre

"The Bad Seed" is sock theatre whose boxoffice puil may be somewhat limited by the horror of its story. Significantly, a few first-nighters walked out during the second act, presumably because they couldn't take it. But most patrens will probably shudder happily and spread the gruesomely salubrious tidings to fellow-gooseplmpie-addicts.

#### Lunatics and Lovers

May Kirshner production of farce in two acts (four seenes), by Sidney Kinss-ler Feathers, and the Market Feathers of the Market Commings. Mary Anderson, Arthur O'Connell, Nat Cantor, Staged by the author; scenery and light-ing, Frederick Fox, At Broadhurst, NY. Dec. 13, '54; 55,7584.00 top (66.00 open-

Dec. 13. '54; \$5.75\$4.60 top (86.90 open)
Ing. C. Did
Dar Conz
Sable Wellington Shelia Bond
Walter Maurice Brenner
Judge Sullivan Victoria Kins
Will Harrison Arthur O'Conneil
Marjan Harrison Alary Anderson
Policeman James Nolan
House Delective Fairfax Burgher
Belliboy Maurice Brenner
Groom Rex Partington
Fridesmal Donna Fearson

Having collected several Pulitzer and Critics Circle prizes over the years for his serious dramas, Sidney Kinskey has now turned to farce. "Lunatics and Lovers," which the author's sister, May Kirshner, presented Monday night (13) at the Broadhurst, is not only farce, but broad, raffish sex farce. On the theory that frivolous-minded diversion seekers in the big bad city probably aren't averse to smoking-car brand jokes, the show should do moderately well. It obviously has plenty of laughs (or has plenty of laughs of comedy would have to be steel-wooled almost beyond recognition to be acceptable for films.

As one veteran first-nighter observed, "Lunatics and Lovers"

is a sort of verbal burlesque. Avoid the word "dirty" and note merely that the show's characters are unsavory, the dialog bristles with vulgarities if not actual profanities, and the general flavor is tasteless. Add, however, that there are undeniably funny scenes and situations, plus some genuinely laughable lines stattered through the knockabout shenanigans.
"Lunatics and Lovers" is in general artfuily cast, skiilfully played and handsomely produced. Given its unprepossessing characters, locale and premise, the story is reasonably well worked out. The yarn about a drunken, lecherous judge involved with two petty hoodlums, a couple of strumpets, a philandering husband and the latter's distraught wife suggests something of the harum-scarum quality of such vintage Broadway farces as "Three Men on a Horse" and "Room Service." Although the talk is contemporary, the general style is traditional.

Dennis King is excellent as the boozy, amorous judge and there

talk is contemporary, the general style is traditional.

Dennis King is excellent as the boozy, amorous judge and there is a priceless performance by nitery-film comic Buddy Hackett as a primitively philosophical goon, the only character written with a point of view. The actor has a direct, driving style of playing slightly reminiscent of Sam Levene, and Kingsley has thoughtfully cast small, earnest Nat Cantor as a dimwit partner-in-larceny as a sort of Teddy Hart gesture a la the George Abbott farce heyday.

as a sort of Teddy Hart gesture a la the George Abbott farce heyday.

Vickl Cummings and Sheila Bond are suitably tough as frequenters of the racketeers' nest, and film actress Mary Anderson is attractive in one of those nicegirl parts that always seem to baffle Kingsley. Arthur O'Conneil is convincingly confused as the cerrant husband tossed around by jealous women, and there are competent supporting bits by James Nolan as a cop, Fairfax Burgher as an officious hotel manager and Maurice Brenner as a waiter who can adjust to unusual situations.

Having presented himself with an exacting directorial assignment by providing simultaneous action

an exacting directorial assignment by providing simultaneous action in three different playing areas at various times, the author has come through with expertly paced and resourceful staging that largely solves the problem. Frederick Fox has designed and lighted the production stunningly, even providing a plausible looking tub at the ieft for Miss Bond's appreciatively attended bubble-bath, the funniest moment in the show. "Lunatics and Lovers" is a likely commercial hit. But aithough it may be a support of the stage of

#### Eats'n' Drinks

Continued from page 63 =

tively interest in the trade as to whether the Shuberts will attempt to prevent Mary Martin, for instance, from continuing that practice at the Winter Garden, N. Y., where she's starring in "Peter Pan."

Part of the order requiring that

Part of the order requiring that Part of the order requiring that food used onstage as part of the production be "disposed of" immediately after each performance, has occasioned some picturesque joking, but is actually figured to be a relatively simple matter. However, no one seriously expects stage doormen or house managers to prevent actors, technicians and other backstage personnel from bringing in coffee and occasional food.

Apparent cooperative attitude of the Shuberts toward the Equity-League cleanup campaign is re-garded with cautious satisfaction by members of the joint sanitation and safety committee. Lawrence by members of the joint sanitation and safety committee. Lawrence Shubert Lawrence, Jr., house manager of the Majestic, N. Y., has been making the inspection rounds with committee representatives and has reportedly seemed reasonable and heipful.

Since the withdrawal of Shubert from the League nearly a year ago, it had been feared that the Shuberts might resist efforts to

ago, it had been feared that Shuberts might resist efforts Shuberts might resist efforts to remedy unsafe and unsanitary conditions backstage at their theatres. Union officials make no secret of their willingness to force such a cleanup, by boycott of individual theatres if necessary. But they strongly hope the situation can be handled amicably.

Under the basic agreement between Faulty and the Legrue they

Under the basic agreement between Equity and the League, there is provision for joint committee effort to solve mutual problems, inciuding backstage conditions at theatres in New York and out of town. If unsatisfactory conditions aren't remedied by committee effort. Equity has the right to take action independently.

# **Operating Statements**

PAJAMA GAME

		IAS											
Orlginal investment	(repa	id)											\$250,000
Gross, last 4 weeks													208,479
Profit, last 4 weeks					٠.								48,736
Total net profit to d	ate												138,925
Distributed profit to													50,000
(And addi	tional	\$5	0,0	00	div	ride	end	Wa	s pa	aid ]	Dec.	1)	

Balance \$\ \\$88,925 \\
\text{(Includes bonds, touring production cost, cash, etc.)} \\
\text{(Note: The Frederick Brisson, Robert Griffith & Harold Prince production opened May 13, '54, at the St. James, N.Y.)}

KING AND I (As of Oct. 30, '54)

Original investment (repaid)\$	300,000
Net profit, B'way run	745,824
Profit, last 5 weeks on tour	86,313
Total net profit to date 1	.169.558
Distributed profit to date 1	,000,000
Balance (including \$25,000 reserve)\$	
(Note: The Richard Rodgers-Oscar Hammerstein 2d production	played

1,246 performances on Broadway and has been on tour since last March 24.)

TEA AND SYMPATHY

(AS OF NOV. 21, 54)	
Original investment (repaid) \$ 60,00	0
Gross on B'way, last 4 weeks 78,53	4
Profit on B'way, same period 10,89	4
Total net profit to date, on B'way 283,33	1
Production cost, touring company	7
Gross on tour, last 4 weeks 115,13	4
Operating profit on tour, same period 22,23	5
Fouring cost to be recouped 11,43	ı
Total net profit to date 271,90	0
Current dividend 20,00	0
Distributed profit to date 225,00	0
Baiance, excluding bonds and \$30,000 reserve\$ 1,14	
the contract of the contract o	

(Note: The Playwrights Co.-Mary K. Frank production premiered Sept. 30, '53, at the Barrymore, N.Y., and the second company opened its tour last Nov. 5 at Asbury Park, N.J.)

# **Equity Reviews**

Take a Giant Step
(LENOX HILL, N. Y.)
Although "Take A Giant Step"
received favorable critical attention, public apathy to Louis Peterson's wise and tender play was
an anomaly of the 1953-54 Broadway season. It has been suggested
that the script's qualities might
be better adapted to a smaller
house, and certainly Equity
Library Theatre's revival in their
Lenox Hill bandbox has a moving
intimacy. intimacy

Library Theatre's revival in their Lenox Hill bandbox has a moving intimacy.

Performance credit can be shared several ways. Bill Gunn's yearning as the adolescent Negro boy, with whose wistful adjustments to harsh reality the play deals, and Jacqueline Andre's tartly compassionate grandmother, are particularly affecting.

Stanley Greene's rugged strength is well suited to the role of the boy's well-intentioned but blundering father, As a woman who helps the lad in his deep need, Rosetta LeNoire has a buoyant sympathy. Comely Lois Kibier is good as a lonely girl the boy wants to befriend, Royce Wallace is a raucous prostie, and Claire Leyba plays the boy's tormented mother.

The young Negro's highschool friends are not credibly cast, but the balance of the company satisfies. Frank Wilson "saved" the show Tiursday night (2) by pinch-intting at an hour's notice in his original role of bartender.

Ira Cirker, late of video serials, debuts as legit director with "Giant Step." While he has adopted a deliberate beat that extends the evening until 11:40, the production's thoroughness is due to his sympathetic understanding of the slice-of-life values inherent in the script.

# The Girl On The Via Flaminia

The Girl On The Via
Flaminia

(11th ST. THEATRE, CHI)
Chicago, Nov. 23.
Equity Library Theatre, with a
building fund as its target, has,
launched its most ambitious season
with three major productions on
the docket. If the subsequent
projects come off as well as the
initiater, "The Girl On the Via
Flaminia," the local ELT will be a
group to be reckoned with on the
Chi legit scene.
This was the first Chi sh-owcaslng of Alfred Hayes' adaptation of
his war novel and it was satisfyingly professional throughout. The
acting ranged from competent to
excellent, will Haas' direction evidenced both subtlety and discipline. And Jack Cornwell's twolevel set fit the mood. If there
were more moments when the
preachments broke the spell, the
fault apparently lay largely with
the author's failure to stay with
the "little picture" in his study of
human conflicts of the liberation
of Rome in World War II.
The role of Lisa, the Italian girl
who gave herself to the American
liberator out of necessity and de-

spair, was played by Jane Roberts, who lacked only a slight added spark of latent warmth for a standout portrayai. Marc Reyna was wholly believeable as the GI lover. The bitter young Italian war vet was potently depleted by Fredd Villani, Irene Sartini and Jose Borcia turned in fine jobs as the middleaged couple in whose home all the action occurred.

Also in effective support were Melodi Lowell, James McInerney, Berend Hayes, Barbara Dreil, Nick Vanous and Paul Condylis.

Dave,

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# Shows Abroad

The Little Glass Clock

John Clements Plays Ltd. production of comedy in three sets, John Clements, Stage St

Despite its shortcomings, this play has piquancy that provides entertainment and a first rate vehicle for the stars, particularly Kay Hammond. The thwarted bridoegroom angle is shopworn, but the glittering 18th century French settings add polish, and with the charming performances and drawing power of the costars, it should do well.

Thin story involves a gay young Countess who allays her husband's suspicions of her peccadilloes at the French Court. She has to thwart the persistent advances of an amorous old Marshall who arranges for her husband to be sent away on a military assignment. Even the King tries to get into the lecherous act, but the newlyweds finally get together for a happy honeymon, of course.

As the Countess, Miss Hammond woice and impish femininity. Her offstage husband, producer-director-costar John Clements, enacts the groom with alternating humor and despair. George Relph and Basil

tor-costar John Clements, enacts the groom with alternating humor and despair. George Relph and Basil Sydney are notable as the Abbe and Marshall, and the remainder of the company is satisfactory. Doris Zinkeisen's scenery and costumes are up to her standard.

# It's Different for Men

E. P. Clift production of farce in three acts. by Michael Pertwee and Brenda and Monja Danischewsky. Stars Yolande Donian. Naunton Wayne. Directed by Richard Bird; settings. Claude Marks. At King's Theatre, Glasgow, Dec. 6, 54; \$1.20

John Carpenter Naunton Wavne
Pirbright Donald Bradley
Dawn Gave Valerie French
Joyce Carpenter Yolande Donlan
Grymsdyke Harold Siddons
Headmaster William Kendali
Maid Betty Crowe
Fiora Ransom Ruth Maitland
Rev. Cedric Hokarth Noel Howlett
Sir Roderick Fletcher Wensley Pithey
Angela Fletcher Glen Alyn

New farce is a fine vehicle for American-born Yolande Donlan as a schoolmaster's wife who kicks over the traces with daring femi-ninity when he suggests she should be more exciting. Play by Michael Pertyee and Monia and Brenda ninity when he suggests she shound be more exciting. Play by Michael Pertwee and Monja and Brenda Danischewsky is fairly strong entertainment, with hilarious moments in the second act, but it subsides to a quieter and more serious cliniax.

Plot involves a sedate teacher whose sideline is writing sexy proved. When he applies for post

Piot involves a sedate teacher whose sideline is writing sexy novels. When he applies for post of headmaster of a co-ed school, and comes into conflict with a women-shy bachelor rival and a selection board consisting of a prim matron. a gentle church dean and a frank-talking industrialist. Arrival of the applicant's wife in daring clothes creates a hectic situation.

Arrival of the applicant's wife in daring clothes creates a hectic situation.

With its accent on sex, romance and distaff table-turning, the show looks like a boxoffice prospect, with Naunton Wayne and Yolande Donlan helping as costars. William Kendall's pipe-smoking rival schoolmaster is a vigorous study in baffled bewilderment, and Noel Howiett contributes a fine portrayal of the gentle-spoken cleric not averse to feminine charm. Wensley Pithey's knight and Ruth Maitland's elderly housekeepermatron are also good, while Donaid 'Bradley belies his 25 years to portray adolescent scholar.

Claude Marks has hit a gay note in modern settings of an English home, and the comedy is tautly directed by Richard Bird. Gord.

# Trene Innocente

Paris, Nov. 23.

Jean-Louis Barrault-Madeleine Renaud oduction of a drama in three acts. by

	by Maurice Clavel.
Staged by Jean Dies	re Granval; scenery,
L'aller o' ocult. Liel	re Granval; scenery,
Patit Maniana D	er rieire boulez. At
Petit Marigny, Paris	: \$3 top.
Ugo	Michal Discali
Tunna.	Michel Piccoli
arene	Estella Biain
Augusto	Yves Deniaud
Companie	····· Yves Deniaud
Giacomo	Deauchamp
Print Olito	William Sabatier
Llena	Michele Lahaye
Ningla	· · · · Michele Lanaye
Priest	The sacques bempey
3	Regis Outin
Wife	AVAIL GOVAL
	Lydla Keller

favorites emerges as a brilliant experience in dramaturgy and writing, and Maurice Clavel's adroit adaptation keeps its poignant theme and drama

writing, and Maurice Clavel's adroit adaptation keeps its poignant theme and drama.

There are strains of Tennessee Williams in this drama of a crippled girl whose assorted local gentlemen callers range from evil to good, but leave her uncorrupted. In spite of its moving theme and atmosphere this would be touchy material for Broadway, but might do for off-Broadway, It would require delicate translation.

Produced in the smail experimental theatre of the Jean-Louis Barrault-Madeleine Renaud company, it is one of the most interesting pieces in town. Its characterization, foreshadowing, revelations and moving progression make this high powered theatre, and it is extremely well acted, directed and graced with a proper decors and musical background. Though carrying overtones of allegory, the profundity never gets in the way of its primarily explosive theatrical qualities.

Michel Piccoli projects the van-

ities. Michel Piccoli projects the vanity and strength of the male lead,
a young policeman, without making
him unsympathetic, and Estella
Blain is a properly othereai chipple. Rest of the cast is fine, with
Yves Deniaud as the warped but
not unengaging father and Beauchamps as the vindictive, aging
Mayor.

#### Blithe Spirit

Glasgow, Nov. 26.

Lance Hamilton & Charles Russell production of farre in three acts. by Nove Carey, supervised by the author. At King's Theatre, Glasgow: \$1.20 top.

Edith (a Maid) Gall Lister Ruth Margot Grahame Charles Dennis Price Doctor Bradman Gerald Case Mrs. Bradman Paulette Lullow Mrs. Bradman Paulette Lullow Elvira Accel. Ksy Kendall

Revival of the Noel Coward comedy is capably served by a first-rate cast, notably by Irene Handl as the wacky spiritualistic medium. Coward-himself has supervised the production, which emerges as all-round entertainment. It's headed for London.

Dennis Price, who was in the original cast of the play, is suitably urbane and sardonic as the husband, coping with the return of his first wife in ghost form and his inquiring puzzied second wife. Margot Grahame, w.k. in both British and Hollywood films, is soundly cast as the wife, and her scenes with her husband have the necessary tautness and liveliness of Coward repartee. Kay Kendali, young English film actress, is commendably fluttering as the ghostiy Elvira.

The show is crisply directed by

The show is crisply directed by Joyce Carey. Gord.

# Pampaniila

Theatre Municipal De La Gaite Lyrque production of operetta in two acts 18 scenes), by Paul Nivolx and Andre Horner, with music by Jacques-Henri Hrys. Staged by Jacques-Henri Duvai: scenery and costumes. Raymond Fost. Henri Lebrun: choreography. Pierre Corbay. At Gaite-Lyrque, Paris; 83 top.

Gaite-Lyrique, Paris; \$3 top.
Giseile Germaine Roger
Jean Jean Bretonniere
Toto Michael Baquet
Miguel Duvaleix
Palmiero Marcel Charves
Carlotta Ginette Baudin
Colette Doris Marnier
Archibald Max Marrio
Marius Christian Asse

Municipally-supported operetta house is offering a new but anti-quated tuner, "Pampanilla." Its lavish production, a la the Folies-Bergere, may please provincials and the ordinary local theatregoing nonulace.

and the ordinary local theatregoing populace.
Locale is a mythical carioca state, Pampanilla, and the story involves the traditional elements of romance, intrigue, mistaken identity, etc. Routines are dragged in, and although one undersea ballet is an eyecatching entry, most of the dances and music are

Jean. Bretonniere, as male lead, has a fair voice, but tends to be Jean. Bretonniere, as male lead, has a fair voice, but tends to be a bit precious as an actor. Germaine Roger gives the usual sourbrette impression as the ballerina romantic lead, and Michel Baquet is effective as the broad comedy lead. Ginette Baudin is effective as the everpresent Latin hothead, and the veteran Duvaleix citcks as a War Minister.

# Frances Starr Guests

Beauchamp
Electromo
William Sabatier
Nicola
Michele Lahaye
Priest
Nezzareno
Ugo Betti, Italo playwright who
died early this year, is just coming
into his own in Paris. This little
theatre adaption of one of his

# Scheduled N.Y. Openings

(Theatre indicated if set)

#### BROADWAY

Witness For Prosecution (12-16). Portrait of a Lady, Anta Play-ouse (12-20).

What Every Woman Knows, City Center (12-22).

Black-Eyed Susan, Playh'se (12-23),

Ruth Draper-Paul Draper, Bijou

St. Bleecker St., B'way (12-27). Flowering Peach, Belasco (12-28). House of Flowers, Alvin (12-30). Anastasia, Lyceum (1-3).

Purple Dust, Bilou (1-4). Time of Life, City Cent. (1-5), Festival (1-12).

Put All Together (wk., 1-17). Fourposter, City Center (1-19), Plain & Fancy (1-20).

Silk Stockings, Imperial (1-21). Painted Days, (wk., 1-24). Grand Prize, Lyceum (1-26).
Desperate Hours (1-27).
Tonight in Samarcand (wk., 1-31).
Wisteria Trees, City Center (2-2).

OFF-B'WAY
Troublemakers, President (12-

Dr.'s Dilemma, Phoenix (1-11), 3 Sisters, 4th St. (2-10).

# 12-Show Stevens

= Continued from page 63 =

which is generally regarded as a worthwhile project but hardly stacks up as a potential money-maker. He was also primarily responsible for the Phoenix production last season of "The Golden Apple," and personally bank-rolled its costly Broadway run.

The realtor-producer's legit ven-tures last season were "Tea and Sympathy," "Sabrina Fair," "On-dine" and "The Winner" (ail Play-wrights Co.), "Confidential Clerk" dine" and "The Winner" (all Play-wrights Co.), "Confidential Clerk" and "Remarkable Mr. Penny-packer" (Producers Theatre), "Es-capade" (co-production with Alfred de Liagre), "In the Summer House" (Oliver Smith-Playwrights Co.) and "Goiden Apple" (Broad-way run, in partnership with de Liagre).

Liagre).

This season his ventures include "Ail Summer Long," "Traveling Lady," "Bad Seed" and the upcoming "Once Upon a Tailor" (Playwrights), "Saint Joan" and "Flowering Peach" (Producers Theatre), "Bus Stop" (Robert Whitehead-Stevensi, "Dark Is Light Enough" (Cornell-Stevens), "Portrait of a Lady" (Austin & Noyes-Producers Theatre), perhaps a new Tennessee Williams play (probably Playwrights), Lucille Prumbs' "Fortuna" (sponsorship undetermined) and an undisclosed other script wrights), Lucille Prumbs' "For-tuna" (sponsorship undetermined) and an undisclosed other script (sponsorship undetermined). Real Estate First

Other shows in recent seasons in which Stevens has had a substantial investment without being statital investment without being associated in the production have included "Take a Giant Step." "Oh Men, Oh Women," various Theatre Guild offerings and the off-Broadway "Bullfight."

Guila one...

He has been an important factor in the first productions for such authors as Robert Anderson ("Tea and Sympathy"), Liam ("Pannypacker"), Leslie "Tea audiors as Addet Amuerson"
("Tea and Sympathy"), Liam
O'Brien ("Pennypacker"), Leslie
Stevens (no relation) ("Bullfight"),
Louis Peterson ("Giant Step") and
Jane Bowles ("Summer House").

Jane Bowles ("Summer House").

Stevens no longer invests in shows in which he's not partnered, with the rare exceptions of the ventures of a few personal friends with whom he wants to string along with a small rooting interest. Contrary to gossip in the trade, he never invests in a script he hasn't read and generally doesn't invest even with his friends if he doesn't like the script in question. in question.

Stevens' primary activity con-tinues to be real estate, in which he's a major operator with properties in various large cities. He mentioned casually recently that out of the preceding 15 days, he'd been in the air 12 days in plane trips around the country to look after his realty interests.

after his realty interests.

Since he also crowds in considerable activity as a fund raiser for the Democratic party (a mutual friend revealed that during the recent campaign for Attorney General of N. Y. State, Franklin D. Roosevelt Jr. "wouldn't make a move without Roger"), Stevens is puzzied when other producers, with no outside interests, complain about lack of time. about lack of time.

# **Show Out of Town**

#### Plain and Fancy

Plain and Fancy
New Haven, Dec. 11,
Richard Kollmar & James W. Gardiner
(in association with Yvette Schumer) production of musical comedy in two acts
(il8 scenes). Features Richard Derr. Barbara Cook, David Daniels, Shirl Conway,
David Daniels, Shirl Conway,
David Daniels, Shirl Conway,
David Daniels, Shirl Conway,
David David Company,
David Conway,
David Mariowe
Caller, Al School,
Caller, Conway,
David Mariowe
Caller, Al School,
Caller, Conway,
David Mariowe
Caller, Conway,
David M

A Man John Sheehan
Katie Yoder Gloria Marlowe
Papa Yoder Stefan Schnabel
Bessie Sybil Lamb
Aaron Crandall Diehl
His Wife Lucia Lambert
Emma Miller Nancy Andrews
Ezra Reber Douglas Fietcher Rodgers
Isaac Milier Max Van Stamm
Hilda Milier Barbara Cook
Young Miller Scotty Engel
2d Young Miller Elaine Lynn
Peter Rober David Daniels
Packel May Cody
Rachel Ethel May Cody
Samuel Zook Daniel Nagrin
An Amishman William Weslow
Samuel Lapp Chris Robinson
Jacob Yoder Will Able Abner Zook Edgar Thompson
Abner Zook Edgar I nompson
ke Pilersheim John Irwin
Moses Zook John Sheehan
Abner Zook Tim Worthington
An Amishman Herbert Surface
2d Amishman Robert Lindgren
Sarah Renee Orin
Amishmen Ray Hyson, Robert Kole
Esther Beverly Tassoni
Rebecca Betty McGuire
Mary Murial Shaw
State Trooper Ray Hyson

New Haven, Dec. 14.

"Plain and Fancy" might be labelled "Brigadoon" without kitts, or perhaps "Oklahoma" with a Pennsylvania Dutch accent. Under any tag it's an enjoyable musical. The show corporates some of the basic elements of those two former clicks. Introduces a number of ace qualities an its own and comes up with a tune-terper that should provide okay entertainment. In plain language, fancy grosses should prevail at the b.o. when the show settles down on Broadway.

The production has not yet achieved rave proportions. It's just a good, substantial song-and-dancer, carrying pleasing features

settles down on Broadway.

The production has not yet achieved rave proportions. It's just a good, substantial song-and-dancer, carrying pleasing features and fresh talent. But an ample road polishing period can readily increase its stature.

Located in the land of the Amish sect of Pennsylvania, the book is built around what transpires when a N.Y. couple breaks in on the staid community during preparations for a wedding. Plot and counterplot are skillfully interwoven in the ensuing situations, giving the script more than lightweight significance.

Laughs, both verbal and action, are well sprinkled throughout two acts, the net result being pleasant. Story as a whole has nicely caught the worlds-apart status of the Gotham-Amish modes of living.

In order of their featured billing. In order of their featured billing. Richard Derr is personable as the New Yorker who has come to the community to sell the farm he has inherited. His straight work fits, but there's room for improvement on his vocals. Barbara Cook filts ingratiatingly through an engaging role as an Amish maiden who falls for the man from the big city. David Daniels acts and sings well as a youthful suitor who disrupts the quiet life of the place. Whatever Shirl Conway may have done before, it will probably be topped by her work here. As a purveyor of bright dialog, without being obvious, she turns in highly creditable performance.

Daniel Nagrin does a fine job as leading dancer, Stefan Schnable is

#### **Current London Shows**

London, Dec. 4.

(Figures denote premiere dates)

Airs Shoestring, Royal Ct. (4:22-53),

All For Marry, Duke York (9-9-54).

Beatries Lillie, Globe (11-24-54),

Beatries Lillie, Globe (11-25),

Beatries Lillie, Globe (11-25),

Beatries Lillie, Globe (11-25),

Beatries Lillie, Globe (11-25),

Boy Friend, Wyndham's (12-1-53),

Boy Friend, Wyndham's (12-1-53),

Boy Friend, Wyndham's (12-1-53),

Boy Friend, Wyndham's (12-1-53),

Folics Bergere, Pr. Wates (9-24-53),

Hedda Gabler, Westmister (11-29-54),

Hype Danienje, Lyric (4-7-54),

I Am a Camera, New (5-12-54),

Joyce Grenfell, St. Mart. (6-2-54),

King and I. Drury Lane (10-8-33),

Marchmaker, Haymarket (11-4-54),

Matchmaker, Haymarket (11-4-54),

Matchmaker, Haymarket (13-4-54),

Sterins Fair, Palace (8-4-54),

Sterins London, Dec.

SCHEDULED OPENINGS Spider's Web, Savoy (12-14-54). Crary Gang, Vic. Pal. (12-16-54). Pap the Piper, Saville (12-21-54). Happy Holiday, Palace (12-22-54). Glass Ciock, Aldwych (1-3-55).

CLOSED LAST WEEK
Accounting Love, Saviile (12-1-54),
Off The Record, Vic. Pal. (11-2-54).

efficiently gruff and adamant as an Amish father, Gloria Marlow lends simple charm and a pleasing soprano voice to the character of the rural bride-to-be. Douglas Fletcher Rodgers is a good bit of casting for the unromantic groom-to-be, and Nancy Andrews' version of rural housewife is okay.

of rural housewife is okay.

More promising of tunes for platter-spinning purposes are "Young
and Foolish" (due for heavy play),
"Foliow Your Heart," "Plenty of
Pennsylvania," while "Plain We
Live" (men) and "City Mouse,
Country Mouse" (femme) come in
for good chorals, Arnold B. Horwitt rattled off a good set of lyrics,
hitting comedy as well as romantic
keys to Aibert Hague's music.

Dance pendulum swings from an

Dance pendulum swings from an Amish hoe-down to a carnival ballet. A number depicting the Amish custom of "shunning" an offending member is interestingly choreographed and performed. Terping as a whole rings bell.

as a whole rings bell.

Sets blend beauty and novelty for distinct effects. Roadmap scrim makes clever show-opener, and a neat in-view-of-audience barn construction is a technical click. Widely varied backgrounds lend themselves to colorful lighting and staging give evidence of apparel is well handied.

apparel is well handled.

Pace is favorable and both writing and staging give evidence of preparatory research. Amish background smacks of authenticity. Batoneer Franz Allers has participants on both sides of footlights well in hand at all times.

Somebody will probably make a lively filmustical of "Plain and Fancy" eventually.

Bone.

# 'Peter Pan'

Continued from page 63 originally announced for a 16-week engagement, through next March 12, but will probably continue as long as business warrants.

long as business warrants.

Halliday took over the presentation of the revival on Broadway after Leland Hayward, who had planned it and raised the \$125,000 financing, had to withdraw because of iffness. The backers agreed to go along with the revised setup which reportedly calls for Lester to get the first \$35,000 profit and about a quarter of the producer's share thereafter, and for the Los Angeles CLO to get 10% of the net profits. It's underproducer's share thereafter, and for the Los Angeles CLO to get 10% of the net profits. It's understood that the weekly royalties off the top are about 25%, and the theatre share is believed to be 30% of the first \$25,000 gross nd 25% of the balance.

"Peter Pan" is currently in its ninth week at the Winter Garden, N. Y.

# Legit Followup

# Oh Men, Oh Women (HARRIS, CHICAGO) Chicago, Dec. 6.

There's always a market for bright comedy on the road. When a Broadway laugh show is as well cast as this touring edition of "Oh Men, Oh Women," the prospects are excellent for a satisfactory reception in Chicago and else-

reception in Chicago and elsewhere.

Raiph Bellamy has taken over the pivotal role of the smug psychoanalyst who finds out about his financee's lurid past from the patients visiting his couch. The star gives a nicely polished performance as the pillar of "rational restraint" surrounded by amlable screwbails. Part was played on Broadway by Franchot Tone and then by Lloyd Bridges.

Joan Gray registers as the bride-to-be with the luxury chassis and primitive mentality, originated in New York by Betsy von Furstenburg. She works with proper flair, just short' of flamboyancy. Larry Blyden, continuing his Broadway assignment as the guy with an ungovernable yen for the gal, provides his share of the evening's fun with a neatly timed portrayal.

Patrick O'Neal's second act

with a neatly timed portrayal.

Patrick O'Neal's second act drunk scene, in which he barges in to square accounts with the analyst for messing up his "happy home" is a howl, and Peggy Cass wallops the laughs in two lengthy appearances as the bored housewife who takes to analysis.

Henry Sharp is still doing an unobtusive job as the kindly old analyst and Diana Florey is okay as a pert secretary. William and Jean Eckart's scenery gets appretive audience response.

Dave.

# 'Medium' to Tour Next Fall as Concert Attraction; 2 B'way Leads Re-Signed

CONCERTS-OPERA

Gian-Carlo Menotti's opera, "The Medlum." which had a run of over 200 performances on Broadway in '47-'48, is being revived for naxt season, to tour the concert circuit as a stage attraction. Music-drama will be offered by the Coppicus. Schang & Brown division of Columbia Artists Mgt, for a 16-week trek to its longhair outlets next fall. Although "The Medium" had a short run a white back along the west coast and has been seen in summer stock, this will mark the first time the opera has toured the U. S.

Production will be staged for

the U. S.

Production will be staged for Columbia by Peter Lawrence, David Kanter and Charles Pratt, from the legit field. (Latter two are currently production stagemanager and stage-manager of "The Boy Friend," respectively, and the trio recently presented the Hurtado de Cordoba Ballet on Broadway). Marie Powers and Leo Coleman, two of the three leads of the original Broadway production of "Medium," are signed for the new concert presentation.

tion of "Medium," are signed for the new concert presentation. Wolf-Ferrar's short comic opera, "Secret of Suzanne," will probably be used as curtain-raiser to "Medium." Originally, Columbia had planned to use "archy and mehitabel," new comic opera which bowed in N. Y. last week, as the opener, but latter work has been withdrawn as a longhair presentation due to film and legit inquiries last week following its successful bow.

# 15 New Works, 2G Each Ordered for 75th Anni Of Hub Symph Next Yr.

Boston, Dec. 14.
The Boston Symphony Orchestra will celebrate its 75th anniversary next year (1955-56). In honor of the occasion, the orchestra, and the Serge Koussevitzky Music Foundation of the Library of Congress have jointly commissioned 15 new works by contemporary comnew works by contemporary composers. Each commission will pay

posers. Each commission will pay \$2,000.

Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America. as follows: Benjamin Britten (England), Henri Dutilleux (France). Gottfried von Elnem (Austria), Jacques Ibert (France). Darius Milhaud (France). Goffredo Petrassi (Italy); Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions, all U.S. and Heitor Villa-Lobos (Brazil). Each score will carry the inscriptions: "Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director," and "Dedicated to the memory of Serge and Natalie Koussevitzky." The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection of the Library of Congress. Dr. Kous-

Serge Koussevitzky Collection of the Library of Congress. Dr. Kous-sevitzky was a longtime conductor of the BSO.

# Obernkirchen Kids Choir Scores Again in 2d Album

Angel Records has issued a second album of songs by the Obernskirchen Children's Choir, skilled group of German youngsters who made a sock impression in their U. S. concert debut this fall. Album, tagged "Little White Hen And Seven Other Songs," doesn't have as good a selection of numbers as the first platter, but is quite appealing nonetheless.

There's another catchy rhythmic tune in "Wenn Ueber Sonnenwegen," by the group's co-founder, F. W. Moller, who composed their theme-song, "The Happy Wanderer." "E in Hennlein Weiss" (Little White Hen) is charming, Album contains a lovely coloratura duet in "Erst Kommt Das Linke Bein." Choicest song in the set is the moving Mozart "Schlafe, Mein Prinzchen." The Brahms "Im Stillen Nacht" is overproduced and too heavy, losing some simplicity. The kids, as expected, sing enclantingly throughout. Bron.

# Eastman Theatre Roof

Eastman Theatre Roof
Rochester, N. Y., Dec. 14.
A rehearsal of the Eastman
School Orchestra and chorus literally brought down the house here
last week. As the students were
playing and singing on the stage
of the plush 3,300-seat Eastman
Theatre, four large plaster panels
in the arched dome of the theatre's
ceiling crashed into the auditorium,
leaving a gaping hole about 15
square feet.
No one was injured. Several
students were seated in the auditorium but none near the 36 orchestra seats that were crushed or
damaged. A subscription concert
by Erich Leinsdorf and the Rochester Philharmonic was scheduled for

by Erich Leinsdorf and the Roches-ter Philharmonic was scheduled for four hours after the fall.

The house will be closed for sev-eral weeks while the ceiling is re-placed and experts check strength of entire ceiling. Plans are under-way to hold all future Eastman concerts, artists recitals and special events in the Auditorjum Theatre, local legit outlet.

# Skitch Switch Into Longhair

Skitch Henderson is stepping prominently into the longhair con-ducting field. The NBC batoneer, in his first professional season un-der the Columbia Artists Mgt. banin his first professional season under the Columbia Artists Mgt. banner, teed off by conducting the Oklahoma City Symphony in a straight classical program Sunday afternoon, Dec. 5. He's to be guest maestro with the National Symphony, in Washington, Jan. 8, and is pencilled in with the Minneapolis Symphony for April 24. Next season, Henderson will be listed as a regular conductor under the Columbia banner, in the Judson, O'Neill & Judd division.

Meantime (handled by M u si C Corp. of America), Henderson is batoning five nights a week on ty for the Steve Allen show, "Tonight," and has his own program, "Best of All," on NBC Monday nights.

# Legit, Cartoon Film Bids For 'Archy' After N.Y. Bow Nix Concert Tour Deal

"archy and mehitabel," comic opera by Joe Darion and George Kieinsinger, which premiered in N. Y. last week to sock notices, immediately stirred up a flurry of activity in several show biz fields. The short jazz opus, based on the Don Marquis stories, had been dickered for by Columbia Artists Mgt. for some weeks as a curtain raiser to "The Medium" production which the bureau is sending out next fall as a concert attraction But Music Corp. of America, which Darion and Kieinsinger, aropped Columbia negotiations after getting inquiries from a cartoon film company and a Broadway legit source.

toon nim company and a Broadway legit source.

According to David Hocker, at MCA, a lead Broadway actor expressed interest in "archy"; has a production setup to handle the venture, and wants to present it along with a new companion-piece which Darion and Kleinsinger would be asked to write. If venture went through and proved successful, the legit producers would likely want to tour a second company themselves. This was the main reason for withholding "archy" from Columbia Artists who, after last week's premiere, were ready to sign. MCA, according to Hocker, couldn't afford to the "archy" up for a 10 or 15-week concert tour next fall.

"archy" has been recorded by

next fall.

"archy" has been recorded by Columbia Records, with David Wayne and Carol Channing as the leads, and is skedded for February release. Daily News drama critic John Chapman apparently heard a sneak recording, because some weeks ago he devoted a whole column to "archy," commenting that some Broadway producers should look to its author-composer for a legit show, Unsolicited column, said Hocker, plus preem of the opus, drummed up trade interest.

# Greco \$7,500, Cleve.

Cleveiand, Dec. 14.
Jose Greco's dance troupe kicked
up a thin \$7,500 for the Hanna last
week in eight performances at
\$3.25 top.
Dark this week, house reopens
Monday (20) with Katharine Cornell's "Dark is Light Enough."

# Classical Disk Reviews

Strauss: Wiener Blut (Angel).
Johann Strauss Jr.'s final operetta, though not his best, is still a tripping, melodious collection of tuneful arias, waltzes, etc. Here it gets grade-A treatment from a skilled group of Viennese opera stalwarts headed by the redoubtable Elisabeth Schwarzkopf, who brings a graceful, light and artistic approach to her Countess role. Otto Ackermann and the Philharmonia lend suave support.

Stravinsky: L'Histoire du Soldat," short modern opera with charming dissonances, is very engaging. "Noces," a stark, strongly rhythmic choreographic cantata, also intrigues. Fine performances by a Viennese orch and choral ensemble under Mario Rossi.

Bartok: Violin Concerto (RCA Victor). Harsh, dissonant, at times forbidding, but always compelling, this difficult opus gets a vivid performance by Yehudi Menuhin, with the London Philharmonia in solid assist under the late Wilhelm Furtwangler.

Strauss: Ein Heidenleben (Columbia). One of the top rung in Strauss tone-poems, despite its length, this lunch oppulent work gets an electric presentation by the Philadelphians under Eugene Ormandy. The string section is particularly sumptuous-sounding.

Bach: Magnificat in D (Vox). One of Bach's most grateful and gracious choral compositions, with tender, graceful airs woven in well with powerful choruses, and all excellently done by the Pro Musica of Stuttgart under Rolf Reinhardt.

Gilere: Red Poppy (Westminster). Ballet suite, very lyrical for the most part, has some lovely music in it, winding with the familiar exciting Russian Salors Dance. A very engaging work, sensitively played by the Vlenna State Opera orch under Hermann Scherchen.

Wagner: Overtures (Columbia). The N. Y., Philbarmonic under

George Szeil in rousing though faithful readings of preiudes to "Meistersinger." "Rienzl," "Tannhauser" and "Dutchman."
Brahms: Concerto No. 1 in D Minor (RCA Victor). A warm, dramatic though poetic reading of the masterwork by Artur Rubinstein, who is, however, a little too pounding at times. Fritz Reiner and Chi Symph add vivid, driving support right from the impressive opening, for an overall exciting as well as artistic aibum:

Reed: La Fiesta Mexicana (Mercury). "Fiesta' and some other attractive, unfamiliar showpieces for symphonic band, in an unusual offering by the Eastman Symphonic Wind Ensemble under Frederick Fennell.

Fenneli.

Fennell.

Beethoven: Harp Quartet & Haydn: Lark Quartet (Bluebird). Attractive coupling of the lyric, expressive Beethoven and the light, gay Haydn, played with clarity and fine phrasing, in a sensitive approach, by a gifted young group, the American Art Quartet.

Bron.

Asst. Mgr. and Press Head of Met Opera

Francis Robinson is an optimistic kid as he feels Opera's Golden Day Is Always Now

> an interesting byline piece in the upcoming

49th Anniversary Number VARIETY

# **Inside Stuff—Concerts**

Lily Pons last week completed a fall tour of 18 concert dates, over a 10-week period, at an average fee of \$3,250 to \$3,500 an appearance, It was the vet soprano's biggest autumn trek in many years. Usually she does 12 dates in the fall, and 12 more in the spring. Miss Pons will still do her 12 next spring, following her Met Opera engagements, which start in February. This will mark the singer's 24th year with the Met as a top singer. Unusual angles involved are that no femme opera singer has held sway that long at the Met in a top spot, or has been able after so long a career to do the kind of biz Miss Pons is grabbing currentity on tour.

# Met Bowing Unusual Double-Bill In Splash of Inside Stuff, 'Firsts'

#### N. Y. to See Tudor Opus In '55 Can. Ballet Visit

Ottawa, Dec. 14.

National Ballet Co. of Canada's 1955 tour will feature Anthony Tudor's new ballet; "Offenbach in the Underworld" (or "Le Bar du Can-Can"); which he's directing now in Toronto, bicycling between there and N. Y. Action occurs in a Montmartre bar in 19th-century Paris.

The NBCC will be a Canada's 14.

The NBCC will be the first Ca The NBCC will be the first Caradian ballet company in over a dozen years to play New York, which is included in its '55 trek. Artistic director is Celia Franca, formerly with the Sadler's Weils

# **Dutch Orch Winds** Tour to 300G B.O.

Concertgebouw of Amsterdam, one of Europe's top symphs, wound up its first U.S. tour early this month. In eight weeks of touring, traveling by bus,

tour early this month. In eight weeks of touring, traveling by bus. orch gave 45 concerts, for an estimated b.o. take of \$300,000. Orch share was \$206,800. Group played to solid houses everywhere, with the exception of Detroit.

Symph was booked by the Judson, O'Neill & Judd division of Columbia Artists Mgt., with Leverett Wright, CAM's eastern sales manager, credited with superintending the bookings, handling all tour arrangements, etc. Dutch interests subsidized the ocean roundtrip fares, amounting to \$50,000.
Orch had some unusual costs in addition, however. It had to maintain a subscription series at home, hiring outside symphs while it was here on tour, so that the American trek, despite the imposing take, wound up in the red. Management, however, said this had been taken into account against the goodwill value of the U. S. tour. Loss was no more than expected.

Longhair Bits

Carol Fox, head of the newly-formed Chicago Lyric Theatre, which had a successful teeoff in its debut season last month, was in N. Y. over last weekend, starting preparations for an enlarged five-week Chi opera season next year.

Darius Milhaud will have a new viola concerto ready for William Primrose in 1956. Latter leaves today (Wed.) for Xmas hollidays in London, followed by a six-week tour of Europe, starting Jan.

Due back in U.S. in mid-February . Wolfgang Stresemann quitting next spring as conductor of the Toledo Orchestra.

Dilmitri Mitropoulos has been re-signed as musical director of the N. Y. Philharmonic for '55-'56. It will mark his fifth season as musical director . Frances Yeend, N. Y. City Opera Co. soprano, will sing four performances. Fest will be included, each giving several performances in a work and the Aruma Kabuki Co. of the N. Y. City Opera Co. soprano, will sing for the Ram Gopal performances are the interval performances. Fest will be included, each giving the per

The Metropolitan Opera is offering an unusual noveity at its N. Y. headquarters tomorrow night (Thurs.) in a double-bill that also wariety of "firsts." Bill (Thurs.) in a double-bill that also includes a variety of "firsts." Bill will comprise a revival of Strauss' short opera, "Salome," and the world preem of a ballet, "Vittorio."

The N. Y. Philharmonic's mae ro, Dimitri Mitropoulos. wii

world preem of a ballet, "Vittorio."

The N. Y. Philharmonic's maestro, Dimitri Mitropoulos, will make his opera and ballet conducting bows in this country by batoning bows in the country with the country with the country with the country with the country said with the country with th

next spring of another Strates, opera, "Die Frau Ohne Schatten." The Met's going along, too. It also will present an American preem of a Strauss opus this season, in "Arabella," for quite a Manhattan run on Strauss this semester.

# Int'l Dance Festival Set for Genoa in '55

Set for Genoa in '55

An international dance festival is being prepped in Genoa, Italy, for the first time. Civic authorities have appointed a committee to set it up, with Trudy Goth, of New York, named American rep. Another New Yorker, Dale Wasserman, has been set as artistic supervisor, and will go over next spring. Known as the Genoa Dance Festival, and planned as an annual affair, event is tentatively skedded for June 25 to Aug. 5, 1955. Both bailet and modern dance groups will be included, each giving several performances. Fest will be held in two open-air theatres in a park at Nervi, suburb of Genoa, on the Adriatic coast.

Marquis de Cuevas Grand Baliet and the Azuma Kabuki Co. of Japan have been signed already. The N. Y. City Ballet is also reported practically signed, but not agreed on dates. Management is also angling for the Ram Gopal troupe of India and a German baliet company. It hopes also to get one or two American soloists to appear. Budget, though not set yet, reportedly will be considerable.

# Literati

BBC's Apology
British Broadcasting Corp. broadcast an apology twice to the Scotish Daily Record, Glasgow, for remarks made during an edition of the radio serial, "Mrs. Dale's Diary." The journal was referred to in uncomplimentary terms, Statement from the BBC said: "The BBC regrets that in an edition of "Mrs. Dale's Diary' certain references were made to a newspaper described as the Daily Record. The BBC would like to make it clear that such broadcast references were never intended to refer to the wellknown morning newspaper of that name published and printed in Glasgow with a circulation throughout Scotland and elsewhere."

Real-Life (?) Novel
Rights to "The Man Who Would
Be God," new novel by Dr. Haakon
Chevalier, bone of contention in
the J. Robert Oppenheimer-Abomb case, have been bought by
Editions de Seull for France, Paul
List for West Germany, and optioned by Victor Gollancz for Great Britain.

tioned by Victor Gollancz for Great Britain.

The completely bilingual former University of California literature professor wrote his roman a clef movel in which the characters are easily recognized as characters in real life) originally in French and then did his own translation into English.

List has recently published Chevalier's first novel "For Us The Living," originally brought out by Knopf in the U. S. and by Secker and Warburg in London.

Chevalier is best known for his English translations of Malraux, Aragon, Salvator Dali, Maurois, Vercors and Kessel.

Paris' Literary Prizes
The three big Parisian literary prize plums of the year were given out last week, with the recipients getting cash prizes and the publishers getting cash prizes and the publishers getting fiked sales with the possibilities of pic rights. These prizes, the Goncourt, Femina and Priz Renaudot, are what publishers work towards all year, hoping these bonanzas will fall into their laps. Every outfit needs one big one to pull him through the many mediocre volumes which have been the lot of late.

Goncourt, the most important prize both prestigewise and commercially, went to Simone De Beauvoir for her kingsize novel "Les Mandarins"; the Femina to Gabriel Veraldi for his "La Machine Humaine." and the Renaudot to Jean Reverzy for his "La Passage." At the same time writer Jean Giono was elected to the Goncourt Academy to replace the recently-decased Colette.

Dior, Bra's 'Best' Billing

Dior, Bra's 'Best' Billing
For the 12th successive year,
Mademoiselle mag has just named
the "Ten Young Women of the
Year." Recipients of the mag's
1954 Merit Awards for "signal accomplishment in their fields" include: actress Eva Marie Saint for
her performance in the film, "On
the Waterfront"; comedienne Carol
Haney for her performance in
"The Pajama Game" legiter;
dancer Diana Adams for her work
in the pic, "Knock on Wood," and
with the New York City Ballet,
and concert singer Mattiwilda
Dobbs.

Dobbs.

A special award is being made this year to the Dior Bra, which is cited, as "the most revolutionary fashion change since Christian Dior's New Look in 1947."

New Spectator Editor
Ian Gilmour, who is principal shareholder of the Spectator, London weekly review, was named editor of the journal last week. He is a 28-year-old lawyer and this is is first experience in journalism. Ian Hamilton, who has heid the job of assistant editor for the past two years, has been appointed associate editor.

Acting Business
Legit-radio-tv actor Merrill E.
Joeis has authored a tome, "Acting
Is Your Business," on means of
getting into tele and radio as a
performer.

Is Your busined and radio as petting into tele and radio as performer.
Guide-book, intended for pros as well as newcomers, will be published next March by Hastings House, N. Y., in hard-cover binding.

London's West End from June 1, 1953, to May 31, 1954. Casts are listed, but production credits are not as complete as in the U. S. volume. Tome is liberally illustrated, and the pictures, generally, have greater clarity than the cuts in Blum's work, which is printed by offset process.

Donald Wolfit, apparently appreciated far more at home than

Donald Wolfit, apparently appreciated far more at home than abroad, is reported in a busy season; Richard Burton enjoyed an outstanding personal success with The Old Vie; opera and ballet flourished. Dame Edith Evans rates the cover portrait for her work in Christopher Fry's "The Dark Is Light Enough," a performance of "wonderful charm and spirituality."

Down.

#### Martha Deane's Cook Book

Martha Deane's Cook Book
"Martha Deane's Cooking for
Compliments," just published by
Barrows, is by the WOR commentator, Marian Young Taylor ("Martha Deane"), and includes recipes
by show biz personalities like
Sophie Tucker, John Gambling,
Gayelord Hauser ("Greta Garbo's
favorite luncheon dish"), Jeanette
MacDonald, Mariko Niki, et ai.
The "chatterer's proific spot
radio commercials all over the
metropolitan N.Y. area, in addition
to piugging on her own show, has
resulted in beaucoup reorders.

#### Jessel Delivers His Book

Jessel Delivers His Book
While George Jessel is in New
York doing a special promotional
pitch for his alma mammy studio,
20th, on its "No Business Like
Show Business," he's delivered the
final revisions of his memoirs and
speeches to Henry Holt & Co. It's
titled "This Way, Miss," addressed
to Jerilyn Jessel, his 12-year-oid
daughter, and intended to update
her on the world's churning happenings during her formative
years.
William Saroyan did the foreword. Publication in the spring,
Jessel addressed a Holt sales meeting as part of the preliminary
ballyhoo.

#### J. Bryan 3d A Busy Kid

J. Bryan 3d A Busy Kid
Former Satevepost associate
editor Joe Bryan 3d, currently
freelancing and residing in Rome,
is preparing a biography of P. T.
Barnum for Random House publication. He's living in Henry
Ringling North's apartment in
Rome, and with the circus season
over, North will join him there
shortly and will help on the research. Second book venture in
Bryan's immediate plans is a series
of children's stories for an Italian
publisher, tentatively titled "Uncle
Romulus."

Work on the Barnum biog will
start as soon as Bryan wraps up

Romulus."

Work on the Barnum biog will start as soon as Bryan wraps up a series on the Duke of Edinburgh for Holiday. Same mag has a couple of other pieces in type by Bryan, and Satevepost has scheduled his piece on a jet flight across the Atlantic for January publication.

Order Belfrage Deported
Onetime Hollywood writer and
presently National Guardian editor
Cecil H. Belfrage has been ordered
deported by U. S. Immigration
Service inquiry officer on the
grounds of "Communist Party
membership." Belfrage, a British
subject, said he'd appeal the
order.

order.
Inquiry officer, according to the Dept. of Justice, said that a hearing had determined that Belfrage had been a Party member at the time of and since his latest reentry into the country. Belfrage entered the U. S. in 1937, and reentered in 1945.

Former 'Variety' Scribe Cited
Newsman Sgt. George F. Gaal,
former United Press and Variety
correspondent in Hungary and
Germany, was presented a Certificate of Achievement on his discharge this week by Col. A. T.
McAnsh, Commander of the Psychological Welfare Center, Fort
Bragg, N. C.
Gaal was cited for his work in
the Public Information Office of
the Center, home of Army propaganda training. For the past year
he sparked the news output of the
Center.
A native of Hungary, the 26-

A native of Hungary, the 26-year-old reporter came to this country in 1952.

#### Thomson Eyes Brit, Com'l TV

Roy Thomson, Canadian news-paper owner and boss of Scotsman Publications, Edinburgh, is trying to enter the commercial tv field in Britain. Wants to tie in the Labor Party in Scotland.

He already has commercial tv interests in Canada.

#### CHATTER

Ayrshire Post, Scotland, cele-brating 75th birthday.

Dexter Masters has completed his novel, "The Accident" which will be published by Knopf this spring.

spring.

Pinky Lee's "Otto the Bashful
Pup," book of verses for children,
will be published in February by
Diai Press.

Current (Dec. 18) issue of the
Saturday Evening Post has an
article by Lionel Hampton titled
"Me and Benny Goodman."

Screen writer Huth Crayle fort

Screen writer Hugh Gray's first novel, "The Wondrous Road," deal-ing with ancient Rome, will be published by Harcourt Brace.

Chic, a new "purse-size" maga-zine for women, being brought out by Berkiey Publishing Corp. Monthly will be edited by Margo

Archie McCulloch new chief show-scribe of Glasgow Evening Citizen, with assistance from Rob-ert Hewitt (theatre) and John McShane (radio).

Pocket Magazines (Tempo, Quick, Boid and Point) will begin taking advertising after the first of the year. Allen Camelli named ad manager for the mag group.

Managing editors of two of Ne-braska's leading papers last week were named presidents of their cities' Chambers of Commerce. Honored were Bill Lee, Ord Quiz, and Floyd Wismer, Scottsbluff Star Herald.

Beaverbrook Newspapers plan-ning to launch a new evening newspaper in Manchester, Eng. City already has two evening sheets, the indie Evening News and the Kemsley - owned Evening Chronicle. newspaper City alrea Chronicle.

Chronicle.

Literary-play agent John Tiffany
Elliott is playing his annual circuit of lecture dates, talking on
books and plays. His first date was
last Saturday (11) and he'll be in
and out of New York for appearances through January.

Profile of Alec Frutin, Russian-born Scot impresario, and owner of the Metropole Theatre, Giasgow (where Sir Harry Lauder made his professional bow), was penned by Jack House in the Glasgow Eve-ning News "They Struck It Rich" series

series.

Colorado U.'s campus humor mag, the Flatiron, last week was suspended despite the fact it had been described as a "howling success and making money fast." A school spokesman said its success was attributed to "too much emphasis on sex and alcohol."

Authors scribes and colleagues

pnasis on sex and alcohol."
Authors, scribes and colleagues tossed a testimonial dinner to James Seager, editor-in-chief of the Edinburgh Evening News, for 50 years' service with the journal. Speakers included Sir Robert Bruce-Lockhart and Roy Thomson, owner of Scotsman Publications.

owner of Scotsman Publications.

Jim Bishop, editor of Catholic
Digest, has just started a CD Book
Club (30,000 members so far) with
the first three publications comprising Giovanni Guareschi's "Don
Camiilo," Lillian Roth's "I'll Cry
Tomorrow" and "The Deliverance
of Sister Cecilia," as told to William Brinkley.

liam Brinkley.

George Biderman, who has been doing public relations for the Premium Advertisers Assn. of America, N. Y., has been named its executive secretary as of Jan. 1 but will also continue his own PR business. He has recently been handling promotion for the Drew Pearsers assured for. on newsletter.

son newsletter.
Robert M. Jones has resigned as managing editor of Better Homes & Gardens, effective Jan. 1. He will become editor of Family Circle, a magazine with 4,300,000 circulation distributed through grocery chains. He had been with the Meredith Publishing Co. (BH&G) for nine years. Hugh E. Curtis is editor.

British Stage Annual

"Theatre World Annual No. 5"
(Macmillan; \$3.75) is written and compiled by Frances Stephens, editor of the British stage magazine, Theatre World. The book, roughly comparable to Daniel Blum's yearly "Theatre World" in this country, covers productions in this country, covers productions in this country of the British stage magazine, Theatre World" in the series authored by Peter Duncan, producer of the BBC's an account of the show biz was to Collier's a couple of years ago.

# scene, mainly as seen through his work with the BBC. Briskly written, the book adroitly steers from the controversial and contains a weakh of impressions gained in Britain and the U. S. over a span of 21 years. Myro. SCULLY'S SCRAPBOOK

Palm Springs.

The sons of Sir A. Conan Doyle, who were built like tackles, called on Frank Harris, who was shorter than Readers Digest filler. Harris

on Frank Harris, who was shorter than Readers Digest niter. Harris looked up to them.
"Seems to me your sather was bigger than you," he said.
Yes, they admitted with a condescending air, he was bigger.
"And still is!" said Harris.
Like Joe Cook, I couldn't help thinking of them while reading Arthur Marx's "Life With Groucho," a Saturday Evening Post serial now manufactured in more permanent binding by Simon & Schuster for \$3.50, index included.

It's pepped up with footnotes by Groucho, a device favored by Essandess ever since they came upon it in an H. G. Wells version of history.

Essandess ever since they be be sever thrived on their pop's bad I don't recall that the Doyle boys ever thrived on their pop's bad I don't remember anything they ever wrote. In I don't recall that the Doyle boys ever thrived on their pop's bad grammar. In fact, I don't remember anything they ever wrote. In this respect the Marxian sprout is a great improvement. But the fact remains that if Groucho had never quit school while still at P.S., 86 and climbed to his present eminence, Arthur would have had a tougher time carving out a literary career either in tennis or biography. It is, of course, true that you must either look up or look down on your subject. Rarely can you look him right in the eye. Chesterton did when writing of Shaw. But even here there were moments of hereo-worship.

did when writing of Snaw. But even here there were moments of hero-worship.

I suspect the school of biographers who treated their subjects as microbe-hunters treat bacilli began with Strachey, but actually the method goes back to Michelangelo, who was working on a bust of Lorenzo de Medici A critic remarked that the statue didn't look like Lorenzo to him.

"I've known him for years and I wouldn't recognize him from that bust," he insisted.

Michelangelo finally quit working and said, "who will care whether it's like him or not a thousand years from now?"

#### fiistory's Longest Running Gag

Isospect that Groucho never got over the amazement that anyone who went to USC could actually write at all, for his son went there at a time when there seemed to be two courses—football and track, with possibly an extra half credit for tennis. He obviously is proud of his son's skill with words, even if many of them seem to make him iook a dope in his own household.

That he was forever worried that he would end his days as a bitplayer and for that reason saved his money, turned off house lights, which were not being used and were therefore enriching nobody but stockholders in a public utility, seems to me the best part of Grouch's greatness.

greatness.

Arthur kids a lot about his old man's penchant for annuities and comments wryly that now that he doesn't need them they are fast maturing. But it may well be that the knowledge he has this sort of security behind him, accounts for his brashness before a mike and

#### Didn't Hope Start This Trend?

Fact and fiction are expertly woven into this rag rug of belles lettres. Just about every gag that missed out when Clarence Day wrote "Life With Father" has been included in "Life With Groucho." However, you can't be too sure of this. Next spring Simon & Schuster bring out George Burns' life and love, and until that one has been reviewed, the souped-up home life of stars of show biz cannot be considered a closed subject.

closed subject.

In some ways, I feel like a covered wagon pioneer watching the DeSotos and Plymouths speed by as these show biz books gather momentum and hit bestselier lists. Twenty years ago I used to bombard these once boy-publishers with show biz ideas, only to be quietly told that these characters are great to watch but in the publishing world they are strictly for the remainders.

I had to retreat to high Olympus to get a show biz subject they believed might sell. That was G. Barnum Shaw. But since that time they've got so low they're dredging the Sait Sea for likely subjects. Grouch belongs somewhere among the foothills of literature. He has written two books himself. His son says he wrote them himself and I believe he did. He's a great reader, or was, and that's the first step to becoming a writer, as author Arthur, the wounded tennis player, well knows.

well knows.

No longer a kid (he is now 33 and the father of two), he is well aware by now that Art is long and time is fleeting. He knows what to put in and what to leave out. At least he knows what to leave out when it comes to pitching for the bestseller market. The ribaldry of Grouch is not there at all. Neither are his thoughts on politics and religion—two mighty enduring subjects of this world and the

next.

This in a way should have me breathing a prayer of thanks, for it leaves the road open for Scully's "Cross My Heart," an autobiography with spiritual overtones which should be on the stands next fall in time for people who get terribly pious around Christmas time.

Entertainment Is a Serious Biz

Entertainment Is a Serious Biz

The best part of "Life With Groucho" for my devoted public I believe will be found in the last third of the book. The gag file is heaved overboard and the author gets down to trade-talk, showing how "You Bet Your Life" was conceived and how it is put together. run long, cut and edited.

Like invitation tennis, the players are seeded and when even then they are off their game. Grouch is allowed a certain amount of second-guessing before the general public sees or hears what a studio audience does. It is the right way to do such a show.

People, being performers, junior grade, can't be trusted completely. So questions are prepared to trap them into certain answers, which open the door wide for Groucho's memory file of surefire ad libs. When one goes blue, it must take a terrific effort of will for Grouch not to top him. Just why people will not mind such humor in one gathering place and scream like Pharisees if it breaks out in another gathering place is strictly for Sumner's "Folkways." That's the way people are and Grouch has learned to accept them at their own terms. He was even beaten down by public opinion to drop Cads and Fords for DeSotos and Plymouths as a means of transportation, though he claims that even in this he got an insider's price.

How To Save \$7,000

#### How To Save \$7,000

How To Save \$7,000

I had rather hoped that a good provider like Grouch would have kept clear of the 1929 madness, but he seems to have been just a big chump at trying to get something for nothing in Wall St. as everybody else. Everybody else, that is, but me. He held out, too, against swimming pools until his grandchildren began visiting neighbors who had them and passed him up.

These are weaknesses, however, shared by so many that it would be churlish to hold him up to ridicule for participating in them. Nevertheless, I wish he had pointed out to his progeny that standing under a garden hose does everything a swimming pool does and in addition cuts down the hazards of death by drowning.

A constant reader of Variety and The New Yorker, according to his son, Grouch once had this to say at a Coconut Grove banquet:

"This is the first dinner I have attended in years that didn't celebrate Cantor's birthday. Cantor's birthdays are like the yearly anniversary numbers of Variety. They happen about every six weeks."

This, of course, isn't so. It only seems so, and more to the editors than to the subscribers.

#### **Broadway**

Alfred Hitchcock to England on a holiday.
Sidney Bernstein back to London today (Wed.).

don today (Wed.).
Violinist Joseph Szigeti due in from Paris Saturday (18).
Harry Hershfield the Saints & Sinners "fall guy" Dec. 29.
Metro pub-ad chief Howard Dietz and publicity manager Dan Terreli returned from Coast confabs yesterday (Tues.).
Universal hot "n' bothered because a "phony Race Gentry" appeared on the arthritis-rheumatism teiethon pitch over ABC-TV.
Warner shorts subjects topper Norman Moray back from Haliv.

Warner shorts subjects topper Norman Moray back from Hollywood where he set release pians on new one and two-reelers.

Sonia Arova, Continental balle-rina, in yesterday (Tues.) on the Queen Elizabeth, to join Ballet Theatre as a principal dancer.

Theatre as a principal dancer.

Seymour Mayer, regional director of Near and Far East of Loew's International, back after threemonth survey of his territory.

Walter Reade Theatres, which recently moved its headquarters to Oakhurst, N. J., holding open house Friday (13) at the new site. Bing Crosby has an affectionate vignette titled "Happy Birthday, Dear Irving!" saluting the songsmith, in the December Town & Country.

Philip M. Sherman, son of RKO Theatres film buyer-booker Robert Sherman, engaged to Doris Gottalieb. An April wedding date has been set.

been set. With three pix under his belt ("Battle Cry," "Ceil 2455" and "Man Without A Star"), William Campbell returns from the Coast today (Wed.) for a two-week home-

Campbell returns from the Coast today (Wed.) for a two-week hometown visit.

The Jose Ferrers' (Rosemary Clooney) Xmas greetings include a compelling blank-check RSVP for donations to the Jewish National Home for Asthmatic Children (non-sectarian). Denver.

E. G. Marshall, Sylvania award winner as tv's best supporting actor, en route to the Coast for film assignments. He recently completed a roie in Warner Bros. "The Silver Chalice."

Yvonne De Carlo planes to the Coast tomorrow (Thurs.) after several days in town piugging Ailfied Artists' "Tonight's the Night" in which she costars with David Niven and Barry Fitzgeraid.

Gogi's LaRue becomes Nino's LaRue, when the host of the East 52d St. eatery bearing his name transpiants himself to the 58th St. spot, which has been dark since its financiai debacle a year ago.

Jinx Faikenburg and Nina Foch added to list of sponsors of New Year's Eve Celebrity Ball of United Epilepsy Assn., which supports Variety Club clinic at Columbia-Presbyterian Medical Center.

Sam Stark, collector of old the-

And the process of the parts and the process of the parts and the parts and the process of the parts and the pa

Pratt's "Miss Dilly," book by Jerome Lawrence & Robert E. Lee, is virtually set for Broadway production, and he has an Edwin Lester musical on the horizon. Duke's memoirs, "Passport to Paris," is due via Littie Brown publication next month.

Trip-Charge Inc., S. J. Rudolph president, with head office in Pittsburgh, has gone the Diners' Club and kindred charge-it outfits a step further. One credit card is good for all sorts of merchandise, from restaurants to specialty shops to hotel-motel and similar accommodations in the U.S., Europe, Central and South America and North African countries.

#### **Paris**

By Gene Moskowitz
(28 Rue Huchette; Odeon 49-44)
John Ringling North here ogling
the circus prospects.

Mei Ferrer in for gala preem of "Knights of Round Table" (M-G). Minerva Pious hospitalized here at the American Hospital for minor

Minerva Pious hospitalized here at the American Hospital for minor surgery.

Splvy back in nitery biz here with a new saloon off the Champs-Elysees.

Larry Adler recording an album here for U.S. Angel Records called "Paris Pops."

Ava Gardner here on her globe-girdling four for forthcoming "The Barefoot Contessa."

Henri De Montherlant's "Port Royal" preems at the Comedle-Francaise this week.

Suzet Mais' illness closing down her legiter, "Souviens Toi Mon Amour" ("Remember My Love), for a week or more.

Brigitte Bardot to play the daughter of Dany Robin in Francoltaio pic, "Frou Frou." Miss Bardot is 19 and Miss Robin 25.

Sheidon Reynolds preparing his first full length pic version of "Foreign Intrigue," which he will do here in color and C'Scope.

Comedie-Francaise will play Molier's "Le Bourgeois Gentilhomme" in Boston, N.Y. and Washington next October and November. "Dr. Jekyll And Mr. Hyde" gettir Jegit presentation here at the Grand Guglinol with two actors playing the good and evil counterparts.

George Bernard Shaw's "Pygmailon" gets a reprise here at the

George Bernard Shaw's "Pygmailon" gets a reprise here at the Bouffes-Parisiens Dec. 20 with Jean Marais directing and starring; also features Jeanne Moreau. mailon

# Rome

Rome

By Robert F. Hawkins
(Archimede 145: 800 211)
Keita Fodeba's Afriean Ballet
group filling in at Sistina Theatre.
Spyros Skouras and Albert Cornfield in from Paris for huddles
with locai film industry officials.
Skouras goes on to Greece.
Jane Powell and new husband,
Pat Nerney, spending large part
of their honeymoon in Italy and
Rome. Here by way of Milan.
Rhonda Fleming to Montreux,
Switzerland, after ending stint on
"Semiramis" Leonor Marla Ballet
current at the Open Gate Club
nitery.
Carmine Gallone signed by
Rizzoli Film to direct third pic in
the "Don Camillo" series. New
one, with shooting to start in
spring, will be called "The Honorable Peppone."
Vittorio DeSica in new pic, "Sign
of Venus," opposite his new teammate, Sophia Loren. Duo recently
completed "Peccato Che Sia Una
Canaglia," and go into "Ferdinando," for Titanus, nex spring.
Anthony Quinn, who's starred in
several Italian productions during
the year, is being sought for a
return visit to star opposite Silvana
Pampanini in "The Beauty from
Rome," based on Goldoni's "La

Dittehungh

# London

Rawicz and Landauer celebrating their 25th anni as piano duetists.
Orson Welles in town to start his role in John Huston's production of "Moby Dick."
Mai Zetterling planed to N.Y. last week for her Broadway role in "A Knight in Samarkand."
Variety Club holding its annual Christmas party tomorrow (Thurs.) when they'll be hosts to the Water Rats.
Irene Hilda, star of the Collseum production of "Can-Can," celebrated her birthday with a backstage party last Friday (10).
Nat Cohen, Angio-Amaigamated topper, postponing his N.Y. trip until next month because of illness of his partner, Stuart Levy.
Frank Westmore due today (Wed.) from Cairo where he has been on the Cecil B. deMilie location for the "Ten Commandments."
In his last day in office as the president of the Royal Academy, Sir Geraid Keily opened an exhibition sponsored by Granada Theatres.

tion sponsored by Granden tres.
James E. Perkins, chairman and managing director of Paramount in the United Kingdom, sailed on the Queen Elizabeth, last Thursday (9). Lizbeth Webb and Harry Morris are making the journey on the Caronia via Bermuda. Bernard Defont and George Biack returned last week via the Queen Mary,

#### Madrid

By Ramsay Ames
(Castellana-Hilton; 37-22-00)
Legit theatre Lope de Vega being converted into a cinema.
Richard Burton due soon to begin preparations for his starring role in UA's "Alexander the Great"

gin preparations for his starring role in UA's "Alexander the Great." John Hauser, veepee of the Hilton hotel organization, here for final negotiations on contract to build the new hotel, the Cavagliere Hilton, in Rome.

The Zambra, a sort of Spanish tourist club, opened here with the blessings and aid of the American Embassy. It has two Fiamenco floorshows nightly.

Mexican songstress Ana Maria Gonzalez in Madrid to record for Columbia. Most exciting of the new disks is her version of Carmelo Larrea's new "Camino Verde."

Verde."

Algraga Films tossed a cocktail soirce to celebrate start of its pic, "Un Hada en la Cludad" (A Fairy in the City). It stars Susana Canales and will be directed by Rafael

ales and will be directed by Rafael Salvia.

Producer-director Juan de Or-duna, whose latest film, "Canas y Barro," starring Virgilio Texeira and Italian actress Ana Amendoia, opened strongly at the Teatro Ri-alto, plans a busy film lineup for 1955.

ket St. club, which has just switched to sepia policy.
Joan Weber, the Paulsboro, N.J. singer who clicked with "Let Me Go, Lover," is slated for appearance on "Toast of Town" Dec. 28.
Goddard Lieberson and wife, Vera Zorina were guests at subscription dinner of Philadelphia Orch at the John Bartram Hotel Dec. 8.
Edna Phillips, harpist, will preem original work for instrument at New York's Town Hall, Dec. 16. Work was commissioned by Samuel Rosenbaum, Miss Phillips husband and head of Musicians' Transcription Fund.

# Frankfurt

Frankfurt

By Hazel Guild

(24 Rheinstrasse; 78751)
Spyros Skouras due here Dec.
17 for a looksee.

Ava Gardner due here for Christmas baliy of "Barefoot Contessa" opening.

N. Peter Rathvon in town from Paris, setting release deais for his Trans-Rhein films.

Peter Ostermayr's "Martin's Cell" is due for U.S. release with sub-tities in 1955.
Universal's next German release will be "Bengal Brigade," now being dubbed in Berlin.

Richard Widmark's acting in "Inferno" (20th) rated rave reviews in German press.

T. S. Eliot's "The Private Secretary" debuts in German on Hessischer Rundfunk (tv) here Dec. 20.

Robert Slodmak's color film for Allianz, "The Last Day's March," into second week at two theatres here.

Austrian opera singer Lea Seidl

here.
Austrian opera singer Lea Seidl signed by Romuius Fiims for the German production of "I Am a Camera."

Camera."

Shooting in Wiesbaden is the German - Spanish coproduction, "Duel of Hearts," to be released

by Doring.
Swedish actress Ulla Jacobsson
set to star in "The Holy Lie" which
Constantin Film starts shooting Constantin Film here in January.

#### **Omaha**

By Glenn Trump
Ed Wilken re-elected as prexy
of Adams County Fair Board at
Hastings.
Ed Suitivan and his "Toast of the

Ed Suitivan and his "Toast of the Town Revue" booked for Sloux City, Ia., Aud last week for two shows at \$4.25 top.

Harry Fowler bringing in the Harlem Giobetrotters at Ak-Sar-Ben Coliseum Dec. 18 to follow run of the "Hollywood Ice Revue."

Don Romeo of local Paul Moorhead Agency last week hosted press, radio and tv reps at a steak dinner to announce his signing of Milis Bros., Monica Lewis, Gil Lamb, Darling Debutantes and Eddy Haddad orch for February's New Auto Show.

# Hollywood

Jose Ferrer in from N. Y.

Jose Ferrer in from N. Y.
Wesley Ruggles in town after a
long stay abroad.
Kurt Neuman returned after
nine months in Europe.
Morey R. Goldstein in from N.Y.
for Allied Artists huddles.
Marvin Sugarman in town for
huddies with Gene Autry.
June Foray planes out this week
to entertain troops in Japan.
Mary Grant to Philadelphia to
visit her husband, Vincent Price.
Frank McDonald leaves for
Rome this week for 12-week stay.
Jane Powell and Pat Nerney returned from their European honeymoon.

moon.
Turnabout Theatre celebrated its 4,000th performance Friday

night.

Dore Schary, afflicted with an ulcer, ordered to rest for next two weeks.

Henry Fonda leaving next month
for a three-month vacation in

Henry Fonda leaving next month for a three-month vacation in Europe.

Dana Andrews received the "Nurse of Mercy" award from City of Hope.

Bob Hope and Margaret Whiting sold Christmas Seals at Hollywood and Vine.

Johnnie Ray, ready to plane to N. Y., sent to hospital with infected foot.

Protestant Motion Picture Coun-

N. Y., sent to hospital with infected foot.
Protestant Motion Picture Council named "White Christmas" as picture-of-month for December.
Aido Ray, Tab Hunter and Perry Lopez will ride the U.S. Marine float in Tournament of Roses parade.
Rose Joseph and Sam Froelich, married a year ago in Las Vegas, ceiebrated their first anni by being married in California.
Johnny Puleo, star of Borrah Minevitch's Harmonica Rascais, and his wife have bought a new home in North Hoilywood.

home in North Hollywood.

Motion Picture Permanent Charities Committee reported 19.904 subscriptions amounting to \$954, 927.50 to date in the 1955 campaign. This represents 76.4% of the \$1,250.000 goal. Of this sum, \$548.860 will be turned over to the L.A. Community Chest fund. Final report meeting will be held Dec. 17.

# Chicago

Betty Jones ankied Max Cooper flackery last week to open her own office.

office.
Frank Sinatra here yesterday
(Tues.) to visit plant of the Toni
Co., his radio sponsors.
Stuart Hamblen, composer of
"This Ole House," making rounds
of deejays here with new material.
Bob De Vere, music publisher
who stopped for a single week and
stayed eight, returned to N.Y. this
week.

week.

Joan Weber, Columbia artist, meeting Chi disk joeks for first time on arm of Col chieftain Mitch

Joe Delaney and Jimmy Hilliard, Label X toppers, in city briefly this week for dealer contacts and pro-motion.

Joe Kayser, MCA agent who's being retired after 12 years, feted in farewell affair at Edgewater Beach Hotel by local staff.

Beach Hotel by local staff.

Bill Russo spelling Gene Krupa in first Jammin' In Jazz concerts this week at Orchestra Hall and Austin High School, with Cozy Cole aiso on bill.

Randolph Square bought out by Johnny Annes and renamed Randolph Rendezvous, with Johnny Kaye managing. Bilty Devroe and Devil-aires are current.

Ernie Harper, keyboarder at Chcz Paree Key Club, hosted to small party of personal friends by Chez management last week to mark his first anni in the room.

Ed Seguin, B&K publicist, plan-

Ed Seguin, B&K publicist, planning onstage 25th birthday celebration for Julius La Rosa at Chicago Theatre on Jan, 2 per urging of his fan club here, the "Juliets."

# San Francisco

By Ralph J. Gleason
Muzzy Marcellino in town making the d.j. rounds under wing of
Bill Bisthum, Decca distributor.

Mambo has proven so successful at the Mocamba that a second club, Mambo City, will be opened shortly

Mambo City, will be opened shortly. Gjon Mili flew up from L.A. to finish shooting a film on Dave Bru-beck for possible future use on Omnibus.

Mary Kaye Trio off to slow start at the Fairmont but snowbailed into success largely because of unusually solid press coverage.

R. H. Hagen, San Francisco Chronicie second string music critic, doubling between music and drama to assist Bill Hogan, drama editor.

# **OBITUARIES**

RAYMOND HUBBELL

Raymond Hubbell, 75, vet composer and one of the founders of the American Society of Composers, Authors & Publishers, died in Miami Dec. 13 after an illness of two weeks.

Details in Music.

Details in Music.

FRED C. SWEENEY

Fred C. Sweeney, 60, a standard vaude act for 20 years (Duffy & Sweeney), died Dec. 10 in Olive view Sanitarium near Los Angeles of pulmonary tuberculosis. He had been confined for the past few years.

Sweeney started in stock in Harrisburg, Pa., and after doing companies teamed up with Jimmy buffy playing all top vaude houses. After the act broke up, Sweeney and Santon W. Grignon, 61, retired vice president and general mandard buffy and the Milwaukee-Sentinel before and the Milwaukee and the Milwaukee

yer and author, died Dec. 14 in New York. An attorney for 49 years, he was general counsel for the American Civil Liberties Union, director of the Writers Guild of America and attorney for the Authors League of America. He also repped such show biz personalities as Billy Rose and nitery impresario Nick Prounls.

Books penned by Hays include "Enemy Property in America."
"Let Freedom Ring," "Trial by Prejudice," "Democracy Works" and "City Lawyer."
He was married twice. Two daughters, one from each marriage,

# JOHN HYDE

**DECEMBER 18, 1950** 

FROM FRIENDS AND ASSOCIATES

ways found parts for Sweeney due to friendship dating back to his headline days. Sweeney was con-sidered quite a hand at poetry and wrote most of the material for his vaude act. He served in World War I.

War I.

Funeral services will be held today (Wed.) in Los Angeles with interment there. Surviving are his
mother and two sisters,

HENRY A. BULL JR. Henry Adsit Bull Jr., 49, for 12 ears editor-in-chief of Town and years editor-in-chief of Town and Country mag, and former member of the New York Drama Critics Circle, was found dead Dec. 11 in his New York apartment. Death apparently resulted from acci-dental gas poisoning and was listed of the Circle, w

REMEMBERING

G. MOLASSO and MINA MINAR

daughter SERINA

as such by police pending further investigation.

On the staff of Town-and Country for 17 years, 12 of them as editor-in-chief, Bull resigned in 1947, reportedly because he didn't see eye-to-eye with mag's publisher, the late William Randolph Hearst. While editor of the mag, Bull lectured on legit and also penned dramatic criticism. He was elected to the N.Y. Critics Circle in 1945.

His parents and a son survive.

in 1945.

His parents and a son survive.

JOHN SLATTER
John Slatter, 90, bandmaster of the 48th Highlanders until retirement eight years ago and first president of the Canadian musicians union on its formation, died in Toronto Dec. 8. Born in England, he was cornet soloist with the 1st Life Guards in 1882, leaving London later for New York to

IN LOVING MEMORY OF

# HARRY MOSS

December 18, 1947

The Family

become soloist with John Phillip Sousa's band.

In 1896, Slatter joined the Detroit Symphony but left this to go to Toronto as bandmaster of the newly organized 48th Highlanders holding this post, with the rank of captain, for over 50 years. During World War I, he was in charge of 63 bands for the Canadian Army. At world's fairs at Buffalo and Chicago, his kilted band was an attraction and he made several tours of Canada and the U. S.

Survived by three sons, a daughter.

joining the old Wisconsin News. With that paper he became the ra-dio editor and radio program di-

rector.

His interest in the radio industry led him to become station manager, promotion manager and pub-lic events director with radio sta-tion WSOE, in 1924. In 1927 the station's call letters were changed to WISN. Grignon served as WISN's public relations director and assistant general manager from 1930 to 1932 when he became general manager. general manager. Surviving are his wife and three

daughters.

Daisy Belmore, 80, vet stage and screen actress, died Dec. 12 of a heart attack in New York. She was a member of a theatrical family, widely known on the British stage. Her late brothers, Lionel and Herbert, were both actors. She came to the U.S. in 1910 to appear in "Our Miss Gibbs," produced by the late Charles Frobman.

oduceu or cohman.

Miss Belmore also appeared uner the management of David elasco, and had played supportation on the stage with der the histogener belasco, and had played supporting roles on the stage with Laurette Taylor, Mrs. Leslie Carter, Leslie Howard, George M. Cohan, Alfred Lunt and Lynne Fontanne, and in films with Gary

# IN MEMORIAM **EDWARD B. MARKS**

1865 - 1945

Cooper, Bebe Daniels and Ben Lyon. Surviving are a daughter and a

GLADYS GEORGE

GLADYS GEORGE
Gladys George. 50, stage and
screen actress, died Dec. 8. in
Hollywood. Born of a theatrical
family in Hatton, Me., she became
an actress in her own right at the
age of 15, making her Broadway
debut in the Isadora Duncan
starrer, "Betrothed."

After seasons of stock in Denver
and San Francisco, Miss George
starred in "Personal Appearance,"
and later toured with the late
Pauline Frederick. Her first film
role-was in "Straight Is the Way,"
produced in 1934. Prominent
among her pictures were "Vallant
Is the Word for Carrie" and "The
Best Years of our Lives."

best Fars of our Lives.

Welly organized 48th Highlanders of the aptain, for over 50 years. During forld War I, he was in charge of 3 bands for the Canadian Army, tworld's fairs at Buffalo and raction and he made several tours of Canada and the U. S.

Survived by three sons, a daugher.

ARTHUR GARFIELD HAYS

Arthur Garfield Hays, 73, 1aw
ARTHUR GARFIELD HAYS

Arthur Garfield Hays, 73, 1aw
ARTHUR GARFIELD HAYS

"Saturday Night," Toronto, when the late Hector Charlesworth va-eated these to become, in 1932, the first general manager of the newly organized Canadian Radio Broad-casting Commission, forerunner of the present State operated CBC. Survived by wife.

PETER P. ERMATINGER
Peter P. Ermatinger. 66. manager of the Biltmore Theatre in Los Angeles for 22 years, died Dec. 10 in Hollywood after a short illness. Bean of Coast legit theatremen, he was born in Chippewa Falls, Wis., and opened his show business eareer at the Metropolitan Theatre in St. Paul.
Moving to New York, Ermatinger managed the Astor, Gaiety, New Amsterdam, Fulton, St. James and the old Madlson Square Garden. While at the St. James he met and married Gertrude Stanton, a ballerina in George M. Cohan's "Billie."
In addition to his wife, five children survive.

dren survive.

HELEN C. GARRICK
Helen Collier Garrick, 87, vet
actress, died Dec. 9 in Goshen,
N. Y. She made her stage debut
at the age of 14, appearing with
her late father, Edmund Collier, in
"Richard III."
On Broadway Mrs. Garrick was
seen in "The Patriot." "On the
Quiet." "Caught in the Rain." "The
White Slave," "The Dictator" and
"Never Say Die." She also appeared in the Weber & Fields
Jubilee Performances, and had
toured Australia with her late
brother, comedian William Collier.
Widow of actor Thomas Garrick,
she retired in 1924.
Surviving is a brother.

John W. Kane.

John W. Kane, 57, veteran showman and manager of the Gayety Theatre, Cincinnati, for three years prior to this season, died Dec. 7 in that city. He had been in ill health for two years.

Son of an actress, Kane was a child actor and was a straight man in vaudeville and burlesgue before becoming an agent and house manager. Prior to transferring to Cincinnati in 1951, he managed burlesgue theatres in Cleveland, Detroit and Canton, O.

His wife survives.

JOHNNIE JAMES
James J. Galbraith, 63, retired comedian known professionally as Johnnie James, died Nov. 19, in West Bromwich, Eng. He toured Britain in vaude and revues and was a regular performer in pantomime. He also trouped with his wife. Marjorie Dean, in the turn of Sinclair & Dean. After his retirement from the stage in 1940, he entered the hotel business.

Surviving are his wife, a son and a daughter.

ANTONIO (TONY) DIAZ

Antonio (Tony) Diaz, 54, circus impresario, died recently in Valencia, Spain, after a long illness. He was part owner of the "Karnaval Circus" with which he toured extensively in Latino countries.

Diaz also trouped with his brother in a clowning duo known as Tony & Emilio. They frequently appeared at the Medrane in Paris and for Bertram Mills in England, while the rest of the Diaz family took care of the touring circus.

ROBERT S. LEIBER

ROBERT S. LEIBER
Robert S. Leiber, 47. Pittsburgh
theatreowner, died of a heart
attack, Dec. 6, in that city. He
and his brother-in-law, Mike Shapiro, onetime operator of an indie
chain in tri-state area, owned the
Paramount in the Braddock district and Leiber had been its manager for years.

ager for years.

In addition to his wife and a son and daughter, he leaves his mother and a sister and brother.

WILLIAM C. NOLAN

WILLIAM C. NOLAN
William C. Nolan. 60, pioneer
screen cartoonist, died Dec. 6, after
an operation at Veterans Hospital,
Sawtelle, Cal. His last association
with film production was as technical adviser on UI's "Francis"

His wife and two sons survive.

THOMAS G. MULGREW
Thomas G. Mulgrew, 65, show biz figure for years, died Dec. 3 in Providence, R. I. A song and dance man in vaudeville, he played in a number of stock companies and had parts in films with the Eastern Film Co. Surviving are his wife, a son, a daughter and two sisters.

Her last film was "The Perfect | Clue," in 1934.

FLORENCE ANDERSON

FLORENCE ANDERSON
Florence Anderson, 58, died in
Twin Lakes, Wis., Dec. 7. With
husband James F. Anderson as
partner, she toured the U.S., England, and Australia from 1919 to
1929, as a vaudeville act.
Her husband survives.

Mrs. Isabelle Lawrence, mother of conductor Robert Lawrence, died Dec. 13 of a heart attack after watching her son rehearse the Philharmonic Symphony Orchestra and the Schola Cantorum at Carnegie Hall, N. Y. Surviving, besides her son, are her husband and another son.

Joaquin Carreras, 60, veteran radio and legit actress, died recently in Madrid. Daughter of noted actor-manager Emilio Carreras, she appeared as leading lady in his company. For the last 10 years she was heard on Radio Madrid.

Helena Rapport, 70, retired character actress, died Dec. 5 in New York. She had appeared with the Fifth Ave. and Poll's Stock Companies, and in such productions as "Baby Mine." "Song of Songs" and "Abie's Irish Rose."

Gluseppe Alberghini, former 'cellist in the Metropolitan Opera Orchestra, died Dec. 1 in New York after a long illness. His wife, Alice Zeppilli Alberghini, a former operatie singer, a brother and a sister survive.

Nella Webb, 78, former musical comedy actress, died Dec. 1, in New York She appeared in the original production of "Babes in Toyland" and toured in England and Australia. After retiring from the stage, she worked as an astro-loger.

Anthony Levane, 72, retired bass viol player who had been with the Metropolitan Opera Orchestra for 25 years, died Dec, 6 in New York. Surviving are two sons and three daughters.

Mother, 78, of screen director Leo McCarey, died Dec. 8, in Santa Monica, after a long illness. She was the widow of the late Tom McCarcy, sports promoter.

Lilyan O'Connor Flynn, one of the O'Connor Slsters, harmony singers, died Dee. 14 in Asbury Park, N. J.

Sam Bernard, Jr., lawyer and son of the late comedian Sam Bernard, who died in 1927, died Dec. 12 in New York. Surviving is a sister.

Jose Pey Xandri, 57, impresario of the Principal, Palaeio and Esapanol Theatres in Barcelona, died of a heart attack recently in Baree-

Kate Davenport, 58, retired actress, died Dec. 7, in Hollywood, after a long illness. She was the daughter of the late Harry Davenport, character actor.

Andrew Douglas MacCorkindale, 71, marine surveyor who, as Capt. Cameron King, wrote and drama-tized a radio serial of sea adven-tures, died Dec. 8 in New York.

Mother, 78, of John McGreevey, chief booker and buyer for Harris theatre chain in Pittsburgh, died at the home of her son in that city, Dec. 4.

William F. Graham, veteran Pittsburgh projectionist and at the Regent Square Theatre for years, died of a heart attack in that city Nov. 29.

Mother, 80, of Francis Drake, of M-G exchange staff in Pittsburgh, died there Dec. 1.

Carl J. Martin, 31, musician, was killed in an auto accident Dec. 6, in Lufkin, Tex.

Nina Vasilyevna Varzar, wife of Russian composer Dmitri Shos-takoviteh, died Dec. 8 in Moscow.

Julian Rosetti, pianist and mu-sician, died Nov. 27, in Aberdeen, Scotland.

Wife, 56, of Stanley Gordon, Chicago radio-tv actor-announcer, died Nov. 28 in that city.

Brother of Earl May, founder of KMA, Shenandoah, Ia., died Nov. 30 at Hayes Center, Neb.

# German Producer

Continued from page 2

would bring the distrib about \$4,500 per film. Taking into account fixed expenses (prints, duty, etc.) of about \$1,850, the German outfit was offered a guarantee of \$1,500 per picture.

On receiving the detailed breakdown of per-theatre earning estimates, the German firm wrote back in hurt tones about the poor take of German films in the American market. "It is on those grounds that we have repeatedly refused to market. "It is on those grounds that we have repeatedly refused to sell our pictures for the U. S., the importer was told. "It is hard to believe that, even in the few German houses, the grosses are this low. This only confirms our prior attitude, i.e., not to release our attitude, i.e., not to release our productions for your country at

all."

It's understood that, despite the German desire to create a wider export market, this attitude is shared by some other German distribs. Feeling in N. Y. is that a position such as this can hardly assist the German industry per se in capturing any segment of the American market where German pix have made barely a dent since the war. the war.

#### **MARRIAGES**

Barbara Frances Smith to Law-rence Eisenberg, Dec. 12, Brooklyn, N. Y. Erlde is an actress, Barbara Frances, professionally; he's a N.Y. Hera'd Tribune staffer.

Dotothy Green to M. Allan Harwit, Los Angeles, Dec. 8. He's a screen publicist.

Meline Manoukian to Richard ger, Chicago, Dec. 10. He's been i investor in such Broadway pro-actions as "Ondine." Eige an investor ductions as

Sara Luzlta to Tutte Lemkow, London, Dec. 4. Both are dancers. Peggy Clifford to Phil Mooney, Beaumont, Tex., Nov. 27. Bride is production manager at KPRC-TV,

Nan Franklin to James A. Doo-little, Las Vegas, Dec. 1. He's imlittle, Las Vegas, Dec. 1. He's im-presario of the Greek Theatre in L.A.

Pique Klein to Albert Norman Hennes, Las Vegas, December 5. Brlde ls associated with the MCA

Betty Higgins to Johnny Victory, Greenock, Scotland, Dec. 4. Bride's a chorine; he's a comedian.

#### BIRTHS

Mr. and Mrs. Rege Cordic, daughter, Pittsburgh, Dec. 11. Father's on KDKA.

Mr. and Mrs. David Crantz, son, Pittsburgh, Dec. 11. Father is Play-house p.a.; mother's Lucy Seibert, actress.

Mr. and Mrs. Coit Butler, son, San Antonio, recently. Father is news director for KITE in that eitv.

Mr. and Mrs. Frank Sheffield, daughter, Abilene, Tex., recently. Father is assistant manager of Paramount Theatre in that city.
Mr. and Mrs. Dan Barton, son, Hollywood, Dec. 4. Parents are film and ty players.

Mr. and Mrs. Larry Kaufman, son, Hollywood, Dec. 2. Father is a sound editor at Columbia.

Mr. and Mrs. Steve Allison, son, Philadelphia, Dec. 8. Father conducts comment and interview show on WPEN; mother is dancer, known professionally as Wanda Hilliard.

Mr. and Mrs. Rudolph Halley, son, their second, Dec. 11. New York. He's the attorney-author who came to attention on the Kefauver committee's tv investigation; among his law firm's clients are Technicolor, etc.

Mr. and Mrs. Hank Colman, son, New York, Dec. 10. F vier is with the production staff of "Robert Montgomery Presents," NBC-TV

Mr. and Mrs. Robert Arbogast, son, Chicago, Dec. 5. Father is a deejay there.

Mr. and Mrs. Thomas Simon, son, Pittsburgh, Nov. 30. Father's manager of Shea's Orpheum Theatre in McKees Rocks.

tre in McKees Roeks.

Mr. and Mrs. Arthur Diskin. sop
Pittsburgh, Dec. 3. Mother's Be'
Friedman, of tv.

Mr. and Mrs. Harold F
son, Hollywood, Dec. 3. Y
Gerri Green, of Joy M'
Mr. and Mrs. John F
Nottlingham, Eng., N'
is an actress know
as Daphne Slater
Mr. and Mrs.

Mr. and Mrs.
Portchester, N.
in promotion n.
fadden Publication

# The Fabulous TRENIERS

CHEZ PAREE, Chicago

"The Treniers make history; the likes of them has never been conceived for this stage before.

"Watching these seven youths perform is like watching a multi-ring circus, and it's impossible not to pay attention. Group cuts loose with everything forte and mobile in its 40-minute stint, shouting, singing, stomping, jabbering, comedizing and blasting instrumets till the rafters shake.

"Treniers are a cinch to do good biz in their fortnighter."

#### "TRENIERS BEST COMBO IN YEARS."

By Robert Sylvester, N. Y. Daily News.
"By all odds the most exciting musical act to come along in years is a group called the Treniers."

CHEZ PAREE, Chicago
BILLBOARD
By STEVE SCHICKEL

"The Treniers literally broke up the house. Their ranting and raving delivery registered 100 on the applause meter and left the patrons begging for more."

Just Concluded (Dec. 4)—

# CHEZ PAREE, Chicago

Currently Appearing Dec. 6th to 18th

# XMAS SHOW

International Brotherhood Electrical Workers Union, Chicago

Opening December 24th for 3rd Season

CIRO'S, Miami Beach

**EPIC & OKEH RECORDS** 



# THANK YOU-

JACK GOLDMAN, Managing Director of the RIVIERA HOTEL, Las Vegas, FOR SELECT-ING US TO BE THE OPENING ATTRACTION IN The LOUNGE of your MAGNIFICENT HOTEL—

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Personal Management

# GABBE, LUTZ and HELLER

119 West 57th Street New York 19, N. Y. 1626 Vine Street Hollywood 28, Cal.



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VOL. 197 No. 3

NEW YORK, WEDNESDAY, DECEMBER 22, 1954

PRICE 25 CENTS

# TV'S TRANSATLANTIC TRAFFIC Unperturbed by 'Versailles' Row, U.S. VIDEO, CAFES 'Just as Tough as Ever' Laments

# Customs Stands Pat: No Nude Scenes YEN D'SEAS FACES

as the construction of the

This immediately brought howls of protest from Jean Goldwurm, of protest from Jean Goldwurm, Times Film prexy, who's bringing in "Versailies." Not unawares of the publicity value of an international controversy in the making, Goldwurm dispatched wires to the French Consul General in N. Y. and Washington officials, asking them to "quickiy correct this blunder which would cause a misunderstanding between our two countries."

"This ill-considered action on the "This ill-considered action on the part of a Government agency is an affront to the Republic of France and to the French people," he huffed, adding that "Versailles" was produced with the full cooperation of the French Ministry of National Education and "should be welcomed here at this time as an important instrument toward reestablishing the traditional cultural exchange between our country and France."

At Customs House in N. Y. Irva

At Customs House in N. Y., Irv-lng Fishman, Deputy Collector of Customs, appeared unimpressed by the threatened clouds of inter-(Continued on page 63)

# Tex McCrary's Political Future Keyed to His New **Public Relations Setup**

TUDIC Relations Setup

Tex McCrary and the GOP may
still get together on an official
basis. Indications that McCrary's
long-known political ambitions may
finally reach fruition came to the
fore Monday (20) when he attended
President Eisenhower's stag dinner
in Washington for the wheelhorses
of the 1952 campaign. It was an
off-the-record affair but political
pundits claim the politicos met to
discuss organizational activities
for the future.
McCrary's future tienn with the

McCrary's future tleup with the GOP is seen z. a development of his move-in on the public relations fleid. The radiocaster is tied up to WRCA, N. Y., for the next two years (Tex & Jinx), hence he will limit his publicity activities to a few select accounts; but it's expected that when NBC pact expires he'il move out of broadcasting entirely to concentrate on his p.r. office. Coincidentally, the pact winds up in an election year. His wife, Jinx Falkenburg, however, will continue and expand her broadcasting work. McCrary's future tieup with the

Chevalier Due on B'way In September for Miller

In September Ior Miller
Maurice Chevalier will do his
one-man show in America, under
Gilbert Miller's auspices, on
Broadway next September. The
French singer-comedian is coming
to New York in April, "just to
look around and breathe the new
times and television and see the
best shows," he wrote to Variety.
After 58 recitais with his solo
stint at the Theatre des ChampsElysees, Paris, Chevalier's pattern
now is to "Americanize my stuff
during my winter season in London and Sweden."

# Film Execs Rue Legit Hits At **Sky-Hi Prices**

Film industry execs are doing a burn over the high cost of going legitimate. They insist the proprietors of stage properties are going way overboard in the prices they're demanding for the licensing of screen rights.

of screen rights.

Reps of the Hollywood studios in some instances think Hollywood's own Samuel Goldwyn is to biame, at least in part. It's figured that Goldwyn's deal to buy "Guys and Doils" at \$1,000,000 against 10% of the world's gross has tended to give the Dramatist Guiid and individual writers and producers of Broadway shows over-enthusiastic ideas about prices generally.

Underlining this, according to a v.p. of a major film company, is (Continued on page 18)

# 'HITLER' SHOWS UP IN A MUNICH NIGHT CLUB

McCrary's future tieup with the GOP is seen x a development of his move-in on the public relations field. The radiocaster is tied up to WRCA, N. Y., for the next two years (Tex & Jinx), hence he will limit his publicity activities to a few select accounts; but it's expected that when NBC pact excipires he'll move out of broadcasting entirely to concentrate on his p.r. office. Coincidentally, the pact winds up in an election year. His wife, Jinx Falkenburg, however, will continue and expand her broadcasting work.

McCrary currently is negotiating to partner in his public relations firm with Albin Dearing, who commanded a paratroop division during World War II. McCrary's setup also includes Bill Safire, man (Continued on page 18)

A MUNICH NIGHT CLUB

Munich, Dec. 21.

In line with the recent stories about reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout reviving Hitlerism in Germany, a new nightclub act has applied bout revivi

The transatlantic traffic in taient is getting heavier. Due to the demands for new faces, brought on mainly by television, the talent agencies are importing an increasing number of aets.

agencies are importing an increasing number of acts.

As a matter of fact, the favorable trade baiance in talent now enjoyed by U. S. agencies seems to be shifting in favor of the Continent. The U. S. is facing the necessity of becoming primarily an importer of acts instead of its customary role of being an exporter.

The needs of television and the desire for new talent in the cafe and outdoor circuits seem to be the primary reasons for the shift. Cafes and what theatres remain are also contributing to the rising amount of imports. For instance, Radio City Music Hall, N. Y., has been giving a fresh facade to many of its bills with a Continental turn. Hotel and cafe circuits are also

of its bills with a Continental turn. Hotel and cafe circuits are also relying more heavily on imports, with many of them becoming attractions. For example, Patachou, now at the Waidorf-Astoria, N. Y., and booked for other hotel situations, is a French import, as is Edith Plaf, who for several years brought SRO business to the Versailes and who this season will tour theatres. Noei Coward is being submitted by Joe Glaser's As-(Continued on page 20)

**Gobel Playing It** The Safe Way On **'Over-Exposure**'

Apparentiy George Gobel has no Apparently George Gobel has no intention of wearing out his weicome on tv, according to his personal manager, David P. O'Mailey, who points out that the comic, if anything, has no desire to "cash in" on his new popularity by spreading himself thin on the guest star circuit, but that in recent weeks he:

1.) Turned down the Milton

weeks he:
1.) Turned down the Milton
Berle show during the latter's brief

1.) Turned down the Milton Berle show during the latter's brief illness;
2.) Rejected a 90-minute NBC-TV spectacular two weeks ago;
3.) Turned down the General Motors' Motorama show via NBC-TV originating at the Waldorf-Astoria, N. Y., scheduled for Jan. 19, despite a firm offer of \$25,000 plus a budget for a writing staff;
4.) Refused a repeat appearance on Jack Carson's one-a-month NBC-TV show;
5.) Turned down an appearance on last week's NBC-TV Overseas Press Club "Dateline" spec;
6.) Refused numerous offers of guest appearances from competing networks which O'Malley, as man-(Continued on page 18)

# Don Quinn on Telefilm 'Blacklists' **Buff. Minister Extols**

'Spiritual' Mae West

Spiritual Mae West
Buffalo, Dec. 21.
Description of Mae West by the
Rev. Thomas J. Kelly, minister of
the Spiritualist Church of Life of
Buffalo, as a "wonderful, spiritual
person" drew heavy attention from
the dailies here when it was
coupled with a report that Miss
West had contributed \$500 to the
work of the church.
Rev. Kelly also declared that Miss
West had been instrumental in
inviting a group of newspaper men
and critics to see a special performance staged by him at the
Letin Quarter in New York under
her sponsorship in which he gave
what he termed a "performance of
psychic phenomenon."

# See N.Y. 3% Sales Tax Test Suit Vs. **Indie Producers**

City of New York is preparing to attempt to tax the "producers' share" of the gross revenues of film distributors operating out of the city, it was learned this week. Tax which would be applied against the producers' share of film revenues would be the 3% sales tax, and it would apply on ali sales regardless of where they were made, be it Hollywood or Oshkosh.

City's tax department has been

City's tax department has been studying the problem for more than a year now, but it was be-(Continued on page 20)

# 81 ENTERTAINERS HIT GI CHRISTMAS TRAILS

Hollywood, Dec. 21.
Hollywood Coordinating Committee will play Santa Claus to servicemen overseas with a flock of 81 troupers who will put on Christmas shows at military bases in Japan, Alaska, North Africa, Europe and the Northeast Air Command. They will be gone two weeks. Following is a list of entertainers: tainers:

tainers:

FAR EAST — Unit A: Johnny
Grant, Hal Biller, Freddie Browne.
Jean Fowier, Pat Ireiand. Carol
Jarvis, Berneta Denson, Karleen
Millard, Wanda Smith, June Wilsou, Joan Wright. USO Musiclans:
Owen Barl, Joe South. Unit B:
Carolina Cotton, Mariene Gaylord,
Norm Nielsen, Texas Rose, Thad
Swift. USO Musiclans, Cralg Ev(Continued on page 20)

Hollywood, Dec. 21.

There's a sharp split among Hollywood telefilm producers on the question of whether a "blacklist" of certain creative talent is still as rigid as ever. Some say it's eased up a bit in the past year, while others contend the employment tabus are being as strietly imposed as ever.

All the producers agree, however, that they are nonplussed by the inconsistencies of the various "blacklists," wherein some talent is acceptable on certain series but not acceptable on others. Turndown in nearly all cases is because the taient isn't politically acceptable to sponsors and/or ad gencies, aithough producers are never told this in so many words. In some rare cases the talent is unemployable for reasons of morals. It's admitted by most producers that the hardest hit are actors and writers in the "twilight zone"—those who have never been identified as Communists or fellow traveiers, but who are nevertheless considered suspect by pressure

tified as Communists or feilow traveiers, but who are nevertheless considered suspect by pressure groups. Most in this eategory never know why they are "unemployable," producers say, since it's impossible to tell them the truth without incurring a civil suit.

Most outspoken of teiefilm producers contacted on the "blacklist" question was Don Quinn, of "The Halis of Ivy." Quinn, asserting that (Continued on page 53)

# 'Okla' Calling It Quits; Bus & Truck Folderoo **Ends 11 Years of Tour**

Ends 11 Years of Tour

"Oklahoma" is seceding from the road. On tour almost continuously for more than 11 years, the Rodgers & Hammerstein musical goes into mothbalis Jan. 1. Show is currently touring under the sponsorship of Nick Mayo, Phil Mathias and Jean Barrere, the third management to have routed the tuner since it first hit the hinterlands Oct. 14, 1943.

Present trek was designed primarily to cover out-of-the-way territory skipped by preceding editions. Production, traveiling via bus and truck and playing at reduced prices, was originally scheduled to run through the '54-'55 season, but sufficient promising bookings weren't forthcoming. Business has been spotty. Vehicular company played its initial date Sept. 17 at the Kiein Aud., Bridgeport.

Playing mostly split weeks, the

Sept. 17 at the Kiein Aud., Bridgeport.
Playing mostly split weeks, the
tuner will have racked up 131 performances when it cioses. Run
will have covered 36 cities, haif of
which were getting the show for
the first time. Musicai is at the
Shubert Theatre, Detroit, this
week, moves to the Central High
Schooi, Kalamazoo, next MondayWednesday (7-29) and folds at the
(Continued on page 53)

Everybody talks about the necessity of building an act when screen talent embarks on a nitery tour, but nobody does anything about it. At least, nobody has until now.

After Sleeping Pill Both Hollywood Pec 21

At least, nobody has until now.

But after the first of the year,
a completely new show business
personal service setup will begin
functioning under the aegis of Ann
Sothern's indie Vincent Productions. Its primary purpose will be
to create, develop, stage, choreograph, costume and arrange complete acts for talent of all kinds.
Special emphasis, however, will be
placed on film names who have
succumbed to the blandishments
of Las Vegas—only to discover
there's more to personal appearances than walking on stage and
aaying "howdy."
Vincent Freductions has a tele-

Vincent Freductions has a tele-film series and a theatrical feature in its eprint, but the nightclub packa 2 setup will be one of its most important continuing opera-

"I found out when I went out,"
Miss Sothern emphasizes, "that
there are difficulties most people
never think about. They say 'Let's
do an act.' That's fine, but after a
few minutes of discussion you few minutes of discussion you realize that what you should say is "Who will do it?"

realize that what you should say is "Who will do it?""

After agreeing to do niteries, several months ago, Miss Sothern discovered that there are only a handful of prople in the business who are equipped to turn out an act—and they are usually booked long in advance. "Most people," she explains, "think immediately of Nick. Castle and Bob Alton among others, but they are usually tied up. And besides, people who create acts are very expensive—so that new talent has very little chance to get good material."

Vincent Productions' plan calls for a complete package job. It will include the services of choreo-(Continued on page 18)

# Jessel's 30G Tab To Host Royal Nevada Bow: Sets Indie Film

George Jessel is the new Royal Nevada's den to the \$10,000 cock-tailery fee for Joan Crawford hos-tessing at still another new Las Vegas hotel, the Riviera, at a super-cocktailery, Jessel's expense item is \$30,000 but for this hell also assist in nutring on the debut

super-cocktailery. Jessel's expense item is \$30.000 birt for this he'll also assist in putting on the debut show, possibly do a gag or two besides a little hosting on his own. Frank Shiffman and Eddie Rio, latter the ex-Coastrep for AGVA, head up the Royal Nevada, which is slated for a February bow. The Riviera debuts a month or so later. Jessel's other activities include an independent film production of "Blessed Is the Land." based on the Louis Zara book, dealing with the first landing of the 23 Dutch Jews frem Brail in Nieuw Amsterdam, and also a taped radio show called "Breakfast in Hollywood," which Frank Cooper will syndicate. It's an extension of the (late) Tom Breneman title, but with new open-end variations so that Jessel can "originate" theoretically from the Sheraton Hotels, with whom he has a rapport, or with whom he has a rapport, or Las Vegas, or anywhere. Cooper and his associates own the title and NBC is interested in the syndica-

# After Sleeping Pill Bout

Hollywood, Dec. 21.
Condition of Maxene Andrews
was described as good, following
her attempt at suicide today (Tues.)
by swallowing 18 sleeping pills.
Miss Andrews was said to have
been despondent over family troubies and the breakup of the famed
singing sister trio. She was taken
to the Valley Hospital, Van Nuys.
Suicide attempt came within a

singing sister trio. She was taken to the Valley Hospital, Van Nuys. Suicide attempt came within a few hours after her arrival from Australia, where she and her sister Laverne had been on a concert tour with Billy Daniels. The exhaustion of the trip may also have been a factor. Both Maxene and Laverne were to have determined whether they would continue to do their act with Dorothy Squires. Their sister Patty had been doing a single a little less than a year.

Maxene was formerly married to music publisher Lou Levy, whom she divorced. They have two adopted children.

The Andrews Sisters' tour with Daniels drew an alltime high of 36,000 paid attendance to Sydney Stadium. They were paid \$25,000 to try out their new double. Daniels got \$40,000. Latter is alreadynegotiating with producer Ben Reyes for a similar Down Under junket in late 1955.

# Los Angeles' Democratic News Goes to Times On Eve of Guild Action

Eve of Guild Action

Los Angeles, Dec. 21.

The Daily News, only metropolitan Democratic daily on the west coast, suspended publication over the weekend following its sudden purchase by the Times-Mirror Co. Passing of control was announced in a terse staff bulletin Saturday afternoon by Clinton D. McKinnon, who purchased the Daily News a year ago.

Times-Mirror acquired the circulation list and most of the features of the departed daily and promptly suspended publication of the Daily News. T-M, owned and operated by the Chandler family, publishes the morning Times and the afternoon Mirror.

Purchase price of the off-size tabloid was not disclosed. However, it was known that the bulk of the coin will go toward meeting current debts, including salaries and a one-week paycheck representing a week's salary that had been deferred from the time McKinnon took over.

The Daily News has been in con-

been deferred from the time McKinnon took over.

The Daily News has been in constant difficulty since its acquisition by McKinnon and its known that several groups have advanced coin from time to time. Recently Robert (Continued on page 53)

## Laurie's Comedy Library

George Freedley, curator of the Theatre Collection of the N. Y. Public Library, is planning a special shindig to celebrate the official acceptance of the Joe Laurie Jr. Comedy Library Collection.

Some 17 crates of memorabilia was willed by the late authorcomedian to the 5th Ave. & 42d St. institution.

HORACE HEIDT Starting Jan. 8th

J. Walter Thompson,
Chicago

# Midnight Jazz **Latest Package** For Theatre-TV

Box Office Television is offering theatres a closed-circuit theatre telecast of a jazz concert. Package, being assembled by the Associated Booking Corp., is being aimed for midnight viewing on March 4. Among those listed for the jazz program are Gene Krupa and Louis Armstrong.

BOTV is feeling out the attitude of theatres with closed-circuit large-screen installations. On the basis of early demands, exhibitors complained that the terms demanded were unsuitable, especially since the event represents an untried quantity. They're also wondering how much cf an audience they can corral at midnight.

BOTV, it's understood, has presented two plans—either a guarante from the theatres or outright.

sented two plans—either a guar-antee from the theatres or outright rental of the house and the tv equipment on a four-wall basis. One chain closed-circuit booker termed the ofter of \$300 for rental of the house as "ridiculous."

# Geo. Headley's 295G Stock Issue to B.R. Five Different Show Biz Cos.

New wrinkle in "diversification" is incorporated into the plans of a new show biz company, George Headley Associates, which will op-erate in no less than five separate entertainment fields. Prospectus for a \$295.000 stock issue floated for a \$295,000 stock issue floated by the firm reveals plans to oper-ate a radio-tv-film packaging divi-sion, a high fidelity record and tape division. a music publishing and children's book publishing unit, a talent management opera-tion and a public relations-mer-chandising-sales promotion depart-ment, all under the same corporate banner.

banner.
Purpose of the issue, which comprises 295.000 shares of voting common stock at \$1 a share, is to provide for administrative expenses for the first receip operation. Issue consists of 49% of outstanding common stock, with Headley retaining 51% of the common? Agent for the issue is the brokerage house of F. M. Hall & (Continued on page 18)

**Harold Robbins** 

'Wire' Service

in the upcoming

VARIETY

# Florida Friebus' Prize UN Essay

Winner of the John Golden-sponsored essay contest, "Why the U. S. Needs the UN," was Florida Friebus, with Arthur Kingsley and John Buckwalter taking second and third place, respectively. Trio share in cash prizes totalling \$500. Contest was open to members of Actors' Equity and Chorus Equity and was initiated in conjunction with United Nations Day. Awards were made at City Hall, N. Y., Dec. 10 at a ceremony marking the occasion.

Miss Friebus is currently on Broadway in "Tea and Sympathy." Award committee included such show bizites as Golden, Ralph Bellamy, Victor Borge, John Effrat, Jinx Falkenburg, Walter Greaza, Helen Hayes, Mrs. Joshua Logan, Tex McCrary and John Shubert. City Hall ceremony wound to with the Deot. of Sanitation Band playing Golden's "New York Town." Miss Friebus' essay follows:

casay follows:

Why the U.S. Needs the UN

"The United States needs the United Nations as each actor in a play needs the other actors, for all the world's a stage and the men and women on it cannot play their parts effectively without direct association, close communication and mutual understanding. All of these the United Nations provides.

"Now that science and technology have made the broad stage of the world so small, and electronics, like Puck, can "put a girdle 'round the earth in 40 minutes,' to 'go it alone' is as foolhardy for our nation as it would be for an actor in a production.

"The United States needs the United Nations of the world as it needs its own states united: for keeping the peace, for policing of evils, for mutual betterment, and for the maintenance of its position as a leading performer.

"When one is acting on a stage filled with players, as this small world is filled with people, it is absolutely necessary to know what the others are thinking, where they are moving, and what cues they are kiving in order to achieve that teamwork which alone can make the world's performance a success and save us from chaos."

# Swiss Bar Foreign Legion Films

See Hollywood Glorification of French Outfit Enticing Swiss Youth to Vamoose Homeland

### CHARITY SHOWMANSHIP

Leonard Goldenson Leads Palsy Organization Into 48 States

Leonard Goldenson's resignation as president of United Cerebral Palsy (he's now board chairman) suggests a spotlight on the "heart" suggests a spotting on the meart of show business. Radio and the elements, the picture companies via their newsreels and hundreds of individuals responded to Goldenson's need for a mammoth job in behalf of this cause.

behalf of this cause.

They all helped to get the message across. Telethons, benefits of all sorts, publicity from all directions— these reached the public and the statistics show the result. Over \$21,000,000 was raised in the five years since Goldenson took the UCP helm.

the UCP helm.

UCP is now a national health agency, operating in each of the 48 states. It's a big instrument of good. Back in 1949 there was no organization at all, but merely a handful of ph\$sicians, parents of affiicted children and a few volunterer.

Showmanship was at work

# Jas., Pamela & Portland In Mason Family Vidpic Which Hits Theatres

Hollywood, Dec. 21.

James Mason's 15-minute vidp's
"A Star of Bethlehem," opened at
three L. A. theatres day after it
was seen on Ed Sullivan's "Toast
of the Town" Sunday (19) on CBSTV. Telepic which is now at the
Fox Beverly. Egyptian and Loew's
State, is believed to be the first
to be seen in theatres so soon after
vidviewing.

to be seen in theatres so soon after vidviewing.

Mason produced and directed the picture, and with his wife. Pamela, wrote it. Their six-year-old daughter, Portland, stars in the religioso. Masons plan to reissue it on tv and theatrically every Christmas. While it was filmed in color it was seen in black-and-white on Sunday, but in tint theatrically.

Hollywood is being indirectly blamed by the Swiss for many of blamed by the Swiss for many of their young men making the "prej-udicial and punishable" decision of joining the French Foreign Le-

On the supposition that the film version of the Foreign Legion has had an effect on Swiss men, police officials in Zurich have decided to officials in Zurich have decided to grant no further permits to pix "which deal with life conditions in the Foreign Legion or in any other foreign military organization, describing these conditions in such a way as to rouse or favor in the feelings of young patrons a desire for adventure and a wish to enlist in a foreign army."

In line with this thinking, The Swiss have ordered pre-release censorship on all films dealing with or relating to foreign military service "and especially the French Foreign Legion."

# **RED DOFF SUES HEARST** ON LIBERACE ARTICLE

ON LIBERACE ARTICLE

Los Angeles, Dec. 21.

Red Doff. former press agent for Liberace, filed a \$350,000 libel suit against the Hearst Corp. in Federal Court, ciaiming false, defamatory and malicious statements were made about him in an article attributed to the pianist in the December issue of Cosmopolitan. Complaint contains passages from the magazine in which is quoted as saying that Liberace is not worried about "lavender tinted innuendos" which "have stemmed principaily from the threats of a press agent he fired." Liberace is also quoted as saying that the publicist "sold a great many untruths to a local paper for \$100."

Doff contends that these statements have injured his good reputation and caused him embarrassment. He asks \$175,000 punitive damages and \$175,000 general damages.

### Ed Nealis, Bill Rowland Producing Video Films

Lanny to the Rescue
Lanny Ross, the WCBS, N. Y. singer, won the most exciting daily double of his life over the weekend when he saved two brothers from certain drowning.
The near-tragedy occurred in full view of his home at Wallachs Point. Stamford, Conn. on Long Island Sound. Ross saw the brothers' fishing boat capsize and the men struggling in the water near the shoreline. He plunged in pronto and brought them in.
December rescue work has become a habit with Ross. Last year at this time he pulled a man out of the drink.

Producing Video Films
Hollywood, Dec. 21.
Edward Nealis, former Hollywood film producer and currently operator of a hotel below the Mexican border, reports the formation of a company to make motion pictures and telefilms in Baja California. Outfit is bankrolled by the Nealis group and by New World Productions a Mexican company headed by William Rowland, former producer-director.
New corporation will tee off with two telefilm series with two telefilms of the series, and the two telefilm series with two telefilms in Baja California. Outfit is bankrolled by the Nealis group and by New World Productions a Mexican company headed by William Row-long the more thank the company to make motion pictures and telefilms in Baja California. Outfit is bankrolled by the Nealis group and by New World Productions a Mexican company headed by William Row-long the more thank the company headed by William Row-long the more thank the company headed by William Row-long the more thank the company headed by William Row-long the more thank the company headed by William Row-long the more thank the company headed by William Row-

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49th Anniversary Number

**OUT SOON** 

# NEW DISTRIBS ON TRIAL IN '55

# Treble Damage Tax Bite May Take Fun Out of Antitrust Victories

Hollywood, Dec. 21.

Successful antitrust case littigants are awaiting, with considerable anxiety, the verdict of the U.S. Supreme Court in a case that would render taxable the whole amount of treble damages awarded. Previously only one-third of the antitrust awards have been taken by the income tax collector. Case in point is that of William Goldman Theatres, Inc., winner of a heavy treble damage award several years ago in Philadelphia. When the Third Circuit Court of Appeals denied the Revenue Bureau's contention that it has a right to tax the full amount, the case was taken before the Supreme Court.

Court.

If the decision favors the Internal Revenue Department it means that winners of treble damages will be faced with huge taxes. For example, if a theatre corporation should win, the treble damages would be taxed at 52% over the first \$30,000, but if the winner were an individual exhibitor the bite. first \$30,000, but it the winner were an individual exhibitor the bite would be much higher. If the award were \$100,000 he would pay \$67,000. If \$500,000 he would be nicked for \$430,000, and if he won \$1,000,000 the revenuers would \$246,8885,000

\$1,000.000 the revenuers would take \$885,000.

There is not complete agreement among Federal Courts on this question. Recently the Seventh Circuit of appeals ruled that awards in treble damage suits are taxable in full. It was not a film industry case.

# Harry McNaughton, Vet Broadcaster, Set For Par's 'Vagabond King'

Veteran radio-tv comic Harry McNaughton planed Sunday (19) to Hollywood under an eight-week contract to play the role of Pierre, the rogue in "The Vagabond King." This is to be directed by Michael Curtiz for Paramount and VistaVision. Contract was negotiated for Curtiz for Paramount and VistaVision. Contract was negotiated for McNaughton by Baum-Newborn agency in N. Y. This is not McNaughton's screen debut, but his first such assignment in some years. His last release was 20th-Fox's "Thanks a Million."

Fox's "Thanks a Million."

McNaughton, of the English McNaughton-Lloyd-Hyman theatrical family first came to air note years back when he did "Bottle" on the old Phil Baker series. More recently he's been part of "It Pays to Be Ignorant" panel and has had his own radio series, "It's Higgins."

### GREGORY TO JAMAICA

'Naked and Dead' Starts There In August—Release Not Set

August—Release Not Set

Philadelphia, Dec. 21.
Paul Gregory was here Friday
(17) to confer with his partner,
William Goldman, Philadelphia exhibitor, on the forthcoming filming,
of the Norman Mailer book, "The
Naked and the Dead." It is now
planned to roll next August. This
is some months later than originally planned.

Gregory departed Saturday with
director Charles Laughton for 10
days in Jamaica where some of the
footage will be shot.

Gregory-Goldman Enterprises, it
is revealed, is still shopping
around for a distribtuion deal on
the film.

# Indonesia's 567G

Indonesia's 567/G

Motion Picture Export Assn. has received \$567,000 from Indonesia, representing the second half of 1953 remittance due from that country. In the light of Indonesia's difficult economic situation, the film companies' 1954 earnings there remain to be unblocked.

Next coin from Indonesia is due in January and amounts to \$120,000. It's one of several payments aimed at liquidating the Americans' 1952 accumulation in Indonesia.

### More Cases Due?

More Cases Due?

Following a period of comparative calm in the antitrust suit field, year's end has seen a sudden resurgence of activity, attorneys report.

Not only have several new suits been filed against the film distributors, but some dormant actions have been revived with exhibs pressuring for out-of-court settlements. There's no indication what might cause this renewed activity on the legal front.

There's a possibility that it

There's a possibility that it may be tied up with the case now pending before the U. S. Supreme Court. In it the Commissioner of Internal Revenue argues that the whole—not just one-third—of any anti-trust suit award should be tax-

# Warners' 'Faust' Seeks Met Opera

Hollywood, Dec. 21.
Goethe's literary classic "Faust," with music from the Goundo opera of the same name, has been slated for high-budget production by Jack L. Warner, with part of the cast made up of Metropolitan Opera stars.
Under consider

Under consideration for roles are Jack Palance, Mario Lanza, Jerome Hines, Ezio Pinza, Nadine Conner and Eleanor Steber. It is possible, Warner said, that the Metropolitan will provide its entire operatic en-semble for the picture.

# Classify Drive-In Staff As Parking Lot Jocks; High Insurance Rates

Drive-in operators are beefing about the high workman's com-pensation rates they're forced to pay. They blame the situation on the fact that the insurance comthe fact that the insurance com-panies are lumping all employees, except manager and projectionist, as parking lot attendants. "And the way some of them handle cars," says Theatre Owners of America. "no small wonder the rate is so high."

rate is so high."

At any rate, TOA, at the urging of its ozoner members, is opening negotiations with the National Council on Compensation "to discover, if possible, the reason for the very high rates prevailing."

Drive-in ops have been asked to forward to TOA information required to secure reduced rates, it notes that the National Council on Compensation is currently conducting a survey.

Information wanted includes

Information wanted includes name of drive-in, city and state. name of insurance company, and

### BETTE DAVIS' RETURN

First Pic Role In 2 Years Will Be Liz the First

Hollywood, Dec. 21.

Bette Davis is returning to the screen after an absence of more than two-years to co-star with Richard Todd in "Sir Walter Raleigh." She will play Queen Elizabeth, a role she previously portrayed in "The Private Lives of Elizabeth and Essex" at Warners in 1939.

Filming starts Feb. 14 with

Filming starts Feb. 14 with Charles Brackett producing and Henry Koster directing. Other members of the cast thus far are Joan Collins and Jay Robinson. Miss Davis' last picture was "The Star" in 1952.

The new departures from conventional distribution patterns are obtained a period of comtive calm in the antitrust field, year's end has seen dden resurgence of activatorneys report. It only have several new been filed against the distributors, but some nant actions have been red with exhibs pressuring out-of-court settlements, et is no indication what it cause this renewed acty on the legal front. Lere's a possibility that it be tied up with the case pending before the U.S. came Court. In it the Comioner of Internal Revenue es that the whole—not one-third—of any antit suit award should be tax—tsuit award should be tax—tsuit award should be tax—tsuit award should be tax—the should be tax—

UA Prexy

Arthur B. Krim has been impressed by Yank films' global impact but he

Sees Pix Biz As A Two-Way Street

an interesting editorial feature in the apcoming

49th Anniversary Number

VARIETY

# SAMUEL GOLDWYN Stage, Book Writers Best Bets; Video Stuff Not Too Worthwhile; **Brown Sees Studios Story-Alert**

### Lost His Head

Hollywood, Dec. 21.
Hairline economics of shoestring production was underlined this week by an indie whose production manager scouted downtown Los Angeles scouted downtown Los Angeles for a weather-beaten old house to serve as a location site. After several hours, he reported back triumphantly and told his chief he had found the perfect place.

"How much?" queried the producer.

"A steal," said the production manager. "I told the wo man we'd buy her a turkey."

turkey."
"A turkey?" retorted the producer. "How many pounds?"

# **Fashion Tie-Ups**, If Properly Made, Help Bally Films

With advertising tieups via endorsements on the decline, film ballyhooers have stepped up their wooing of New York's Seventh Ave. and the promotional results. in many instances, have paid off handsomely both ways. The fashion peg has had its ups and downs in selling pictures and dresses, but when coordinated correctly it when coordinated correctly it means sales for the dress manu-facturer and space for the film

facturer and space for the film company.

The fashion promotion can turn out to be a big bust when the aim is merely to gain mentions and space in a haphazard manner. However, long-range planning, designed to give the manufacturer (Continued on page 10)

# **National Boxoffice Survey**

Pre-Xmas Sloughs Biz; 'Christmas' No. 1 for Eighth Time, 'Paris' 2d, 'Desiree,' 'Cinerama' Next

This is the week before Christman, and biz is so bad at many firstruns that most exhibitors will be glad when it's all over. Numerous theatres are looking forward to launching new, stronger product in keys covered by Variety to take advantage of year-end holidays. Rain along the Atlantic seaboard followed by cold and snow, and snow and colder weather elsewhere jut a crimp in what slim possibilities many houses had of doing biz. The few films doing fairly good trade are rare exceptions. All of which makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing by "Country Girl" (Par) looms standwhich makes the showing with a terrific opening round in N. Y. despite the weather and prewars opposition. "No Business" (20th), which preemed at N. Y. Roxy, also shapes winner. It is smash opening week. "Young At Heart" (WB) is eighth week in a row of the country of the co

tual coin and individual playdates, 
"Xmas" easily is champ pic for the 
eighth week in a row.

"Last Time I Saw Paris" (M-G) 
is taking second plate, the same as 
last round. "Cinerama" (Indie) 
again is holding in third position 
although sagging considerably in 
several spots. "Desiree" (20th will 
wind up fourth.

"Carmen Jones" also from 20th.

"Carmen Jones" also from 20th.

"Carmen Jones," also from 20th-"Carmen Jones," also from 20th-fox, is finishing fifth despite sev-eral mild to fair showings. "Reap Wild Wind" (Par), out again on re-issue, is showing sufficient strength to take over sixth spot via some five or six Cates. "Star Is Born" (WB) is managing to take seventh position. "Barefoot Contessa". (UA), which has played out its main key city angagements, is displaying enough stamina to take eighth.

Sleep," two oldies from WB, likewise managed moderate results.
Several new pix, launched this session, indicate great promise. "Country Girl" (Par) looms standout with a terrific opening round in N. Y. despite the weather and pre-Xmas opposition. "No Business Like Show Business' (20th), which preemed at N. Y. Roxy, also shapes a winner. It is smash opening week. "Young At Heart" (WB) is rated nice in Chi with stageshow. "Gate of Hell," import from Japan, is great opening week in N. Y. "Beau Brummell" (M-G) is more disappointing than ever currently.

"Beau Brummel! (M-Q) is more disappointing than ever currently. "Karamoja" (Indie) is nice in Minneapolis. "High and Dry" (U) is okay in N. Y. and K.C.

(Complete Boxoffice Reports on Pages 8.9)

# Tushinsky Lens Cost Cut

Hollywood, Dec. 21.

Joseph and Irving Tushinsky, who perfected the SuperScope anamorphic lens, reveal that its displaying enough stamina to take eighth.

"Hansel and Gretel" (RKO), fair-

With a view towards the development of writing talent, 20th-Fox is optioning a number of new novelists and playwrights even though their work may not be of immediate and tangible benefit to the studio, according to David Brown, head of 20th's story department on the Coast.

In N. Y. to o. o. the new plays and huddle with publishers, Brown said that a good many new writers were on the horizon, but that the number of originals submitted had dropped. He observed that, with the large investment going into pix nowadays, and the requirements of the wide screen, it was more difficult than ever to pick subjects that would appeal to all in equal measure.

Television, he said, wasn't of much help, even though the studios were conscientiously monitoring its Crashing of the Trendex Top 10 output. Brown thought the tv medium was helpful in that it acted as a "test tube" for new writing talent with eventual Hollywood potential. "Right now the stuff they turn out is somewhat akin to our 'B' or 'C' pictures," he commented. Brown opined that Hollywood was tackling more difficult subjects than in the past. Asked re (Continued on page 23)

'Propaganda' Seminar

# Thinks USIA Staffers **Should Enjoy Tenure**

Boston, Dec. 21.
An all-day conference on American "propaganda" in foreign countries was held here Friday (17) at tries was held here Friday (17) at the Center for International Studies of the Massachusetts Institute of Technology. Some 28 representa-tives of publishing and education (but apparently nobody from the (Continued on page 18)

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MERRY CHRISTMAS

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DAILY VARIETY
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# No 'Paradise' for Yvonne de Carlo, Who Regrets Film Straight Pay Deal

Freelancing may have its finan-freelancing may have its finan-carlo it's been a trip around the world. For in the last 18 months the actress has made more than a

Carlo it's been a trip around the world. For in the last 18 months the actress has made more than a half-dozen films in such varied iocales as Britain. Germany. France and Ezypt. Fact she's made so many pix abroad has no special significance to her, she said in New York this week, for "I take the work where it's offered and the pictures were all for American companies anyway."

Miss De Carlo, who recently returned to the U. S., has been busying herself in behalf of Allied Artists' "Tonight's the Night" which preemed a fortnight ago at Minneapolis' Radio City Theatre. On the scene there for several days she said she was impressed with the spontaneous enthusiasm of filmsoers she met.

"Tonight's the Night," in which Miss De Carlo costars with David Niven and Barry Fitzgerald, will have its New York unveiling tonight (Wed.) at the Trans-Lux 52nd St. Theatre. Opening night fanfare will, he televised via WPIX and receipts from the initial showing are for the benefit of the New York Foundling Hospital.

Miss De Carlo. whom Universal likes to take credit for building up, made "Tonight" last year in England, starred in "La Castiglione" for Warners in France last winter, did "Magic Fire" in Germany last spring for Republic and after that went to Egypt for locations on Cecil B. DeMille's "Ten Commandments." Last summer she returned to the U. S. to do "Shotgun," a John Champion production for AA release.

Somewhat blase and almost cynical, Miss De Carlo says she doesn't call the call madule.

release.

Somewhat blase and almost cynical, Miss De Carlo says she doesn't worry or concern herself unduly about the business aspect of things for she has three managers look-(Continued on page 18)

# **Sponsored Premieres** Of Big Films Strictly Okay by Exploiteers

The motion picture business is becoming increasingly aggressive and ingenious in promoting bigger and better "free" plugs on tv.

Latest example is 20th-Fox

and better "free" plugs on tv.

Latest example is 20th-Fox which had its Roxy preem of "There's No Business Like Show Business" covered via a one-hour telecast on WPIX which sold the segment to Nash. According to Charles Einfeld, 20th ad-pub v.p., the company in the future will throw open all of its openings to sponsored telecasts.

In addition, 20th is filming its gala preems and is shipping out the newsreel clips to tv stations as a gratis service. Glamour parade that accompanies the pic bows is a big incentive for the stations to run the footage.

big incentive for the stations to run the footage.

In a different way, Universal also is promoting tv plugs, Colgate Hour's full-blown treatment of "So This Is Paris," starring several of the pic's top stars, had sock im-pact and, apart from everything else, helped "seli" the talent along with the uncoming pic

else, helped "seli" the talent along with the upcoming pic.
Ed Sullivan's CBS-tv "Toast of the Town" show Sunday devoted considerable time to Sullivan's filmed visit with Stanley Kramer on the "Not As a Stranger." It shaped as a sock plug for the pic and, incidentally, also as good tv fare.

and, increasing, fare.

Feeling prevails that, without actually cooperating with the tw medium to the point where it becomes an economic disadvantage, hasn't begun to comes an economic disadvantage, the film industry hasn't begun to really exploit all its potential promotional advantages anent its electronic competition. Wisdom of "using tv on certain type pix is being recognized by exhibs as well as distribs. Latter are now thinking in more ambitious terms than mere traller plugs.

# Neil Agnew Sells 'Day

Neil Agnew, veteran distribution Neil Agnew, veteran distribution exec, has been named sales manager for "Day of Triumph," religioso film being distributed by George J. Schaefer.

Agnew has been ales head for Paramount and Selznick Releasing Organization, among others.

SEVERANCE SETTLEMENTS

\$1,000 to Gandel—\$3,500 to Handel Under SPG Pact

The Screen Publicists Guild, representing pub-ad staffers of five homeoffice film companies, recently made settlements of \$1,000 with Universal and about \$3,500 with United Artists. Coin involved severance pay for staffers who exited the company because of disputes with management. The \$1,000 went to William Gandel who was summarily dismissed by U after he denounced Sen. William Jenner during an appearance before the Senate Internal Security Committee.

before the Senate Internal Security Committee.

Charles Handel, vet UA staffer, was reinstated to his post following a disagreement with publicity toppers. However, upon his reinstatement he resigned and under an agreement between the SPG and UA received back pay plus severance coin totaling about \$3,500.

# **Yank Film Firms Moulding Policy Re ANICA Setup**

American film companies' foreign toppers are getting their heads
together on policy to be followed
under the proposed revisions of the
distributors' section of ANICA, the
Italian film trade organization.
Lengthy "Guide" on the subject
is being distributed by the Motion
Picture Export Assn. and its
essence is also being transmitted
to the Continental managers in
Paris.

Paris.

While not all of the details are known in N.Y., the companies understand that ANICA proposes to take three major steps, at least one of them agreed on in N.Y. during the last visit here of Eitel Monaco, ANICA topper.

Revamped distrib section will vote on the basis of a two-thirds majority. The three classifications within the section, breaking distribs down in local and national (Continued on page 23)

**Budd Schulberg** has some interesting views a

How Much Do You Want to Do It?

an editorial piece in the forthcoming

49th Anniversary Number

VARIETY OUT SOON

# **Johnston Reports**; Hopeful Japan Won't Worsen

Film companies' foreign managers, sitting as the Motion Picture Export Assn. board, met in N. Y. last week (27) to hear Eric Johnston, MPEA prexy, report on his recent month-long trip to the Far East, which the length on the

Johnston dwelt at length on the

bis recent month-long trip to the Far East.

Johnston dwelt at length on the situation in Japan, expressing the belief that there would be no cut in American imports or remittances in that area for the new film year which starts April 1. He also outlined various compensation deals he discussed in Tokyo and Manila.

MPEA chief had stated earlier that he expected to return to Japan prior to the opening of the film year. Irving Maas, MPEA's Far Eastern supervisor who recently returned from Japan, said the Johnston visit to Tokyo has done "a lot of good" and had created a very favorable impression among Japanese officials concerned with problems of finance and importation.

For the 1954-55 year, the Japanese had cut American imports by 20%, to 101 permits. It's understood that, in their preliminary discussions with Maas, Tokyo authorities had indicated that, due to the precarious economic position of their country, permits allocated the Americans might have to be cut back further.

Board also briefly discussed the situation in Pakistan where an agreement on a remittance split pends.

Brutal Judo In

Screen Brawling

Hugh M. Flick, the N. Y. censor, has joined others in the film biz in deploring a rising tendency that the problem, has joined others in the film biz in deploring a rising tendency that the problem, has joined others in the film biz in deploring a rising tendency that the problem, has joined others in the film biz in deploring a rising tendency that the problem, has joined others in the film biz in deploring a rising tendency that the problem, has joined others in the film biz joined others

# RKO's Loss-Carry-Forward a Puzzle

Odlum and Grainger Estimates of Crucial Accountancy Value Differ by \$10,000,000

UA NIXES \$12 DEMAND

Publicists Guild Wage Issue May Go to Arbitration

Request for a \$12 across-the-board wage hike by United Artists homeoffice pub-ad staffers has been nixed by the UA management. However, talks between UA and the Screen Publicists Guild, representing the pub-ad staffers, are continuing, and if no agreement is reached by Dec. 31, the wage question goes to arbitration. UA and the SPG are currently operating under a two-year pact which allows for reopening of wage negotiations after one year. It is the only film company whose members are affiliated with the SPG which consented to a wage reopening clause when the contract was signed a year ago.

# Flick Tskt-Tskts Brutal Judo In

The picture of RKO Pictures Corp. is more out of focus than ever. Currently a difference of \$10,000,000 exists in estimates of what this corporate shell is worth in terms of tax advantages.

Floyd Odlum, head of Atlas Corp., who's been angling for control, toid an Atlas stockholder meeting recently that the RKO outfit has a capital-loss-carry-forward of \$20,000,000. Thus, the company, if it were to embark on an investment career, would be free of any tax burden up to that amount in capital gain proceeds.

But James R. Grainger, president of RKO Pictures, thinks the amount involved "may be as much as approximately \$30,000,000." He said this was "based on preliminary study." How Grainger and Odlum could be so far apart in their computations was not explained.

Adding to the blur was a meeting of RKO Pictures board in N. Y

plained.
Adding to the blur was a meeting of RKO Pictures board in N. Y. last Tuesday (14), followed the next day by a letter from Grainger to all stockholders. Grainger disclosed that Howard Hughes no longer has the privilege of selling his 1,262,120. shares back to the company at \$6 per share. The time period for this had expired, He further stated that the Dec. 31 deadline by which other stockholders might redeem their stock (Continued on page 23)

L. A. to N. Y.

Harry Ackerman
Dana Andrews
John Bash
Robert F. Blumofe
Charles Brackett
David Brown Bavia Brown
Keily Brown
Billie Burke
Louis Calhern
Marion Carr
Madeleine Carroll
Marguerite Chapman Marguerite Chapmai Jackie Cooper James Dean Olivia De Havilland Nina Foch Henry Fonda Morey R. Goldstein Alan Hale Jr. Harold Hecht Henry Henigson James Hill Tab Hunter Frank King Frank King Charles Laughton James Lipton Peter Lorre Gordon MacRae Myron McCormick Franklin Pangborn Hildy Parks Otto Preminger Milton R. Rackmil Paul Raibourn Ronald Reagan Frank King Paul Raibourn
Ronald Reagan
Thelma Ritter
Ann Robinson
Robert Ryan
Nicholas M. Schenck
Joseph Schildkraut
Martha Scott
Norman Taurog
Dan Terrell
Tennessee Williams
N. Y. to L. A.
Larry Barrett

Larry Barrett Harry Cohn Joe Glaser Howard Keel Dick Lyons
Kenneth MacKenna
Stanley Meyer
Alexander Paal
Jerry Pickman
Ron Randell Selene Walters Robert Wells

Europe to N.Y.

Mattiwilda Dobbs Frances Goodrich Albert Hackett Sir Cedric Hardwicke Sir Cedric Hardwicke
Garson Kanin
Prof. Marco Malini
Harry Morris
Michael Murray
Mark Robson
Spyros P. Skouras
Lizabeth Webb
N. Y. to Europe

Manny Ford F. Borden Mace Les Paul Irving Rapper John Sinn Tom Stathos Elizabeth Taylor Richard Todd Michael Wilding

# SPIRITED QUESTIONING AT COLUMBIA MEETING

Momentarily Resembles Plot of 'Solid Gold Cadillac'—Cohn Satisfies Heckling Lady
—Columbia's Expansion Using Up Cash, Hence Dividends Via Stock

### By GENE ARNEEL

Meeting of Columbia stockholders in N. Y. Friday (17) looked like a trailer for "Solid Gold Cadillac," the legit play about a spinster's heckling the management of a big corporation. (It so happens that Columbia has "Cadillac" on its upcoming production schedule with Judy Holliday as the dissident stockholder. Also, Col president Harry Cohn had hoped that Miss Holliday would attend the Friday session—he states she's actually a Col share owner—but she couldn't make it.)

In the real life version Miss Rosalind Conning a

owner—but she couldn't make it.)
In the real life version. Miss Rosalind Copping, a familiar figure at many film company annual meetings, had a few barbed questions to level at Cohn. Such as, how much time he spent away from his job at the studio, the amount of his cut of Columbia profits, and why should the company go for participation deals where the talent "takes all of our money?"

money?"

Cohn, presiding at the meeting with an assist from attorney Charles Schwartz, who's corporate secretary, answered to Miss Copping's apparent satisfaction that he'd been out due to illness for only two weeks, that he doesn't have a percentage of earnings (although, he cracked, "I tried this onte and couldn't get away with it"), and iastly, Columbia doesn't get hooked nearly as badly as other companies in profit splits with directors, players,

### Participation Deals

Re those participation deals, Cohn said he figured Paramount is coming to the surface with only 20% of the ownership of "White Christmas." He added that "Warner Bros. does even worse, winding up with only 10% of one picture." He didn't identify this film.

Meeting, on the overall, was a mild one, bringing from the floor only a few other queries and the results were non-controversial. When the matter of extension of Coin's employment contract was introduced, there was a show of interest in the prexy's health and his age. He's 63 and, said

Cohn, "I'm willing to go five rounds with anyone in this room."

How come Columbia, with its unusually solid balance sheet, is paying out dividends in stock rather than more cash? Abe Schneider, treasurer, took this one on, explaining that Col is growing bigger and, in effect, is putting its cash on hand, plus bank borrowings, to use in the expansion program. Cohn added the company is putting more money into a greater number of large productions.

Fiscal Motives

Schneider said Coi's earnings in the first six months of the current fiscal year are continuing at a healthy rate and, further, cited Screen Gems, Coi's tv subsidiary, as a source of revenue of increasing stature. Gems' gross last year was \$3,000,000 and this year should be \$6,000,000, he said. (Actually, other sources allegedly on the inside believe the gross business this current year might be closer to \$9,000,000).

To a question about a common stock split, Schneider said this hasn't yet been considered by the board but he emphasized that his answer didn't mean that a split in the future is precluded as a possibility. Suggesting the split was management's program, okayed by the stockholders, to increase to 2,000,000 the authorized stock issue.

The stockholders, in formal vote, also reelected alli members of the board, okayed extension of Cohn's \$3,500 weekly salary deal to Feb. 10, 1960, and defeated a minority investor's proposal, which was opposed by management, to shift to the cumulative system of voting on board members.

Lester Martin, who ranks as an important Col stockholder via ownership of close to 60,000 shares, at ended the meeting but more or less quietly. When his name was suggested from the floor as a possible board member, Martin mercly said he was not a candidate.

Schwartz at one point commented that it would be "unwise and unbusinesslike" to invite Martin to the board since the latter is involved in a protracted court bout with the company based on his, Martin's, criticism of management's policies.

# LIBERIA: TAX ESCAPE HATCH

# Mann Urges All-Hollywood Pool Of Data and Experience Helpful To Native or Foreign Locations

Hollywood, Dec. 21.

Establishment of a central industry bureau whereby all film companies, both major and indie, could avail themselves of a pool of information concerning location sites and conditions throughout the world is urged by Anthony Mann, who in his career as a director has probably shot as many big-scale pletures on location as any megger in the business.

To emphasize his feeling in the matter, Mann this week wrote a letter to the Motion Picture Association of America suggesting the formation of such an agency, which he believes would be of inestimable aid and value to production away from Hollywood, and lead to greater cooperation in the making of films.

Move in no wise would effect

from Hollywood, and lead to greater cooperation in the making of films.

Move in no wise would effect present location departments in studios, Mann pointed out—rather, they would benefit by having their job made easiler.

"Although individual location departments are highly effective, they need the aid of an overall library and statistical center that can provide complete and up-to-the-minute information concerning any location." he said.

"In the recent case where four companies made pictures in Egypt, the facts and figures derived by any one of the production organizations could have helped the others, if they were given to the central pool," Mann opined.

"True, there must have been an exchange of information, to a cer(Continued on page 20)

# Reissues, Plus Toll-TV. Kill Chances of Film TV Sales—Schneider

Subscription television has be-come a factor militating against the licensing of major company films to conventional tv at the present time.

ent time.

Abe Schneider, Columbia treasurer-v.p., in N. Y. Friday (17) told
the Col annual meeting of stockholders that the company wouldn't
peddle its catalogue because it has
a greater future money potential
in, (1) subscription tv, and (2) theatrical market reissue.
Following the meeting, Schneider, asked to enlarge upon his
comment, said that actually the
order should be reversed, that reissue values are of the greater importance.

issue values are of the greater importance.

However, he thinks toll tv is a possibility in the distant future and must be considered as a means of contributing to Col's welfare. He said this does not mean that Col is indorsing the principle of home boxoffice video and conceded its introduction would be harmful to exhibitors who are, of course, Col's source of revenue. This will be given major consideration before Col makes a move in any direction, he concluded.

# JUSTICE DEPT. OKAYS 72D ST. FOR LOEW'S

As a result of an agreement with the Dept. of Justice, Loew's Theatres is no longer forced to divest Loew's 72d St., N. Y.

The theatre company has been trying to lease or seil the house for some time but, according to prexy Joseph Vogel, "the offers were ridiculous." Vogel said the D. of J. realized the situation and agreed to permit Loew's to keep this house if it divested itself of two lesser situations.

Under the deal reached with the Justic Dept., the company diverted Loew's 86th St., Manhattan, and Loew's Victory, Bronx, two situations not previously listed for divestiture. The 72d St. is a class situation in the desirable east side section of the city.

# Don't Label Any Film 'British'

Columbus, O., Dec. 21.

The Independent Theatre Owners of Ohio charges that Warner Bros. is killing its chances of doing business with "Duel in the Jungle" by emphasizing the picture's British origin. The trailer, according to 1TOO, says "Associated Brittish presents."

To many people in Ohio, according to the exhib's org's bulletin, "the word British is like waving a red flag. They see that and think they are going to see a picture that is typically British with Oxonian accents and all."

The trailer also notes at the end "Distributed by Associated British Productions," leading the ITOO to comment that "it would seem that Warner Bros. doesn't even want to take the credit for distributing the picture."

### Sam Katzman's Roster

Hollywood, Dec. 21.
Sam Katzman reveals the first six films in his production program for Columbia in 1955, with the other nine to be disclosed by January.

Films ready to go are "Jail Bait," starting in January: "Ten Nights in a Harem," February: "The Houston Story," March; "The Attack of the Flying Saucers," April; "Inside Detroit," May, and "Blackjack Ketchum," June.

American film companies, groan-American nim companies, groan-ing under heavy tax loads both in the U. S. and abroad, might lend an ear to Julian Weiner, a New York C.P.A. and attorney, who's figured out a legal way under which producers might beat the tax

which producers might beat the tax rap.

Weiner, who works for the firm of Anchin, Block & Anchin, says producers so far have neglected to investigate the possibilities of Liberia, to his knowledge the world's only democracy where native corporations aren't required to pay taxes on income derived from outside the country. It's a tax philosophy which, if properly exploited, could save millions for Hollywood, according to Weiner.

To start with, says Weiner who

ploited, could save millions for Hollywood, according to Weiner.

To start with, says Weiner who has investigated this subject theroughly while doing work for a shipping-firm client, Liberia is a fine and convenient place to incorporate. It's a country run very much along the lines of the U. S.; its official currency is the dollar and the official language is English. What's more, it's anxious to encourage incorporation.

Big Saving?

According to Weiner, American producers, by organizing a Liberian setup, could save themselves a lot of tax dollars. It works the following way: The Liberian corporation produces a picture somewhere in Europe. When completed, it is sold outright to a U. S. company, the negotiations for such a sale taking place to conditions are fulfilled.

If these conditions are fulfilled, the net result then is that a

If these conditions are fulfilled, If these conditions are fulfilled, the net result then is that a Liberian corporation has sold a property to an American corporation outside the U. S. This means that the Liberian company doesn't owe any income taxes to Liberia, nor does it owe a penny to the U. S. Revenue Bureau, as Weiner figures. figures.

If production and distribution are handled by two different companies, says Weiner, "it's important that the distribution organization be a non-Liberian organization. The distributing company, which would probably handle negotiations with U. S. and other purchasers, could then buy the film from the Liberian corporation, taking title outside the U. S." If this procedure is followed, the Liberian corporation's profits aren't tax—(Continued on page 18) If production and distribution

# Lutheran Church, Pleased With Success of Founder's Biopic, May Produce Life of Bach

### Calendar Frees Man

Lawton, Okla., Dec. 21.
Marilyn Monroe's famed birthday-suit calendar picture helped free a photographer here from charges of procuring a model for a lewd photograph.

Defense Attorney Ralph Cline showed the picture to each member of the all-male jury and asked if it excited them. All said no.

It took the jury only 14 min-utes' to free defendant Leo Schottenfield, whose picture apparently was equally unex-citing.

# Nix Drive-In As **Waste of Scarce Factory Acres**

Philadelphia, Dec. 21.

A. M. Ellis Theatres' proposed 1,500-car drive-in on the Roosevelt Blvd. in Northeast Philadelphia has been nixed by the city's Zoning Board of Adjustments. Ozoner was to go on a 20-acre site in a district zoned to limited industrial and C residential.

residential.

It was to have cost \$500,000, including purchase of the land. Both the Chamber of Commerce of Greater Philadelphia and the city's Commerce Department opposed the plan on the grounds that it would "waste some of the city's already meager supply of industrial land."

### Ann Blyth in 'Kismet'

Hollywood, Dec. 21.

Metro has assigned Ann Blyth
to portray the role of Marsinah in
the film version of "Kismet," costarring with Howard Keel and
Dolores Gray.

Charles Lederer and Luther

Charles Lederer and Luther Davis, who wrote the N. Y. stage show, are collaborating on the screenplay, which will be produced by Arthur Freed and directed by Vincente Minnelli.

Encouraged by the success of its "Martin Luther" film, Lutheran Church Productions is currently scouting topics for a followup production. Odds are heavily in favor of a pic on the life of John Sebastian Bach.

According to Robert E. A. Lee exce secretary of the outlift, a treatment on the Bach story is currently in the works. If the film is decided on, it would very likely again be made in Germany, where Bach lived and worked.

"We've done a good deal of research on Bach, and we find that, quite apart from the music, his own personal life was very dramatic. What we would be trying todo would be to relate his personal story with his great contribution to the world of music." He said that Lutheran Church Productions had no commitment with Louis de Rochemont, or anyone else, to undertake production of its next film. De Rochemont was responsible for the making of "Luther."

One of the other projects under consideration at the moment is a film on the life of the Rev. Dietrich Bonhoffer, an anti-Hitter German pastor who went underground during the Nazi period, helped plot the assassination attempt against Hitter and subsequently was arrested and executed.

As for "Luther," Lee said the film, which cost \$500,000 to make, has returned \$750,000 so far from domestic distribution, where it's played some 3,000 da'es. It's ex-

domestic distribution, wherplayed some 3,000 da'es. It'
(Continued on page 10)

# Rapper Lectures N. Y. Film Critics for Unfair Partiality to Imports

Director Irving Rapper called a meeting with the trade press in N. Y. Thursday (16) to sound of against the film critics on Gotham's lay dailies. The latter are guilty, he insisted, of favoring imported pic product over the U.S. output output.

output.

This is unfair, said Rapper, because pictures from overseas have the advantage of being free from censorship. Instead of rapping Hollywood's films, the press corps ought to fight the censorial restrictions imposed upon them. Rapper declined to say whether he had specific reference to the Production Code or any particular pressure group.

tion Code or any particular pres-sure group.

(Ed. note: N. Y. critics over the years have denied foreign film fa-voritism and some such as the Times' Bosley Crowther and the Hera'd-Tribune's Otis Guernsey have been outspokenly anti censor-ship).

ship).

Rapper left over the past weekend for London and Rome for advance work on "The Boy and the
Bull." It's to be lensed in Spain
as a King Bros. production for
RKO release.

# PERSPECTA URGED UPON OVERSEAS PRODUCERS

OVERSEAS PRODUCERS

In making arrangements for the installation of Perspecta sound recording equipment in four studios abroad, Metro is making a strong bid to European producers to make use of the process. Installations already have been effected in studios used by Metro in Paris and Rome, and similar equipment soon will be installed in studios in Berlin and Bareclona.

Additionally, company is negotiating to equip the RCA-International Studios in London, and an arrangement has been signed licensing the Paris studio of the Compagnie Generale D'Energie Radio Electrique to handle Perspeca recordings. Praesens Films of Switzerland is the first European production company to use Perspecta, on "Heidi and Peter," now being recorded in Paris by Metro.

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# Vera Cruz

FILM REVIEWS

Gary Cooper, Burt Lancaster in rough, rugged, Mexican-located outdoor actioner. Stout b.o.

United Artists release of Hecht Lansier (James Hill) production. Stars Gary opper, Burt Lancaster; co-stars Denise arcel, Cesar Romeros, Robert Aldrich, Cecupiav, Roland Kibbee, James R. (ebb): story, Borden Chase; came Rechnicolor), Ernest Laszlor editor. Alian roland Jr.; music, Hugo Friedhorder, Chestrations and conducting Conductions and conduction of Sammy ann. Previewed Dec. 16, '94, Running me, '94 MINS.

		Gary Cooper
Palm		Burt Lancaster
Elli		Denise Darcei
Countess		Corne Bomero
Marquis		Cesar Romero
Mawimilian		George Macready
Maximiman		Ernest Borgnine
Donnegan		Morrie Ankrum
Ramirez		Morris Ankrum
Danette		Henry Brandon
Charme		Jack Elam
Tex		Town McCalllon
Little-Bit .		James McCalllon
Abilene		James Seay
Danaid		Charles Horvath
Reno		luan Carcia
Pedro		Juan Garcia
1.	Arnoct	ratio: 2-1)
	a. pece	

Exhibitors playing this Hecht-Lancaster production, being dis-tributed through United Artists, should find it a stout performer at the boxoffice. It could be figured as a money film almost off the marquee pull of Gary Cooper and Burt Lancaster alone, but this initial sparkplug is backed with the kind of rough and rugged out-door action that their fans partic-ularly like, suggesting hefty re-turns all down the line.

turns all down the line.

Picture is the first release in SuperScope (the second will be RKO's "Underwater," going out in February) and the anamorphic lensing is in an eye-kindly 2 to 1 aspect ratio, entirely ample to the demand of the outdoor locationing in Mexico and to the sprawling action that features much of the footage. Scenic values, done in Technicolor, add to the overall entertainment punch of the film.

The Borden Chaes story, expert-

Technicolor, add to the overall entertainment punch of the film.

The Borden Chase story, expertly fashioned for the screen by Roland Kibbee and James R. Webb, is of the high romance school that responds aptly to the vigorous direction given it by Robert Aldrich in the James Hill production. The stress is mostly on the violence and suspenseful action bred during Mexico's revolutionary period when the Juaristas were trying to free the country of the French-supported Emperor Maximilian. Era of the hapless Hapsburg has been used before, but here it is approached via American soldiers of fortune who drifted south of the border to get in on the loot and killing. There's no politicking, however, plot merely using the setup as a springboard for some rather fanciful entertainment.

Cooper, ex-Confederate major from New Orleans, joins forces with Lancaster, western outlaw, and his gang of choice pug-uglies to escogt a countess from the court of Maximilian in Mexico City to the port at Vera Cruz. It's more than the simple guard job indicated, since secretly the countess has a load of gold to be used in Europe to bring more troops to Maximilian's aid.

It doesn't take the two Yanks long to figure out the setup, both

Editing by Alan Crosland Jr., has figured importantly in making this a tight film. Hugo Friedhofer's score makes beautiful use of a guitar emphasis to set the mood most of the time. Also, he did the title tune with Sammy Cahn. Orchestrations and conducting by Raul Lavista is another good music credit.

Brog.

### The Violent Men (COLOR)

Strong marquee names, Cin-emaScope bolstering com-mercial chances of otherwise conventional outdoor feature entertainment.

Hollywood, Dec. ??.

Columbia release of Lewis J. Rachmil production. Stars Glenn Ford, Barbara Stanwyck, Edward G. Robinson Dianne Stanwyck, Edward G. Robinson Dianne Milan, Richard Jaeckel, James Westerfield, Jack Kelly, Willis Bouchey, Harry Shannon. Directed by Rudolph Mate. Screenplay, Harry Kleiner; based on a novel by Donaid Hamilton; camera Technovel by Donaid Hamilton; camera Technovel by Corene; editor, Jerome Thoms; music, Greene; editor, Jerome Thoms; music, Max Steiner; conducted by Morris Stoloff. Previewed Dec. 2, '34. Running time, 95 MiNS.

J	
	Martha Wlikison Barbara Stanwyck
1	Lew Wilkison Edward G. Robinson
	Judith Wilkison Dlanne Foster
	Cole Wilkison Brlan Keith
	Caroline Vall May Wynn
i	Jim McCloud Warner Anderson
	Tex Hinkieman Basil Ruysdael
	Elena Lita Milan
ı	Wade Matiock Richard Jaeckel
	Magruder Jamea Westerfield
	De Rosa Jack Keily
	Sheriff Martin Kenner Willis Bouchey
٠	Purque Harry Shannon
	George Menefee Peter Hanson
	Jackson Don C. Harvey
•	Tony Robo Bechl
	Dryer Carl Andre
	Hank Purdue James Anderson
ı	Mrs. Vail Katharine Warren
	Mr. Vail Tom Browne Henry
	Bud Hinkleman Blil Phipps
•	(Aspect ratio: 2.55-1)
	(Aspect ratio; 2.55-1)

A good array of commercial values, topped by strong marquee names and CinemaScope, should stir up generally neat trade for "The Violent Men." Without this bolstering it is just a conventional feature western of the type that plays best in the outdoor market and to nondiscriminating patrons of action fare. Despite its more obvious marketable values, it's not for the plushier de luxers because the entertainment does not live up to the initial promise.

Chief performance assets in the cast are Glenn Ford and Diagne Foster, both of whom bring off their characters in acceptable fashion. Less able to make something out of the stereotypes given them are Barbara Stanwyck and Edward G. Robinson, although their seasoned ability does do more for the parts than less talented hands could have done. Two of Columbia's newer talents, Brian Keith and May Wynn, are given star billing, too, in the Lewis J. Rachmill production and prove okay with what they have to do.

The Donald Hamilton novel, on which the Harry Kleiner screen-

billing, too, in the Lewis J. Rachmil production and prove okay with what they have to do.

The Donald Hamilton novel, on which the Harry Kleiner screenplay is based, held out the promise of an interesting action drama, but in the scripting and direction by Rudolph Mate the impact is uneven. Some scenes have all the dramatic tension needed, but others bog down in too much talk and a general static feeling that let the show lose its force. Scenically, the picture is outstanding, the anamorphic lensing by Burnett Guffey and W. Howard Greene capturing all the pictorial values of the outdoor locations.

Plot is the one about a cattle baron, now a cripple, who is driving the small ranchers and farmers out of "his" valley. Robinson plays this role, and egging him on is his grasping wife, Miss Stanwyck, and his brother, Keith, a cozy twosome carrying on an illicit romance behind Robinson's back, to the disgust of his daughter, Miss Foster. The plans for empire probably would have been successful if the baron's henchmen hadn't pushed Ford around too much. A pacifist after war service, Ford wants no more of fighting, but adopts guerrilla tactics to put down the gunslingers. In so doing he wins Miss Foster and Robinson wises up after Miss Stanwyck and Keith die violent deaths. caled, since secretly the countess has a load of gold to be used in Europe to bring more troops to Maximilian's aid.

It doesn't take the two Yanks long to figure out the setup, both scheming to doublecross the other at the windup and claim all the money. The countess, Densies Darcel, has a doublecross in mind, too, planning to grab the gold herself and leave Maximilian's officer. Cosar Romero, holding the bag. The Juarista forces want it, too, so there are plenty excuses for violent action along 'the road to Vera Cruz, and by the time it's sail over, Cooper has switched allegiance to Juarez, gunned down Lancaster in a final duel and gets Sarita Montiel, a fiery follower of the Juaristas, as a reward.

Besides the more obvious advantages of their star teaming. Cooper and Lancaster come through with actionful and colorful performances. Miss Montiel, of the Mexican film industry, being film-introduced stateside in this, shows up well in her U. S. debut. Miss Darcel, the subject of some overhead photography that shows off her curves, puts an acceptable flamboyance into character, and Romero brings off his spot with considerable aplomb.

Ernest Borgnine, Charles Buchinsky, Jack Lambert, James McCallion, James Seay, Archie Savage and Charles Horvath are among the toughies helping to add menace to Lancaster's gang. George Macready, as Maximilian, Morris Ankrum, as the leader of the Juarez forces, and Henry Brandon are among others contributing capably to the action.

Ernest Laszlo's cameras are used excellently to bring out the pluarez forces, and Henry Brandon are among others contributing capably to the action.

Ernest Laszlo's cameras are used excellently to bring out the pluarez forces of the Mexican efficient in the story.

## Utopia

"Utopla" formerly titled
"Atoll K", was reviewed in
Variety from Paris on Nov.
21, 1951. The Sirius release
of Franco-London production,
currently at the Globe, N.Y.,
starring Stan Laurel and
Oliver Hardy, is being released in the U.S. by Exploitation.

Reviewer Mosk opined, "A

Reviewer Mosk opined, Reviewer Mosk opined, "A basically sound comedy idea is overloaded by coproduction exigencies necessitating that French and Italian participants have an equal footing, with stars Laurel & Hardy, Old L & H routines seem to lack their previous zest, Hardy's resigned double-takes and the Laurel crying binges do not register for heavy yocks. However there are some good moments such as Laurel's fight with a self-inflating lifeboat and a runaway table during a storm."

# The Silver Chalice (COLOR—C'SCOPE)

Religioso themed spectacle based on Costain novel, Pros-pects okay for general market,

With its religioso theme and the best-seller status of the Thomas B. Costain novel, "The Silver Chalice" should hit a respectable grossing level. This type of spectacle has a good reputation for boxoffice in the general market, where its entertainment merit is more readily accepted than in the deluxers.

good reputation for boxoffice in the general market, where its entertainment merit is more readily accepted than in the deluxers.

Like the Costain book, the picture is overdrawn and sometimes tedious, but producer-director Victor of Saville still manages to instill interest in what's going on, and also loots the King's stedious, but producer-director Victor of Saville still manages to instill interest in what's going on, and also loots the King's work of the production of the core perty done by William V. Skall, and advantage production dealed by Rolf Gerard and the art director duction for film newcomer paint of the settings have a modernist beriod of the story.

The picture serves as an introduction for film newcomer hand the wealth of incident is developed with gusto. Once again the title part proves a manage man who will probably make a material for Robert Newton and his fruity performance is one of the picture's main entertainment elements. Kit Taylor, a screen newman who will probably make a modernist of the picture's main entertainment elements. Kit Taylor, a screen newman who will probably make a modernist for Robert Newton and his fruity performance is one of the picture's main entertainment elements. Kit Taylor, a screen newman who will probably make an advantage of Christians to save for the future to the wise have been a cold special are just the right touch, and, for glamour, Virginia Mayo dresses do for thistians to save for the future of plamour, Virginia Mayo dresses of alter producer.

The plot portrays the struggle of Christians to save for the future is the cup from which Christ drank at the Last Supper. On the side of Christians to save for the future is to use the destruction of the cup is a subject of the cup is a sub

Robert Newton starred in obust action-packed sequel to Treasure Island." British .o. looks strong but U.S. less

London, Dec. 21.

20th-Fox release of Joseph Kaufman production. Stars Robert Newton; features Kit Taylor. Connie Gilchrist. Dispron Haskin. Screenplay, Martin Rackin; editor, Mike Bei Campo; camera. Car Guthrie; music. David Buttoiph. At Rialto Theatre. London. Dec. 15.

28. Running time, 184 MiNS. tolph. At Rialto Theatre. London, Dec. 15.

54. Running time, 186 MINS.

Long John Silver ... Robert Newton Jim Hawkina ... Kit Taylor Jim Hawkina ... Kit Taylor Jim Hawkina ... Kit Taylor Trip Fenner ... Eric Reiman Ned Shill ... Syd Chambers Patch ... Grant Taylor ... Shill ... Syd Chambers Patch ... Grant Taylor ... Shill ... Syd Chambers Patch ... Grant Taylor ... Shill ... Syd Chambers Patch ... Grant Taylor ... Shill ... Syd Chambers ... Syd Chambers ... Shill ... Syd Chambers ... Syd Chambers ... Shill ... Shill

It's only about four years or so since Robert Newton played Long John Silver in Walt Disney's British-made live actioner, "Treasure Island," and the star turns up in the same role in this anamorphic production, lensed in Australia, It's a robust melodrama in the Robert Louis Stevenson tradition and looks set for healthy grosses, particularly in situations which cater to a substantial juve trade.

The action story has been written by Martin Rackin, using some of the Stevenson characters to make it an acceptable sequel to his "Treasure Island" classic. The attractive Botany Bay locales make ideal settings, and they are enhanced by excellent color lensing.

In this new version, "Long John Silver" is still the wily, cunning, one-legged pirate with a disposition to doublecross anyone except young Master Jim Hawkins, a boy of quality, who plays such an important part in "Treasure Island" His first major adventure is trescue the Governor's daughter from a bitter enemy, and this sequence ends with a major doublecross in which he collects the ransom and also loots the King's warehouse. He then succeeds in getting his gang of thugs on board a ship taking the boy to England, but after an unsuccessful mutiny they are all dumped on an island which turns out to be the secret headquarters of the above mentioned rival. Eventually they get to "Treasure Island" and get-their hands on the missing hoard after a battle with the rival gang. Under Byron Haskin's skilled direction, the story keeps moving at a lively tempo and the wealth of incident, is developed with gusto. Once again the title part proves a natural for Robert Newton and his fruity performance is one of the picture's main entertainment elements. Kit Taylor, a screen newcomer, gives an appealing portanyal as the boy while Connie Glichrist, the woman innkeeper with marital designs on Newton, and every experion and the wealth of incident, is developed with gusto. Once again the title part proves a natural for Robert Newton and his fruity performance is one of the picture

MINS.				Running		-
Peter M	Cane	111g	E	dward G	ter Gra	ves
Joev St	ewart	n		Warr	ourn St	one
John N	orris			Sylv Vic	James	Bell
Lou Me Boland	hrten	s		Hai	Hal Bay	lor
Howard Flasche	Sloan	3		Russe	ll John Phil F	son
Selwyn		• • • •		William Don	Schal	lert
	(Asp	ect	rati	0: 1.85-	1)	cien

fly over Rome, but falls to his death. This thriller sequence, suspensefully developed, will be a talked-about scene. A rousing score by Franz Waxman dominates the mass action moments. Brog.

Long John Silver
(C'Scope-Color)
(AUSTRALIAN)

Robert Newton starred in robust action-packed sequel to robust action production is expertly shaped to do a good job of telling a crime robust action. The program fancy tough action. In the program fancy tough action. The program fancy tough action is a transfer fancy tough action. The program fancy tough action. The program fancy tough action. The program fancy tough action is a transfer fancy tough action. The program fancy tough action is a transfer fancy tough action. The program fancy tough action is a transfer fancy tough action in the program fancy tough action in the program fancy tough action in the program fancy tough action. The program fancy tough action is a transfer fancy tough action in the program fancy tough action in th

stein production is expertly shaped to do a good job of telling a crime yarn.
Plot concerns the break from death row in a New Jersey prison by Robinson, who takes along Peter Graves, bank robber and killer, who has \$200,000 in loot stashed away as well as several hostages. The ill-assorted group is cornered on the top floor of a warehouse, from which the kill-mad Robinson plans to toss out the body of a hostage at regular intervals until the police withdraw. The police won't play, however, and violence runs high until Graves relents enough to gun down Robinson to prevent the death of a priest and then charges the law, guns blazing, to die himself.

A rather intriguing idea for a successful jail break is staged by having Robinson's girl friend, Jean Parker, and his outside hoods kidnapping a guard's daughter so he will help Robinson and Graves after they have gone into the death chamber for electrocution. It's not too implausible as set up in the Boehm script and directed by Fregonese.

The assorted characters in the

Boehm script and directed by Fregonese.

The assorted characters in the
piot are brought off well. More
prominent among the players after
Robinson, Graves and Miss Parker,
are Milburn Stone, the priest; Warren Stevens, Jack Kelly, Sylvia
Findley, James Bell, Victor Perrin,
Hal Baylor, and the uncredited police chief who refuses to bow to
gangster threats.

Stanley Cortez gives the story
good lensing and the settings help
put over the yarn. A title tune by
Robert Parrish is used as a prisoner song early in the footage.

Brog.

### Quest for the Lost City (COLOR)

Documentary of trek by Dana and Ginger Lamb into wilds of southern Mexico. Interest-ing for armchair adventurers.

Hollywood, Dec. 18.
RKO release of Sol Lesser (Dorothy Howell) Brown of Sol Lesser (Dorothy Howell) Brown of Sol Lesser (Dorothy Howell) Brown of Sol Lesser (Dorothy Howell) arrative written by Dorethy Howell; narrative written by Dorethy Howell; narrative, Hall Gibney; introduction. Tom Harmon; special photography, Neison S. In production, Bill Park; score. Paul Sawfell. Previewed Dec. 14, '54. Running time, 44 MiNS.

(Aspect ratio: 1.33-1)

Sawfell. Previewed Dec. 14, 32. Aumantime, 44 MiNS.

(Aspect ratio: 1.33-1)

Armchair adventurers who mostly daydream their derringdo should find this film saga of a couple's trek into the deep jungles along the Mexican-Guatemalan border an interesting 64 minutes. It's a good supporting subject for regular twin bills.

The two hardy souls who made the junket, with only that equipment they could pack on their backs, are Dana and Ginger Lamb. Their search for a lost Maya city, a trek made under the most primitive of conditions, is heady enough vicarious adventure for those comfortably seated away from the steamy, buggy jungle.

The Lambs used a delayed action 16m camera for their filming and the Kodachrome tints have been blown up to 35m Eastman Color for release. While the lensing is not of professional photographic standards, it still comes off effectively and adds a quality of realism to the quest. An introduction by Tom Harmon and narration by Hal Gibney of the narration by Hal Gibney of the narration by Hal Gibney of the narration by the Gibney of the punket. Robert Leo gives the film excellent editing and the Paul Sawtell score is apt to the adventuring.

Brog.

NOV. 14, '54. Running time, 105 MINS.
Nestratov V Merkurvev
Chizhov Boris Chirkov
Rickhoda A Gribov
Nickhoda A Gribov
Natalya Sergeyevna L Gritsenko
Katya L Shagalova

(In Russian; English Titles)
The purveyors of Russo propaganda are not in there pitching in this picture. The story has the familiar collective building program, the collective faming and collective horse-raising—and even the usual commissars of surgery, the master horse-raiser and architect chief, but "True Friends" does not hesitate to poke fun at many of (Continued on page 22)

# H'WOOD'S '54 PIX COUNT-179

# ALLIED ARTISTS

Starts, This Year..... 25 This Date, Last Year.... 26

TWILIGHT ALLEY"
Prod.—William F. Broldy
Dir.—Frank McDonald
Richard Conte. Constance Smith. Bruce
Bennett, Cathy Downs, James Millican
(Started Nov. 29)

### **COLUMBIA**

Starts, This Year..... 33 This Date, Last Year.... 37

"MY SISTER EILEEN"
Prod.—Fred Kohlmar
Dir.—Fichard Bully
Bart Bully
Garrett, Jack Lemon.
Kurt Karsen
(Started Sept. 10)
"DEADLOCK"
EF Prod.—Mike Frankovich
Prod.—Maxwell Seton
Dir.—Arthur Lubin
Curric. William Hartnell
(Started Nov. 16)

## **METRO**

Starts, This Year..... 20 This Date, Last Year .... 30

'It's ALWAYS FAIR WEATHER"
Prod.—Arthur Freed
Dir.—Gene Kelly, Stanley Donen
Gene Kelly, Cyd Charisse, Dan Dalley,
Michael Kidd, Dolores Gray

Gene Kelly, Voy Charless, Michael Kidd, Dolores Gray
Started Oct. 19
Started Oct. 20
Started Oct. 20
Started Oct. 25
Started O

Mitchell, Robert Reith, Harry Sel-layer (Started Dec. 8)
THE COBWEB\*\*
Prod.—John Houseman
Dir.—Vincente Minnelli
Richard Widmark, Lauren Bacall, Glo-ria Grahame, Charley Boyer, Lillian
Gish, John Kerr, Oscar Levant, Kee-gens, Fay Wearns, Charles, Charles, Pay Wearns, Susan Strasberg
(Slarted Dec. 10)

### **PARAMOUNT**

Starts, This Year ..... 20 This Date, Last Year.... 17

"THE TEN COMMANDMENTS"
Prod.-Dir.—CeelB. DeMile
Charloon Heston, Yul Brynner, Anne
Baxter, Yvonne De Carlo, Debra
Paget, Nina Foch, Edward G. Robinson, Cedric Hardwicke, Vincent Price,
John Carradine, John Derek, Olive
Deering

Deering
'YOU'RE NEVER TOO YOUNO"
'Prod.—Paul Jone
Prod.—Paul Jone
Dir.—Norman Taurog
Dean Martin, Jerry Lewis, Diana Lynn,
Raymond Burr, Nina Foch, Mitti McCail, Veda Ann Borg, Hans Conried,
Romo Vincent, Donna Percy, Whitey
Glarted Oct. 18)

Started Oct. 18)
'THE GIRL RUSH"
'Prod.—Frederick Brisson
Dir.—Robert Pirosh
Rosalind Russeii, Fernando Lamas, Eddie Albert, Gloria De Haven, Jimmy
Gleason, Marion Lorne, Robert Fortier
Gtarted Dec. 6)

Started Dec. 6)
THE DESPERATE HOURS"
Prod.-Dir.—William Wyler
Humphrey Bogart, Fredric March,
Martha Scott, Arthur Kennedy, Dewey
Martin, Gig Young, Mary Murphy,
Robert Middleton, Richard Eyer, Whit
Hissell, Beverly Garland, Walter
Started in Bert Freed
Started, 19)

Started Oct. 19)
THE ROSE TATTOO"
Prod.—Hal Wallis
Dir.—Daniel Mann
Burt Lancaster, Anna Magnani, Mariaa
Burt Lancaster, Anna Magnani, Mariaa
Pavan, Virginia Grey, Ben-Cooper, Jo
Till Kelton, Forence Sundarrom, DorTill Kelton, Forence Sundarrom, Dormons, George Humbert,
Sandro Giglio, Natalia Murray
Started Nov. 3)

Fronkly, —Norman Fammus, Frankuy, Glynis Johns, Angela Lans-Domy, Kw., Glynis Johns, Angela Lans-Baul Rathbone, Cacil Parker, Middred Middred Ashley, Mi-chael Pate, Alla Zawad Ashley, Mi-chael Pate, Alla Zawad Ashley, Middred Aherne, Lewis Martin, Noel Drayton (Started Nov. 22)

### **RKO**

Starts, This Year...... 8
This Date, Last Year..... 6

REPUBLIC Starts, This Year..... 9
This Date, Last Year.... 19

### 20th CENTURY-FOX

Starts, This Year...... 15 This Date, Last Year..... 18

"DADDY LONG LEGS"

Prod.—Sam D. Engel
Dir.—Jean Negulesco
Fred Astaire, Lealle Caron, Terry
Moore, Theima Ritter, Fred Clark,
Charlotte Austin, Ray Anthony &
Brown
(Started Nov. 13)

"SOLDIER OF FORTUNE"
Shooting in Hong Kong)
Prod.—Buddy Adler
Dir.—Edward Dmytry
Lark Gable, Suam Hayward, Michael
Jack Kruschen, Frank Tang
Viollen Suam Hayward, Michael
Jack Kruschen, Frank Tang
Viollen Saturchen, Prank Tang
Viollen Saturchen, Prank Tang
Dir.—Buddy Adler
Dir.—Buddy Adler
Dir.—Buddy Adler
Dir.—Buddy Adler

Prod.—Buddy Adler Dir.—Richard Fleischer Victor Mature, Sylvia Sidney, Tommy Noonan, Richard Egan, J. Carroll Naish, Stephen McNally (Started Dec. 6)

### UNIVERSAL

Starts, This Year..... 32 This Date, Last Year.... 29

Started Oct. 28)

KISS OF FIRE"
Prod.—Sam Marx
Dir.—Joe Newman
Ack Palannec, Barbara Rush, Rex Reason, Martha Hyer, Alan Reed, Leslie
kin et al. (Started Nov. 8)
TAGEY"

(Started co... TACEY"
Prod.—Ross Hunter
Prod.—Ross Hunter
Dir.—Jerry Hopper
Anne Baxter, Rock Hudson, Julie Adams, Natalie Wood, William, Hopper,
Barry Curtis, Betty Garde, Fay Morley
(Started Nov. 19)
THE BEACH"

'FEMALE ON THE BEACH"
Prod.—Albert Zugsmith
Dir.—Jerry Hopper
Joan Crawford, Jeff Chandler, Jan Sterling, Cecil Kellaway, Natalie Schafer

### WARNER BROS.

Starts. This Year...... 17 This Date, Last Year.... 21

THE SEA CHASE"
Dir.—John Farrow
John Wayne, Laichard Davalos, James
Arness, Alan Hale, Jr.
(Started Aug. 16)
THE MCCONNELL STORY"
Prod.—Henry Biante
Dir.—Gordon Douglas
Annes (June Allyson, James Whitmore August (Laichard)

(Started Nov. 24)

### INDEPENDENT

"MOSY DICK"
(Moulin Productions)
(Shooting Overseas)
Prod.-Dir.—John Huston
Gregory Peck, Leo Genn, Richard Base-hart.

Prod.-Dir.—John Huston Gregory Peck, Leo Genn. Richard Base-hart. (Gentlemen Marry Brunettes" (Gentlemen Marry Brunettes" (Russ-Fleid-Voyager Prods.) (Shooting in Paris) Exec. Prod.—Bobert Bassler Co-Prod.—Richard Sale, Robert Water Direction of Richard Sale, Robert Water Jane Russell, Jeanne Crain. Scott Brady, Alan Young, Rudy Vallee. (Started Sopt. 13) "NOT AS A STRANGER" (Stanley Kramer Production) (Upt.—Stanley Kramer Olivia de Havilland, Robert Mitchum. Frank Sinatra, Gloria Grahame, Brod-erick Crawford, Charles Bickford, asse White, Lee Marvin, Whit Bissell, Har-ry Morgan, Jerry Paris, Virginia Chris-tine, Mae Clarke, John Dierkes, Jack Rain.

tine, Mae Clark Rain. (Started Sept. 28)

(Started Sept. 229.
"MARTY"
(Hecht-Lancaster Prods.)
(Shooting at Goldwyn Studios)
Prod.—Harold Hecht
Dir.—Delbert Mann
Ernest Borgnine, Betsy Blair
(Started Nov. 1)

(Started Nov. 1)

"ROBSER'S ROOST"
Goldstein-Jacks Productions)
Shooting in Durango, Mexico)
Prod.—Robert Goldstein
Dir.—Sidney Salkow
George Monigomery, Richard Boone,
George Monigomery, Richard Boone,
Graves, Warren Stevens, Tony Romano, William Hopper, Leo Gordon,
Stanley Clements, Joe Bassett, Leon
ard Geer, Al Wyatt, Boyd Morgan
(Started Nov. 8)

ard Geer, Al Wyatt, Boyd Morgan Giarted Nov. 8)

"MAGNIFICENT MATADOR" (National Pictures Corp.) (20th-Fox Release). 20th-Fox Release (Nov. 8). 20th-F

Question of whether there's a product shortage, and who suffers the most from it, may be debatable, but there's no denying one basic fact: There's been another severe drop in output from the major studios in 1954.

studios in 1954.

Statistics show that nine Holiywood studios put only 179 feature pix into work between January and mid-December of this year, a drop of 24 from last year when 203 were put before the cameras in the same period. Not counted in the 1954 or the 1953 totals are the independents who contributed approximately 35 features in '54.

If the current production pace is

mately 35 features in '54.

If the current production pace is maintained in 1955, this will mean that, in numerical terms, Hollywood will rate third or even fourth (numerically) among the world's theatrical film producers. Japan and India both make an average 200 features a year. (Mexico makes around 100). Numerical index isn't realtisic in the light of the superior Hollywood production values. Also note must be taken of the large number of ty pix turning on Coast soundstages.

Comparative rundown shows

Comparative Comparative rundown shows Metro and Republic as having suffered the iargest production cutbacks, both being down 10 pix from 1953—Metro to 20 and Republic to 9. Warner Bros. and Columbia both dropped four; 20th-Fox three and Allied Artists one. rundown

On the positive side, Paramount On the positive side, Paramount and Universal both gained three pix in 1954, starting 20 and 32 respectively. RKO is up two, from six to eight, this year. In addition, Metro, Par and U each are starting a pic a piece between now and the end of the year. Six indie productions have gone before the cameras since July.

The 179 total for 1954 is close to one-half of the number the studios used to turn out in years gone by. Drop reflects a realization that it doesn't pay to turn out small-budgeters. It's argued, however, that pix today are better and command ionger runs in the theatres. Furthermore, while production is down, the actual number of releases handled by distribs doesn't correspond since various companies have taken on outside product. Investment of the studios in the 179 pix is as high, if not higher, than that put up in prior years for a much larger number of theatres. Production costs are up by as much as 60% in some types of pix, and color content is much higher, running to about 70% of all films turned out. The 179 total for 1954 is close to

### FOREIGN LANGUAGE QUEST

Walter Reisch Chairs Acad's Com mittee For Non-English Films

Hoiiywood, Dec. 21.

in the same period in 1953,
Company
Aliied Artists
Columbia
Metro
Paramount
RKO
Republic
20th-Fox
Universal
Warner Bros.

# Hollywood Production Pulse INDIE STARTERS Exhibs Demand for 75-100 Extra **Features Must Be Supplied From** Other Than Hollywood Majors

### 20th's First Batch

First four months of 1955 will see 20th-Fox releasing eight CinemaScope pix (ail in color) and two standard films (one tinter).

There'li be two C'Scope productions a month, with the 2-Ders going out in February and March respectively.

# 500G 16m Field In U.S., Canada Not for C'Scope

Unwijiing for both practical and policy reasons to reduce its CinemaScope pix to 16m, 20th-Fox is virtually giving up its U. S. and Canadian narrow-gauge market. Annual ioss involved runs close to \$500,000

\$500,000.

Company's 16m market abroad isn't affected at the moment due to the accumulated backlog of 2-D features there. Shortage in 16m releases isn't expected to-affect 20th's foreign setup until 1956. Narrow-gauge operations abroad net 20th approximately \$1,000,000

a year.

In the U. S. and Canada, 20th, in turning out reduced C'Scope versions of its films, actually would be put in a position where it would have to make available also standard 16 editions of its C'Scope releases. It's pointed out that most of the nontheatrical situations are body couldn't afford testalling of the nontheatrical situations probably couldn't afford installing CinemaScope anyway and that, in order to retain that market, 20th would have to reduce to flat film.

would have to reduce to flat film.

Execs take the view that there's little to be gained from such a policy. Also, it's feared that, once 20th agrees to produce standard 16m versions, the next step would be for exhibs to ask for standard 35m editions of the CinemaScopers. And this is one thing 20th wants to delay as long as possible.

There is a considerably large

deiay as long as possible.

There is a considerably large areà of agreement between the company and C'Scope equipped exhibs that no good purpose would be served in deliberately diminishing the widescreen appeal. It's 20th's thinking also that, with the company showing a very solid profit, the loss of \$500,000 was worth taking in view of the difficulties that present themselves via serving the limited 16m market.

Only one CinemaScope film.

Charles Brackett, Academy president, has appointed Water Reisch chairman of the Honorary Foreign Language Film Committee for the 27th Oscar Derby. Other members of the committee are William Feeder, Field Gray, William Holden, Steve Goodman, Ely Levy, William Gordon, Luigi Luraschi, Roy Metzler, Geoffrey Shuriock, Carl Schaefer and Robert Vogei.

Difference

- 1 - 4 -10 + 3 + 2 -10 - 3

1954 Compared With 1953

Following is a breakdown of the number of pictures put into work by each studio between January and mid-December of 1954. It shows a total of 179 compared to 203 films that started lensing in the same period in 1953,

Exhibitors who want 75 to 100 additional pictures annually will have to look to sources other than the eight major film companies if they expect the 1955 output to be boosted by that extent. On the basis of early announcements of the major producer-distributors, tentative plans, and projection of early 1955 release schedules on an annual basis, it appears that the prime suppliers of pictures are going stick pretty close to their 1954 release turnout.

Despite the ciamor for more

going stick pretty close to their 1954 release turnout.

Despite the clamor for more product, exhibitors can expect no more than 20, or at the most 25, extra films from the eight majors. If there's any hope of establishing a buyers market, the pix will have to come from the new independent producer-distribs, from Albied Artists and Republic, or from foreign sources.

Reissues In Tally
During 1954, the eight majors—Metro, 20th-Fox, Columbia, Warner Bros., Faramount, Universal, RKO, and United Artists—released a total of 228 new pictures. This total was bolstered by 32 release includes only those films officially placed on the release schedule. Some companies—Columbia, for example—do not specifically list re-releases, claiming that most of their past films are available for reissue.

A rundown of tentative 1955 release plans reveals that the ma-

available for reissue.

A rundown of tentative 1955 release plans reveals that the majors, as of the present, plan to issue a total of 237 pictures. This is only 11 above the 1954 total, but this not a final count. The majority of the companies haven't indicated the full extent of their '55 programs, and have intimated they intend to add several productions to their tentative '55 skeds.

# **COMPO Poll To** Seek Press Aid

Council of Motion Picture Organizations is angling for the support of the nation's newspapers when it comes time to conduct its public poli covering pictures and players. Industry organization aiso is making the point that the project will not conflict with Hollywood's annual Academy Awards.

In its full-page ad in the current Editor & Publisher, COMPO states that "because moviegoers are newspaper readers, the poll, it seems to us, offers an excellent opportunity for newspapers to participate. The nature of this participate. The nature of this participation, of course, is something that will have to be worked out between newspapers and local theatres."

Aithough details have yet to be worked out, the broad pian is to have local theatres canvass their local patrons with the results tabulated on a national basis. Special COMPO committee last week recommended that the poll be conducted between next Thanksgiving and the following Dec. 7.

COMPO says the "people's

aucted between next Thanksgiving and the foliowing Dec. 7.
COMPO says the "people's choice" nature of its project will distinguish it from the Oscar winners who are selected by film industry professionals.

# Two Bids for Allyson

Hoilywood, Dec. 21.

June Ailyson is being paged simultaneously for leads in two features. She's wanted at 20th-Fox for "Left Hand of God" and at Warners for the proposed remake of "Dark Victory." 20th-Fox is seeking Humphrey Bogart for the maie lead of "Left Hand of God," which Buddy Adier will produce. Henry Bianke produces "Dark Victory" for W. B. It was first done in 1939. with Bette Davis and Bogart.

# L.A. Trade Hard Hit Albeit 'Xmas' Bright \$14,000 in 8th Wk.; 'Desiree' 10G, 'Fate'-'Mistress' Light 16G

PICTURE GROSSES

Los Angeles, Dec. 21.

First-run business is running along the bottom this frame, with only a few spots showing any signs of boxoffice life. Nearly all houses are marking time until Christmas brings in new fare the latter part of the week.

Still rated best is the bright \$14,000 being garnered by "White Christmas" in its eighth week at the Warner Beverly and the downtown Paramount. Fifth week of "Desiree" also looms good at the Chinese."

Estimates for This Week

Estimates for This Week
Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363;
1,248; 70-\$1.10\)—"Twist of Fate"
(UA) and "Golden Mistress" (UA).
Thin \$16,000. Ritz, Loyola, with
Rialto, "Woman's World" (20th)
and "Deadly Game" (Lip) (3d wk),
\$10,700; others in different units.
Ornheum (Metropolitan) (2,213-

Orpheum (Metropolitan) (2,213; 60-\$1)—"Garden of Eden" (Indie) and "The Window" (RKO) (re-issue). So-so \$4,500. Last week,

Warner Downtown, Wiltern, Vogue (SW-FWC) (1,757; 2,344; 885; 70-\$1.10)... "Saratoga Trunk" (WB) and "Big Sleep" (WB) fre-issues). Light \$12,000. Last week, Downtown, Wiltern, with New Fox, "Cry Vengeance" (AA) and "This Is Your Army" (20th), \$1,100.

Is Your Army" (20th), \$11,100.

State, Egyptian, Fox Beverly
(UATC-FWC) (2,404; 1,536; 1,352;
70-\$1.10)—"Hansel and Gretel"
(RKO) and "Mighty Fortress"
(AA) (not at Beverly). Slow \$14,500. Last week, without Beverly,
"Crest of Wave" (M-C) and
"Atomic Kid" (Rep) (8 days), \$14,900.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 60-\$1,10)—"Cattle Queen Montana" (RKO) and "wore Yellow Ribbon" (RKO) (reissue) (2d wk), Duil \$7,000. Last week, \$11,700.

United Artists. Four Star (UATC) (2,100; 900; 70-\$1.10) — "She-Wolf" (Rep) (3d wk). Scant \$2,000. Last week, with Vogue, \$6,000.

El Rey (FWC) (861: 70-\$1.10)—
"Earrings Madame De" (Indie)
(3d wk). Slow \$1,500. Last week,
\$2.000.

(3d wk). Slow \$1,500. Last week, \$2,000.

Hollywood (FWC) (755; 70-\$1.10)

"Sabrina" (Par) (4th wk). Okay \$3,300. Last week, \$3,600.
Chinese (FWC) (1,905; \$1-\$1.75)

"Desiree" (20th) (5th wk). Good \$10.000. Last week, \$10,100.
Hollywood Paramount (F&M) (1,430; \$1-\$1.50)—"Last Time Saw Paris" - (M-G) (5th wk). Okay \$6,500 or near. Last week, \$7,400.
Wilshire, Iris. Rialto (FWC-Metropolitan) (2,296; 814; 837; \$1-\$1.50)—"Carmen Jones" (20th) (7th wk Wilshire; 2d wk Iris; 1st Rialto). Oke with \$10,000 or near. Last week, with \$10,000 or near. Last week, with \$10,000. Cast week, whole the same shoot of t

Canon (ABC - Rosener) (533; \$1.10)—"Bread, Love, Dreams" (1FE) (7th wk). Thin \$1,800. Last week, \$2,100.

Cleve.; Wild Wind' 12G

Cleve.; Wild Wind' 12G

Cleve.; Wild Wind' 12G

Cleveland, Dec. 21.

Most firstruns are bare of bit her with what always occurs at this time of year. "Cry venge ance" is doing mildly at the Allen. "Reap Wild Wind' looms good at the State. for best showing in Teym. "Hansel and Gretel" and Gretel" and Gretel" and Gretel "and Gretel" and Gretel "and Gretel" and "Brazan and She-Devil." dualed by Palace, are disappointing since it to carly for the kiddies. Estimates for This Week

Allen (S-W) (3,000; 60-90)—"Cry Vengeance" (AA). Slow 9,000.

Last week, "Track of Cat" (WB). Last week, "100,000.

Last week, "Track of Cat" (WB). Last week, "100,000.

Last week, "Track of Cat" (WB). Last week, "100,000.

Last week, "Track of Cat" (WB). Last week, "100,000.

Last week, "Track of Cat" (WB). Slow). Last week, "Track of Cat" (WB). Last week, "100,000.

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Last week, "Track of Cat" (WB). Slow). Slow). Slow). Last week, "100,000.

Last week, "Track of Cat" (WB). Slow). Last week, "100,000.

Last week, "Cat of Cat" (WB). Slow). Slow).

# Broadway Grosses

Estimated Total Gross
This Week .....\$551 100
(Based on 22 theatres.)
Last Year ....\$512,000
(Based on 24 theatres.)

# 'Paris' Lusty 16G, Philly; 'Xmas' 13G

Philadelphia, Dec. 21.

Philadelphia, Dec. 21.

Philly first-runs are undergoing the same experience as other keys in that many are dragging bottom pre-Xmas. Viking's "Last Time I Saw Paris" is lone newcomer to show real signs of life. The eight round of "White Christmas" still is big at the Randolph. Elsewhere, it's very sluggish with few exceptions. However, biz at cinemas is better than same period last year.

Estimates for This Week

Areadia (S&S) (625). Shuttered until Dec. 25.

Boyd (SW) (1430: \$1.25.\$2.60)

until Dec. 25.

Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (63d wk). New
low at \$6,500. Last week, \$8,500.

Fox (20th) (2,250; 90-\$1.40) —
"Desiree" (20th) (5th wk). Fair
\$9,000 in 5 days. Last week,
\$12,000.

Goldman (Goldman) (1,200; 65-\$1.30)—"Black Knight" (Col) (2d wk). Mild \$9,500. Last week, \$16,-000.

Mastbaum (SW) (4,370; 75-\$1,30)
—"Cry Vengeance" (AA). Drab
\$10,000 or less. Last week, "Cattle
Queen Montana" (RKO) and "This
Is our Army" (20th), \$10.500.

Midtown (Goldman) (1,000; 74-\$1.49)—"Barefoot Contessa" (UA) (8th wk). Oke \$7,000. Last week, \$8,000.

\$8,000.

Randolph (Goldman) (1,200; 75\$1.40\)—"White Christmas" (Par)
(8th wk). Big \$13,000 or close.
Last week, \$17,000.

Stanley (SW) (2,900; 74,\$1.30\)—
"Carmen Jones" (20th) (5th wk).
Off to mild \$9,000. Last week,
\$15,000.

\$15,000.

Stanton (SW) (1,473; 50-99) —

'This Is My Love'' (RKO) and
'Gog'' (UA). Lean \$6,000. Last
week. 'She-Wolf'' (Rep) and
'Make Haste to Live'' (Rep) \$8,000.

Trans-Lux (T-L) (500; 80-\$1.50)

—'Sabrina'' (Par') (9th wk). Oke
\$4,500. Last week, \$5,000.

Viking (Sley) (1,000; 74-\$1.50)—

"Last Time Saw Paris'' (M-G).

"Last Time Saw Paris'' (M-G).

"Afhena'' (M-G) (4th wk), \$4,000.

Trans-Lux (T-L) (604; 99-\$1.50)

—'Suddenly'' (UA) (10th wk).

Slow \$2,500. Last week, \$3,000.

# 'CARMEN' FAIR \$8,500, **BUFF.: OTHER PIX LIMP**

Buffalo, Dec. 21.

It's mighty dismal at most firstruns here this session, with the
usual pre-Xmas slump in high gear
currently. "Carmen Jones" in second round at the Center is about
best bet with a fair total. "Crest
of Wave" and "Bob Mathias Story"
are particularly lightweight of new are particularly lightweight of new pix.

are particularly lightweight of new pix.

Sstimates for This Week

Buffalo (Loew) (3,000; 50-80)—

"Battleground" (M-G) and "Asphalt Jungle" (M-G) and "Asphalt Jungle" (M-G) and "South Stone (M-G) and "Stone (M-G) and "Stone (M-G) and "Indie) (Jody), \$15,000.

Paramount (Par) (3,000; 50-80)—

"Crest of Wave" (M-G) and "Hell's Outpost" (Indie) (Gloomy \$7,000.

Last week, "Golden Mistress" (UA) and "Steel Cage" (UA), \$9,000.

Center (Par) (2,000; 50-80)—

"Carmen Jones" (20th) (2d wk).

Fair \$8,500 in 9 days. Last week, \$15,000.

Lafayette (Basil) (3,000; 50-80)—

"Sands Iwo Jima" (Rep) and "War of Wildcats" (Rep) (reissues) Dull \$6,000.

Last week, "Glenn Miller \$Xory" (U) (reissue) and "South Sea Sinner" (U) (6 days), \$4,000.

Century (Buhawk) (3,000; 50-80)—

\$4,000.

Century (Buhawk) (3,000; 50-80)

"Bob Mathias Story" (AA) and
"Port of Heil" (AA). Thin \$6,00
in eight days. Last week, "Cry
Vengeance" (AA) and "Target
Earth" (AA) (8 days), \$7,500.

# Pre-Xmas in K.C.; 'Guns' OK \$15,000

Kansas City, Dec. 21.

Pre-Christmas week is lightweight all around as film theatres
wait for the upcoming holiday
trade. Film fare is light with new
bills in only two situations while
reissues and holdovers hold other
screens. Fox Midwest is combatting
doldrums with series of sneak
previews in addition to "Four Guns
to Border," and doing quite well.
"Fire Over Africa" dualled with
"They Rode West" is drab at the
Midland. "Saratoga Trunk" at
Mainstreet looms thin. Hans Christian Andersen' at Paramount
shapes light. Weather is holding
a seasonal trend of near-freezing
temperatures over weekend.

Estimates for This Week
Fairway (Fox Midwest) (700; 6585)— Currently back in fourway
tieup with other Fox Midwest firstpuns. Last week, "Desiree" (20th)
(3d wk), oke \$3,000.

Glen (Dickinson) (504; 85-\$1)—
"High and Dry" (U) (7th wk) and
"The Promoter" (U) (2d run) (2d
wk). Fair \$1,000. Last week, same.

Midland (Loew's) (3,500; 60-80)

"Fire Over Africa" (Col) and
"They Rode West" (Col). Drash
\$5,000. Last week "Athena" (M-G)
and "Masterson of Kansas" (Col)
\$7,500.

Missouri (RKO) (2,650; 50-80.)
"Saratoga Trunk" (WB) and "Crim(Continued on page 20) Kansas City, Dec. 21.

# **Xmas Shoppers Slough Det. But** 'Battleground'-'Asphalt' Fair at 8G

# **Key City Grosses**

Estimated Total Gross
This Week . . . \$1,887,000
(Based on 23 cities and 215
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year . . . . \$1,731,800
(Based on 22 cities and 205
theatres.)

# Bull' Modest \$8,500 in Pitt

Pittsburgh, Dec. 21.
Town's in the doldrums this week, and everybody is just waiting around for Christmas. when seven pix are opening for the biggest crush of new product around here in years and years. Penn had the best weekend with "Sitting Buil" but even so it was sluggish by ordinary standards. "Bounty flunter" at Stanley also is swinging low.

Fulton (Shea) (1,700; 65-85)—
"Princess of Nile" (20th) and
"Gambler From Natchez" (20th).
Will be lucky to hit slight \$4,000.
Last week, "Desiree" (20th) (4th
wk), \$3,500.

Harris (Harris) (2,165; 65-85)—
"The Raid" (20th), Looks like very
weak \$4,000 in 6 days. Last week,
"Bengal Brigade" (U), \$6,500.

Dengal Brigade" (U), \$6,500.

Penn (UA) (3,300; 65-85)—"Sitting Bull" (UA). Modest \$8,500, not very hot even at this season. Last week, "Last Time Saw Paris" (M-G), \$13,000.

(M-G), \$13,000.

Sauirrel Hill (SW) (900; 65-85)—
"Lill" (M-G) (reissue). Art naber smartly stuck in a couple of fine oldies for fortnight preceding Xmas. Should be 0ke \$2,500 or near. Last week, "Julius Caesar" (M-G), treissue), \$2,000.

Stanley (SW) (3,800; 65-85)—
"Bounty Hunter" (WB). Lean \$6,000. Last week, "Athena" (M-G), \$7,000.

Warner (SW) (1,365; \$1.25-\$2.65)
—"Cinerama" (Indie) (55th wk),
Hitting rock bottom at slow \$5,000.
About same last week.

# Pre-Holiday Bops Balto But Xmas Fat \$7,000 In 7th; 'Love' Dim 6G

Baltimore, Dec. 21. As usual, week before Xmas is oming up with some sad totals for first-runs here this week. Of Wave" is modest at the Town Of Wave" is modest at the Town.
"This Is My Love" is dull at the
Hipp. Reissues like "Saratoga
Trunk" at Stanley and double bill
of "Battleground" and "Asphalt
Jungle" at Century are faring
badly. But "White Christmas" at
Keith's looms fancy in seventh
week.

Estimates for This Weck

Lestimates for This Week Century (Loew's-UA) (3,000; 25-80)—"Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues). Limp \$4,500. Last week, "Athena" (M-G), \$7,000.

M-G), \$7,000.

Film Centre (Rappaport) (960;
0-\$1)—"Sabrina" (Par) (11th-final
k). Okay \$3,000 after \$3,500 in

Hippodrome (Rappaport) (2,100; 35-80)—"This Is My Love" (RKO). Meek \$6,000. Last week, "On Waterfront" (Col) (8th wk), \$5,000.

Detroit, Dec. 21.

Christmas shoppers currently are streaming right past the down-town cinemas bent on getting that last gift. As usual, it's the dismal season for exhibs. Only two new double-bills in first-runs and both are oldies. "Asphalt Jungle" and "Battleground" combo shape fair at Madison. "House of Wax" plus "Phantom of Rue Morgue" looms slow at the Broadway-Capitol. And all the holdovers are dragging bottom except. "Reap Wild Wind." mildish at the Palms.

Estimates for This Week
Fox (Fox-Detroit) (5,000: \$1.25)—"Carmen Jones" (20th) (4th wk). Drab \$14,000. Last week, \$17,000.

Michigan (United Detroit) (4,000: 80-\$1)—"Black Knight" (Col) and "Race for Life" (Lip) (2d wk). Thin \$8,000 in 5 days. Last week, \$13,000.

Palms (UD) (2,961; 80-\$1)—"Reap Wild Wind" (Par) and "Silent Raiders" (Indie). Mildish \$9.000. Last week, \$22,000.

Madison (UD) (1,900; 80-\$1)—"Reap Wild Wind" (Par) and "Silent Raiders" (Indie). Mildish \$9.000. Last week, \$13,000.

Broadway-Capitol (UD) (3,500; 95-\$1.15)—"House of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues). Slow \$7,000. Last week, "Siled for Murder" (UA) and "Sicel Cage" (UA), \$12,000.

United Artists (UA) (1,938; \$1.51.25)—"Desiree" (20th) (5th wk). Thin \$6,000. Last week, \$7,500. Adams (Balaban) (1,700; 80-\$1)—"Last Time Saw Paris" (M-G) (4th wk). Drab \$5,000. Last week, \$6,743.

Music Hall (Cinerama Productions) (1,194; \$1,40-\$2,65)—"Cinerama" (Indie) (92d wk) Dwan 6.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie) (92d wk). Down to mild \$7,000. Last week, \$9,300.

# 'Streets' Good \$8,000 in Prov.

Providence, Dec. 21.
Christmas lull prevails currently and most stands are just content to stay open. Majestic is the leader with "Down 3 Dark Streets."
Loew's is sagging with "Beau Brummell." RKO Albee with "Bengal Brigade and Strand with "Three Hours To Kill" are next in line.

Albee (RKO) (2,200; 50-75)—
"Bengal Brigade" (U) and "Go Man (Go" (UA). Steady \$6,000. Last week, "Carmen Jones" (20th) and "Outlaw Territory" (Indie) (2d wk), \$9,000.

week, "Carmen Jones" (20th) and "Outlaw Territory" (Indie) (2d wk), \$9,000.

Majestie (Fay) (2,200; 50-75)—
"Down 3 Dark Streets" (UA) and "Four Guns to Border" (U). Very good \$8,000. Last week, "Black Widow" (20th) and "Royal Tour" (20th), \$11,000 at upped scale.

State (Loew's) (3,200; 50-75)—
"Beau Brummell" (M-G) and "Diamond Wizard" (UA). Light \$7,500 in six days. Last week, "Athena" (M-G) and "Khyber Patrol" (UA), \$9,000

Strand (Silverman) (2,200; 50-75)—"Three Hours to Kill" (Col) and "Black Dakotas" (Colí, Siow \$4,000. Last week, "Black Knight" (Col) and "Massacre Canyon" (Col), \$8,000.

# Bounty' NSG \$10,000. Denver; 'Carmen' 6G, 3d

Denver, Dec. 21.

Downtown spots are loaded with reissues again this week and the four remaining first-runs with fresh product are not getting far. "Bounty Hunter" is getting biggest coin total but it is only fair at Paramount. "Carmen Jones" is very mild at the Denver and "Desiree" at the Fox is not much better.

Estimates for This Week

Estimates for This Week
Centre (Fox) (1,247); 60-\$1)—
"Desiree" (20th) (5th wk). Fair
\$7.000. Last week, \$9,000.
Denver (Fox) (2,525; 60-\$1)—
"Carmen Jones" (20th) (3d wk).
Mild \$6,000. Last week, \$14,000.
Orpheum (RKO) (2,600; 50-85)—
"Shanghai Story" (Rep) and
"Sleeping Tiger" (Astor). Poor
\$5.000. Last week "Private Hell
36" (Lp) and "Race for Life" (Lp)
\$8.000.

Paramount (Wolfberg) (2,200;

\$8.000.

Paramount (Wolfberg) (2.200:
50-8\*)—"Bounty Hunter" (WB)
and "Operation Manhunt" (UA).
Fair \$10,000. Last week, "Bengal
Brigade" (U) and "Crest of the
Wave" (M-G) \$11,000.

# Week-Before-Xmas Blues in Mpls.; 'Cinerama' Oke 14G, 'Beau' Dim \$7,000

Minneapolis, Dec. 21.

Traditionally one of year's worst boxoffice periods, the week-before-Christmas here is following the usual pattern. It finds many weaker pix on tap with bigger hits held until Xmas day or just prior to Dec. 25. Even newcomer "Beau Brummell" is taking it on the china ta Radio City. However "Cine-rama." in its 36th week at the Century still is okay for a new longrun second in Minneapolis, "Karamoja" also is okay in fifth week at the Gopher.

Estimates for This Week

# Chi Sweats Out Pre-Yuletide Slump: 'Young'-Cornell-Vaude Hep \$54,000, 'Knight' Hot 17G, 'Xmas' Sock 20G, 7th

Chicago, Dec. 21.

Main Stem is sweating out the aditional pre-Xmas slump this sound, with cho-cer product being eld back by distribs. However, is downbeat is shaping less sere than expected. Return of tageshows to the Chicago Theatre fer a nine-week absence is helpig to stir up traffic in the Loop. one holdovers are strong despite to see season.

Extimates for This Week
rnegle (Telem't) (480; 95)—
alet" (Indie) (refssue), Slow
0, Last week, "Intimate Rela" (Indie) (2d wk), \$3,000.
caspo (B&K) (3,900; 98-\$1.50)
oung at Heart" (WB) with Donell topping vaude. Stout \$54.
Last week, "Star Is Born,"
(9th wk), \$16,000.
ind (Nomikos) (1,200; 98"Drum Beat" (WB) (4th
Oke \$6,000. Last week, \$9,000.
p (Telem't) (606; 90-\$1.25)—
ell topping vaude. Stout \$54.
(k), Neat \$4,500. Last week,
fickers (II.&S) (2,200.

wk), Neat \$4,500. Last week, 0. Vickers (JL&S) (2,200; 65—"Phffff" (Col) (4th wk), c \$10,000. Last week, \$18,000.

broe (Indie) (1,000; 65-87)—
Jekyll and Mr. Hyde" (M-G)
"Woman's Face" (M-G) (reis12d wk). Light \$4,500. Last
2d k). \$16,000. Last week, \$18,500.

Lace (Eitel (1,484; \$125-\$3,40)

inerana" Indie) 73d wk).

1 \$21,000. Last week, \$25,000.

osevelt B&K) (1,400; 65-98)—

k Knight" (Col) and "Law vs.

Kid" (Col). Fine \$17,000.

week, "Track of Cat" (WB)

"Bob Mathias Story" (AA) (2d

\$14,000.

te-Lake (B&K) (2,700; 98-—"White Christmas" (Par) wk'. Winding up at socko 00. Last week, \$28,000. ff (H&E Balaban) (685; 95)— Hulot's Holiday" (GBD) (8th Trim \$2,000. Last week,

\$2.300. United Artists (B&K) (1,700; 98-\$1.25!—"Carmen Jones" (20th) (5th wk). Finishing strong at \$13,500. Last week, \$18,000. Woods (Essaness) (1,206; 98-\$1.25:—"Last Time I Saw Paris" (M-G) (4th wk). Fancy \$17,500. Last week, \$25,000. World (indie) (697; 98)—"Bread, Love, Dreams" (IFE) (6th wk). Fair \$2.000. Last week, \$2,700.

# Hub Low; 'Trunk'-'Sleep' Fair 14G, 'Beau' Light \$17,000, 'Paris' 8G, 5th

el Cage" at the Pilgrim is only

. Saturday opening of "Hansel
Gretel" at the Memorial, was
sed out by rain but figures to
up. Balance of town is either
ing over or showing reissues
I new product bows in on Xmas

Estimates for This Week
for (B&Q) (1,500; 70-\$1.10)—
1 Time I Saw Paris" (M-G)
wk). Okay \$8,000 or less in
ys. Previous week was \$11,000.
acon Hill (Beacon Hill) (800;
)—"Hobson's Cholee" (UA)
wk). Neat \$3,000. Last week,
0.

Boston (Cinerama Productions)
54: \$1.20-\$2.85) — "Cinerama"
(Continued on page 20)

### Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e. without usual tax. Distrib

come.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Suddenly' Lusty \$12,000, St. Louis

Estimates for This Week

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20\$2.40)—"Cinerama" (Indie) (47th
wk). Nice \$10,000 after \$10,500
last week.
Fox (F&M) (5,000; 75)—"Saratoga Trunk" (WB) and "Big Sleep"
(WB). Opened today (Tues).
Last week, "Desiree" (20th) "This
Is Your Army" (20th) (2d wk), fair
\$9,000.

Good \$5,000 after \$8,500 opening stanza.

Pageant (St. L. Amus.) (1,000; 82)—"Seventh Veil" (Indie). Nice \$3,500. Last week, "Trouble in Glen" (Rep), \$3,000.

Richmond (St. L. Amus.) (400; 82)—"Caesar and Cleopatra' (Indie). Fine \$2,500. Last week, "Trouble in Glen" (Rep), \$2,000.

St. Louis (St. L. Amus.) (4,000; 75)—"Star Is Born" (WB) (4th wk). Nice \$8,000 after \$9,000 last week, Shady Oak (St. L. Amus.) (800; 82)—"Vanishing Prairie" (BV) (4th wk). Good \$2,500 after \$3,000 last round.

# Toronto Also Sagging; 'Billy Kid' Oke \$11,500, 'Xmas' Torrid 7G, 7th

Toronto, Dec. 21.
With last-minute Xmas shopping looks light. "Three Hours to Kill" shapes fair but "Crest Wave" looms very slow. Of holdovers, "White Christmas" is holding nicely in seventh stanza. "Last Time I Saw Paris" is oke in fourth

Time I Saw Paris" is oke in fourth frame.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Law Vs. Billy the Kid" (Col) and "Iron Glove" (Col). Okay \$11,500. Last week, "Operation Manhunt" (UA) and "Golden Mask" (UA), same.

Eglinton, University (FP) (1,080; 1,558; 60-\$1)—"Fire Over Africa" (Col). Light \$6,000. Last week, "Passion" (RKO), same.

Imperial (FP) (3,373; 60-\$1)—"White Christmas" (Par) (7th. %wk). Still hep at \$7,000. Last week, \$11,000.

# OMAHA SAGS; 'JUNGLE' MODERATE AT \$9,000

Omaha, Dec. 21.

Streets are jammed with Xmas shippers this week, and few are heading for the chemas—hence grosses are down at all spots. "Human Jungie" is best of lot at the large Orpheum. "Bob Mathias Story" is off at the State and "Reap Wild Wind" is fairish at the Omaha.

Brandeis (RKO) (1,100; 50-75)—
"Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues). Slow \$3, 000. Last week, "She-Wolf" (Rep) and "Tobor the Great" (Rep), \$3, 200.

200.

Omaha (Tristates) (2,000; 50-75)

"Reap Wild Wind" (Par) (reissue). Oke \$5,500, Last week, "Four Guns to Border" (U) and "Hell's Haif Acre" (Rep), \$6,000.

Orpheum (Tristates) (2,890; 70-90)

"Human Jungle" (AA) and "Bowery to Bagdad" (AA). So-so \$9,000. Last week, "Athena" (M-G), \$9,000.

9,000.

State (Goldberg) (875; 50-80)—

Bob Mathias Story" (AA) and

Fast and Furious" (Indie). Thin

3,200. Last week, "Last Time Saw

aris" (M-G) (3d wk), oke \$4,000

t 60c-85c scale.

# 'Hansel' Okay 13G, Frisco: 'Brown' 6G

San Francisco, Dec. 21.

It's the week before Christmas, and most first-run biz here shows it. There are few bright spots in the lineup which is studded with reissues doing fair to thin trade. "Father Brown Detective" shapes solid at the bandbox Bridge, for the best pre-Xmas week at the house. "Hansel and Gretel" are rated okay in nine days at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; 80\$1)—"Hansel and Gretel" (RKO) and "Silver Lode" (RKO). Okay \$13.000 in nine days. Last week.

(Col) and "They stoue wear, \$10,000.

St. Francis (Par) (1,400; 65-95)—
"Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues). Fair \$8,000 or close. Last week, "Carmen Jones" (20th) (4th wk), \$7,500.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1,75-\$2,65)—"Cinerama" (Indie) (51st wk). Good \$13,000 or better. Last week, \$16,500.

United Artists (No, Coast) (1,207.

O(51)—"Barefoot Contessa" (U/4) (6th wk) Duilish \$5,500. Last week

\$6,000. Stagedoor (A-R) (400; \$1-\$1.25).
"Jekyll and Hyde" (M-G) and
"Woman's Face" (M-G) (Reissues)
(4th wk), fair \$2,000. Last week,
\$2,300.

(4th wk), fair \$2,000. Last week, \$2,300.
Larkin (Rosener) (400; \$1) —
Bread, Love, Dreams" (IFE) (7th wk). Oke \$1,900. Last week, \$2,100.
Bridge (Schwartz-Reade) (399; \$1-\$1,20) — "Father Brown Detective" (Col). First week ending tomorrow (Wed.) Jooks solid \$6,000 or over, best pre-Xmas week ever here. In ahead, "High and Dry" (U) (6th wk), \$2,300.
Vogue (S.F. Theatres) (377-\$1) —
"Ugetsu" (Indie) (5th wk). Fine \$2,000. Last week, ditto.

# Trunk'-'Sleep' Good 9G, D.C.; 'Xmas' Big-7G, 8th

Washington, Dec. 21.
Downtown houses are now feel
g the full impact of the Christ

nouse.

Estimates for This Week

Ambassador (SW) (1,400; 60-80)

"Saratoga Trunk" (WB) and
"The Big Sleep" (WB) (re'ssues).

(Continued on page 20)

# B'way's Pre-Xmas Spirit: 'Show Biz' Solid 90G, 'Girl' Wow 60G, 'Heart' Wham 172G 2d, 'Gate' 21G, Palace 19G

season.

Of the new entrants, "Country Girl" seems sure of hitting a smash \$60,000 in the first week ending today (Wed.) at the Criterion. "No Business Like Show Business" also looms sock with \$80,000 probable in the initial session winding up tomorrow (Thurs.) at the Roxy. Both are surprisingly big for pre-Xmas weeks as are several arty theatre entries.

The hig coin champ however.

several arty theatre entries.

The big coin champ, however, con'inues to be the Music Hall wi' i its annual Christmas stageshow and "Deep In My Heart." It looks to hit huge \$172,000 in second round ending today (Wed.). Hall is scheduling early morning shows starting next Monday (27) to handle the holiday week crowds. The mammoth theatre had an 7.45 opening the last two Saturdays and still could not take care of the patrons. The Hall had long lines despite the rain last Saturday with the gross soaring to \$34,000, amazing for the day. "Star Is Born" continues sur-

\$2,500.
Capitol (Loew's) (4,820; 85-\$2,20)

"Last Time Saw Paris" (M-G)
(5th-final (wk). Present stanza ending tomorrow (Thurs.) looks fair
\$16,000 or near for 8-day week.
Fourth week was \$27,000. "Vera
Cruz" (UA) opens Saturday (Christmas day).

(Wed.) likely will land good \$7,500 after \$9,500 in fifth week. Stays on.

Fine Arts (Davis) (468; 90-\$1.80)

"The Detective" (Col) (8th wk). The seventh frame ended Sunday (19) held with fine \$6,200 after \$7,200 in sixth. Continues on.

Globe (Brandt) (1.500; 70-\$1.50)

—"Athena" (M-G). Opened yesterday (Tues.). In ahead, "This Is Your Army" (compo) with "Utopia" (Indie) in support, lasted just one week, doing drab \$5,000 including preview.

Guild (Guild) (450; \$1-\$1.80) —
"Gate of Hell" (Indie) (2d wk). First session ended Sunday (19) hit wow \$21,000, urusual for this time of year. Looks set for longrun. Broke all records for Sunday and also on week excepting "Queen" is Crowned" (U). "Queen" did \$27,800 opening week here.

Mayfair (Brandt) (1,736; 79-\$1.80)

— "Sitting Buil" (UA) (4th-final wk). Current week ending tomorrow (Thurs.) looks to finish with lean \$8,000 after \$10,500 in third round. "Green Fire" (M-G) opens Friday (24).

Normandie (Trans-Lux) (592; 95-\$1.80)—"Big Day" (Indie). Initial round ending tomorrow (Thurs.)

(4th wk-8 days), \$3.500:

Palace (RKO) (1,700; 50-\$1.60)—
Port of Hell" (AA) and vaudeville.
Week ending tomorrow (Thurs.) is
heading for fair \$19,000 or over.
Last week, "Passion" (RKO) and
vaude, \$20,000.

Paramount (ABC-Par) (3,664; 85\$1.75)—"Track of Cat" (WB) (3d
wk-10 days). This is apparently
just marking time until the arrival
of "Silver Chalice" (WB) ooks to sag
to slow \$26,000. Second week, seven
days, was \$26,500.

Parale (Pathe (Parama)) (558-90.

Sutton (R&B) (561; 90-\$1.50)
"Romeo and Juliet" (UA). Opened
yesterday (Tues.) for benefit of
March of Dimes. In ahead, "High
and Dry" (U (16th wk), held at
\$3,500 after \$4,500 for 15th week
and great longrun.
Trans-Lux 60th St. (T-L) (453;
\$1-\$1.50) — "Hunters of Deep"
(DCA) Initial week ending today

Trans-Lux over 1-51-51-51. The property of the

greatest longrun t any arry thea-tre.
Victoria (City Inv.) (1,060; \$1-\$2)
—"Star Is Born" (WB) (11th wk).
Continued very strong with \$20,000 in 19th week ended Sunday
(19 after \$27,000 in ninth week.
Stays on.
Warner (Cinerama Prod.) (1,600;
\$1,20-\$3.30)—"Cinerama" (Indie)
(81st wk. The 80th week ended
Saturday (18) was solid \$31,000 after \$34,000 in 79th week. Now set
to stay until at least February.

# 'Bull' Leads Lean Det.; Fair 10G; 'Duel' Slow

8G, 'Xmas' Big 6G, 8th
Cincinnati, Dec. 21.
"Sitting Buill" at Albee is a aple of jumps ahead of "Duel Sun" at Palace as top new grossthis week before Christmas. er this week before Christmas. Neither doing well. "White Christmas" is rounding out record engagement of year at Keith's. Haif-year mark is reached this stanzs for "Cinerama" with low tide in the control of the cont

year man.

for "Cinerama" with low true ...

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"Sitting Buil" (UA). Fair \$10,000. Last
week, "Last Time I Saw Paris"
(M-G). \$12,000.

Capitel (Ohio Cinema Corp.)
(1,376; \$1,20-\$2.65) — "Cinerama"
(Indie) (26th wk). Okay \$15,000,
but low for first six months. Last
week, \$17,500.

Grand (RKO) (1,400; 50-84)—
(Continued on page 20)

# Panama Vexed at Canal Zone Priority

Proposed Law Threatens Fine Against Pictures Shown First in Yankee-Controlled Strip

Law establishing a 45%-sliding scale rental ceiling and threatening fines on pix released in the Canai Zone before they're shown in Panama has been introduced in the Panamanian legislature by Deputy Alfredo Aleman Jr.

Measure, according to information received by the Motion Picture Export Assn., sets the rental ceiling at 45% for the firstruns charging 60c admissions. For the second-run situations, the rental top would be 35% on weekends and 30% in midweck. Other houses would pay 25% tops.

Aleman also has proposed fixing admission prices at a 60c top, with theatres allowed to charge more only on "exceptional shows" or special films.

special films.

In the past, it had been the practice to release pix in the Canal Zone first and then in Panama. Calling this discrimination an injustice, Aleman's bili proposes that, on any film released in the Canal Zone first, the rental ceiling be dropped an additional 10% in all categories of theatres. Large-scale fines, and a threat of license cancellation for any outfit unwilling to abide by this regulation, are embodied in the Aleman measure.

# Berlin and Army Fund May Reissue Soldier Pic; WB's \$7,800,000 to GIs

Before turning over the negative of Irving Berlin's "This Is the Army" to This Is the Army Inc., for the Army Emergency Reilef Fund, Warner Bros., which pro-duced the World War II soldier show picture sought to purchase the negative. Warner offered \$50,000, but Berlin insisted that \$200,000 would be a fairer figure, feeling that the picture was worth that much for theatrical reissue or for tv rights.

The picture earned over \$7,800,000 for the Army fund. Previously, the legit show on which the pic was based earned about \$2,000,000 for the same fund.

for the same fund.

Berlin is turning over all profits from the score of "This Is the Army" to the God Biess America Fund, an organization which already has \$250,000 in the till from Berlin's "God Biess America" Since this coin goes to the Girl and Boy Scouts of America Foundation, Berlin feels the Scouts should also get the "Army" song royalties since "the Scouts will make up our future Army."

In December, 1943, when the

make up our tuture Army."

In December, 1943, when the picture was released, the then Undersecretary of War, Robert Patterson, termed "This Is the Army" a notable and "effective stimulus to civilian morale" and as a "spiendid contribtuion to Army Emergency Relief" by War-ners and Irving Berlin.

# **800 NEW ENGLANDERS** TRAIN TO MUSIC HALL

Nearly 800 New Englanders traveled to N. Y. last Friday (17) night on the special New Haven Railroad Show Train to see the Radio City Music Haii's annual Christmas stageshow and "Deep in My Heart." The New Haven's show My Heart." The New Haven's show train has been a semi-annual affair ever since 1951, New England pa-trons coming both for the Easter show and the Xmas program. The railroad puts together a special train, appropriately decorated, with a public address system and two cars having buffet service.

cars having buffet service.

Besides railroad reps on the train, it carries a Music Hail representative, some of the Rockettes and members of the baliet. This year it was soid out to capacity (ail reserved mezzanine seats) weeks ago. The next train will be for the Hail's Easter show, and comes into N. Y. April 15. The New Haven already is taking reservations for it.

### Unfair to Next Film!

Chicago, Dec. 21.
Abe Teitel, operator of World Playhouse in Chi, nixed World Playhouse in Chi, nixed IFE requests for two-a-day showcasing of "Aida" at advanced prices. Pic, which opens for Christmas, willi get six continuous shows a day with regular admish of 98c. Teitei said he felt a price boost for an individual film would tend to make patrons feel that regular price pix were inferior.

# \$65,000,000 In 20th '54 Rentals, **Under Year Ago**

Domestic film rentals of 20th-Fox this year are expected to yield slightly over \$65,000,000, a drop of about \$2,000,000 from 1953 when U. S. and Canadian rentals ran to over \$67,000,000. In 1952, the domestic take was \$57,430,000.

Accounting in part for the cut in rental collections are the reducin rental collections are the reduc-tion in numerical releases (20th had 30 in ail in '54), the partial loss of the drive-in season this year, and the very strong showing of "The Robe" in the last quarter

of '53.

Foreign rentals of 20th in 1953
ran to \$38,353,000 and it's considered doubtful whether 1954 will
see this figure exceeded or even
reached.

20th is the second company to ex-

20th is the second company to experience a drop in domestic film rentals this year. Warner Bros., also with fewer plx, is in the same boat. However, the WB annual report said that an increase in foreign rentals had more than made up for the deficiencies in the domestic take compared with 1953.

Last earnings report of 20th showed a net of \$5,732,063 for the 39 weeks ended Sept. 25, 1954. This compared to a net of \$1,433,000 for the corresponding period in 1953.

## CONSULTANT SAYS HE'S **'WATERFRONT' CARBON**

"On the Waterfront," isn't a fictional dramatization of life on the Jersey docks but is based upon his own personal experiences, Anthony De Vincinzo charged yesterday (Tues.) in a \$1,000,000 damage suit brought in N. Y. Federal Court. Action, which ciaims his right of privacy was invaded, names producer Sam Spiegel and Columbia Pictures, the film's distributor, as defendants.

Pictures, the film's distributor, as defendants.

A former waterfront hiring boss in Hoboken, De Vincinzo asserts Spiegel retained him in August, 1953, in an advisory capacity to pick a location for the filming of "Waterfront." Instead, he contends, Spiegel sent writer Budd Schulberg and director Elia Kazan to chin with him and obtain information as to his life history and career as an ex-waterfront boss. as an ex-waterfront boss

as an ex-waterfront boss.

The Marlon Brando starrer, De Vincinzo charges, depicts his life when he worked as a longshoreman in Hoboken and lived as a professional boxer with a fancy for pigeons. Drawing a closer parallei between his own career and that of the Brando roie, he stated that he also testified before the Senate Crime Commission in 1952 as to waterfront corruption. These personal incidents, the compaint alleges, were ail incorporated in the film without his consent.

### Ffolkes With Rossen

Ffolkes With kossen
David Ffolkes, currently conducting classes in costume designing and history of architecture at Boston U. has been inked to design the costumes for "Alexander the Great," which Robert Rossen will direct for United Artists.

Ffolkes will take a leave of absence from the university and is

sence from the university and is stated to travel to Madrid for filming of the pic.

# **Fashion Tie-Ups**

a run for his money, results in a space payoff for the film company. The mere clothing of a film star in a particular gown for a fashion magazine ad is an example of a quick space-grabbing effort. The ideal promotion is one based on the fashions in the picture. At the inception of production, a manufacturer is contacted with the suggestion that a line of women's fashions inspired by a particular picture could be merchandised effectively by combining the vast baily activities of the film company with the manufacturer's own promotional efforts.

The fashion "inspiration" can be copying modern clothes on a Hollywood fashion designer or adapting the wardrobe of a costume picture for modern usage. When agreement on the "line," is set, the promotional machinery is oiled. The fashion mags, a potent force in setting styles. Day a key role

the promotional machinery is oiled. The fashion mags, a potent force in setting styles, play a key role in advancing the new designs. Special advertising and editorial matter is arranged. In addition, the mags, such as Vogue, Harper's Bazaar, Mademoiselie, etc., lend their merchandising knowhow to the effort.

the mags, such as vogue, harper's Bazaar, Mademoiselle, etc., lend their merchandising knowhow to the effort.

The nation's department stores then enter the picture. Special windows are planned, fashion shows may be arranged, and special local advertising is set. In ail activities, of course, the film gets its piug. Frequently, the local theatre may use its lobby or stage to cross piug the manufacturer's wares and the department store where they are sold. The film company fieldmen—are often the liaison men responsible for setting up the multi-plug promotion.

Metro has been one of the leaders in fashion promotion. It is

Metro has been one of the leaders in fashion promotion. It is one of the few companies that retains a full-time fashion coordinator on its staff. She's Frances Lane, whose sole duty is to dream up and arrange the deals with manufacturers, fashion magazines, and department stores. As a result of Miss Lane's efforts and those of the gais at other film companies, manufacturers have frequently made a "killing" with a line inspired by a film. Recentity, for example, Metro's "Brigadoon" resulted in a new wave of Scotch plaid garments.

## **Lutherans' Back**

pected to rack up another 1,000 engagements in the U. S. Meanwhile it has opened abroad with success ranging from good to excellent. Oddly enough, it did poority in some of the urban centers in Scandinavia, where, theoretically, it should have earned big coin. In other piaces, such as Switzerland and Australia, it started slow but built up to sock b.o.

Film so far hasn't been shown in Catholic countries, such as Spain, France and Italy and, Lee said, "we're not rushing it there." Under the setup with 20th-Fox, which is handling "Luther" in most piaces abroad, Lutheran Church Productions via its European affiliation is responsible for obtaining the necessary import permits. Continued from page 5

# Shift Shea Managers

Shiff Shea Managers
Shea Circuit has made a number
of managerial shifts.
Al Egley takes over the helm
of the Lawler Theatre, Greenfield,
N. H. Ed Mason assumgs Foiey's
post as assistant to Fenton Scribner at Manchester, N. H. Bill
Kibrige has been named manager
at Amherst, Mass. with Louis
Masson as his assistant.

Attorney-Author

Louis Nizer has written a sage piece Words to Live By

on interesting byline piece in the

49th Anniversary Number

VARIETY DUE SOON

# New York Sound Track

Mark Robson came in on the lie de France yesterday (Tues.) after directing "Prize of Gold," Columbia pic, in England and Germany .

directing "Prize of Gold," Columbia pic, in England and Germany . . . . Barney Balaban, president of Paramount, named chairman of the Jan. 13 Waldorf-Astoria dinner which launches Brotherhood Week . . . Harold Heeht and James Hill are due in N.Y. from the Coast Sunday (26) and head for London after a 10-day stay . . . Hill is to produce "Trappeze" for Heeht-Lancaster Productions in England next September and the two are abroading to set the preliminaries.

Italy's Ponte di Laurentiis, producing team starts lensing its version of "War and Peace" March 1. They've got a script all ready . . . Universal has 20 field men out exploiting key city openings of "Sign of the Pagan" and "So This Is Paris" and the New England territorial preems of "Six Bridges To Cross" . . Mike Todd may get Carol Reed to direct "Around the World in 80 Days" . . . U.S. distribs are apparently helpless in the face of the continuing Indian practice of copycatting Hollywood pix and embellishing them with native treatments, India doesn't have a law to stop this "custom" . . After trying its hand at optical subtiting of its CinemaScopers, Metro has given up the experiment and has again signed up with the Titra titling outfit in N.Y. which puts 'em on the mechanical way . . . Ted Grohnich, Motion Pleture Export Assn. rep in Germany, In N.Y. following his brother's death . . "Co-existence" gets a new meaning—this one outside the political sphere—in the year-end message to the field from Al Lichtman, 20th-Fox director of sales. He uses it to describe a happy relationship between 20th and its exhib customers.

relationship between 20th and its exhib customers.

John Hennegan of the Cincinnati lithography house of the same name, adopted Variety as format for his, and wife Heien's, Christmas greeting . . . it's a 12-page bit of Yuletide spoofing with the neatest touch of all a simulated letter from Robert K. Shapiro of the Paramount Theatre, the kind the managing director writes to actors and they use on the backcover . . . Inex Robb of the N.Y. World-Tele was not upset about the remaking of "Birth of A Nation" for the reasons others expressed—possible spreading of Ku Klux Klan apologetics—but because she resented impertinence of the new Phil Ryan syndicate in thinking it could tamper with the art of D. W. Grifffith. She described her enthusiasm as imbibed from her grandmother, an unreconstructed Southerner.

scribed her enthusiasm as imbibed from her grandmother, an unreconstructed Southerner.

More than 1,000 exhibitors from all parts of Spain attended the
Perspecta Sound demonstration at the Windsor Palace Theatre in Barcelona last week . . Robert Clark, production chief of Associated
British Pictures Corp., conferring with Jack L. Warner on the Coast
before returning to London over the weekend . . Carl Schaefer, foreign publicity chief at the Warner studio, in New York after a trip to
London, Paris, Rome, Madrid, Lisbon, and Cacablanca. He Coasts over
the weekend . . Four experimental films of the Twenties, including
early works of Rene Clair and Fernand Leger, inaugurated the new
series of 10 lectures and film showings at the New School of Research
last Thursday (16). Course is being conducted by Arthur Knight, film
critic of the Saturday Review of Literature . . . Henry Fonda in N. Y.
from the Coast to spend the holidays with his family after completing
"Mr. Roberts" for Warner Bros.

Karl Hoblitzelle, Interstate Circuit prez, has been awarded a papal
decoration, the Medal of. Good Merit, although not a Catholic. He
donated \$100,000 toward the \$250,000 building fund for 'the new
St. Peter's Academy school building in Dallas . . . . Harry Cohn is spendling more and more time in N.Y. on the prowl for legit properties.
Friday's (17) meeting of Columbia stockholders was the first he presided over in six years . . "Country Girl" the first release since "On
the Waterfront" to receive unanimously excellent notices in the Gotham
daiiles.

dailles

Frank Milton switched from the legit field to Distributors Corp. of America. He'il head the outfit's casting department in the east . . . RKO Theatres moves its homeoffice from Rockefelier Center to 1740 Broadway . . Alex Barris in Toronto Giobe and Mail wonders if "Beau James," the Jimmy Walker biopic which will star Bob Hope, will be cailed "The Road to Ruin."

Metro has set world premieres for two upcoming productions. "Bad Day at Black Rock," Dore Schary's personal production, will be launched in five Texas cities between Jan. 13 and Jan. 15. Anne Francis, who appears in the film, will make personal appearances . . . "Many Rivers to Cross," starring Robert Taylor, goes to New Haven and Taylor will appear in person . . Dana Andrews in from the Coast to appear at an Israeil bond drive at Madison Square Garden tomorrow (Thurs.)

Paramount recently regis-tered "My 50,000,000 Chii-dren" with the Motion Picture Assn. of America as title of a

snort.
Film company, presumably
after more thought, felt less
extravagant and submitted another label: "My 20,000,000
Children."

# TOKO-RI' PRIMES TALK VIA PRIVATE SHOWINGS

Paramount is set with plans to lease a theatre in all key cities for one-day screenings of "Bridges at Toko-Ri" for private audiences. They'll start around the second week in January.

Idea is to get the word-of-mouth started on the Perlberg-Seaton production. On the invitation lists in each situation will be exhibitors, civic brass, press and radio-ty reps. Tieups with the U. S. Navy, which figures in the film's story, are being worked out.

### Col Settles Its \$4,000 Suit Vs. Evelyn Keyes

Los Angeles, Dec. 21.
Columbia Pictures' \$4,000 suit against Evelyn Keyes was privately settled for that amount and dropped from the Superior Court calendar.

calendar.
Plaintiff declared Miss Keyes signed an agreement in 1950 to pay the studio 25% of her earnings from other sources. Complaint adds that she was paid \$16,000 by Bon-Air Pictures in 1951 but refused to turn over the \$4,000.

# Nat'l Review Board Kudo To 'Waterfront' as Best; Kelly, Foch Top Women

Kelly, Foch Top Women
Columbia's "On the Waterfront"
has been selected as the best picture of 1954 by the National Board
of Review. Committee on Exceptional Films of the Board, which
34 years ago started the practice
of selecting each year's ten best
films, named the following as the
year's best after "Waterfront";
"Seven Brides for Seven Brothers"
(M-G); "The Country Girl" (Par);
"A Star Is Born" (WB); "Executive
Suite" (M-G); "The Vanishing Pralrie" (Disney); "Sabrina" (Par);
"20,000 Leagues Under the Sea"
(Disney); "The Unconquered" (Indie); and "Beat the Devil" (UA).
Renato Castellani was named the
year's best director for "Romeo

Renato Castellani was named the year's best director for "Romeo and Juliet," Grace Keily was chosen best actress primarily for "Country Girl," but also for her work in "Dial M for Murder" and "Rear Window," Bing Crosby was named best actor for "Country Giri,"

Giri."

Nina Foch was voted best supporting actress for "Executive Suite," and Jebn Williams best supporting actor for "Dial M" and "Sabrina."

The Board chose "Romeo and Juliet" as best foreign film shown in the U. S. during 1954. Nine other films on the foreign list were "Heart of the Matter," "The Gates of Hell," "Diary of a Country Priest," "The Little Kidnapers," "Genevieve," "Beauties of the Night," "Mr. Hulot's Holiday," "The Detective," and "Bread, Love and Dreams."

# INDIE IMPORTERS' TIGHT RACE

# Smaller Importers Squeezed; May Have to Buy European 'In'

Competitive squeeze put on the small indie importers today is such that the only way in which they can expect to insure themselves of a continuing supply of product is to invest in overseas production.

The critical product of Arthur I.

to invest in overseas production.

That's the opinion of Arthur L
Mayer, vet indie operator and longtime partner of the late Joseph
Burstyn and also of Edward R.
Kingsley. Mayer said in N. Y.
last week that he was investigating various film investment possibilities abroad.

ing various film investment possibilities abroad.

Mayer and others in his field
are complaining that guarantees
asked by foreign producers, and
in some instances given by some
importers, are beyond their economic reach. Example cited is the
latest Alec Guinness pic, "To Paris
With Love," which was acquired
by Walter Reade and Frank Kassler's Continental Distributing
Corp. for a reported guarantee of
\$400,000. Figure includes prints
and other expenses. Asking price
for "Wages of Fear," the Freach
film, went to the \$100,000 mark.
Additionally, many of the top

film, went to the \$100,000 mark.
Additionally, many of the top
Italo pix aren't available to the
indies, and bidding for some British films is driving up their price
too. J. Arthur Rank's "Young
Lovers" recently brought \$50,000
from Pacemaker Pictures. Top
bids put in by several of the indies
fell a good deal short of that
amount.

One of the main problems of

amount.

One of the main problems of sinking coin into foreign productions is distance and the American partner's lnability to control any part of the film. Some of the circuits are going in for coproduction, too. Trans-Lux has a tle with George Minter's Renown Pictures, in return for which the chain gets a cut of the U. S. take and distribution rights.

It's pointed out that the entry f monied outside interests, theaof monied outside interests, thea-tre or otherwise, into the bidding for foreign product is making the situation doubly difficult for the indies since they feel it is giving producers abroad an exaggerated notion of the value of their films in the U. S. market.

# **Asks Producers By-Pass Festival** In Johannesburg

Members of the International Federation of Film Producers Assns. have been asked not to participate in the proposed international film fete in Johannesburg. S. Africa.

Letter from Enrico Giannelli, the Federation's secretary, states that the only South African festitual theorized by the Federation is the one set for Durban Aug. 8 to 20, 1955. The Johannesburg event, which is competitive, hasn't been recognized by the Federation.

Giannelli also has informed

Giannelli also has informed Federation members that the Lo-carno festival ls now skedded July 9 to 19, 1955.

# King Bros. Add Directors

Hollywood, Dec. 21.

King Bros. Productions, Inc., has held its annual stockholders meeting, reelected all the company's officers and increased the membership of the board of director's from three to five.

three to five.

Officers elected for another year
Officers elected for another year
were Frank King, president; Maunice King, executive veepee; Henry
King, Paul Weiden, Lionel C.
Sternberger and Charles Steete,
veepees; Charles P. Weeks, secretary; Arthur Stannard, treasurer,
and Peg O'Neili, assistant treasurer. Maurice and Frank King and
Felix Guggenheim remain on the
board of directors, with two others
to be named later.

# Issue of 16m for Video Joined for Trial Sept. 6

Hollywood, Dec. 21.

Hollywood, Dec. 21.

Federal Judge Harry C. Westover has been informed that both
sides in the Government's 16m antitrust suit designed to get narrow
gauge film released for television
have reached agreement to proceed
with trial Sept. 6, as planned.

United States Attorney James
McGrath reveals a stipulation
agreement has been drawn up under which various aspects of the
case are to be packaged for presentation together. This stipulation
will be submitted to Judge Westover for his approval within next
few days.

# **HOW TAX REDUCTION** THINS REVENUE \$ \$ \$

Washington, Dec. 21.

The admissions tax brought Uncle Sam a thin \$28,380,000 for Uncle Sam a thin \$28,380,000 for the first quarter of the new Federal fiscal year—July-August-September—far below the \$48,377,000 for same period of 1953. However, this year's figures represent the new 10% bite on admissions and with motion picture tickets costing 50 cents or less completely tax exempt. Last year, the bite was 20% across the board.

Actually business at the nation's

Actually business at the nation's Actually business at the nation's boxoffices was better this year than last. In the night club field, where Congress did not reduce the 20% levy on tabs, the Federal tax take was \$9,556,000 for the quarter, compared with only \$6,935,000 for the same period of last year.

### STATUS QUO IN BOOTHS

Minneapolls Projectionists Working Temporarily Sans Contract

Minneapolis, Dec. 21.

Union projectionists are still on the job and theatres here remain open as efforts continue to bring the two sides together on the terms of new three-year contracts. Strike notice was filed Dec. 7 and became effective 10 days later, or last Friday. However, the actual walkout has been deferred in compliance with the state law requiring appearances first before the state labor conciliator. Also, the union here must have International Alliance of Theatrical Stage Employes' approval for the strike, and 1A has not yet spoken.

Minnesota Amusement Co. (United Paramount Theatres) and RKO Theatres have a contract separate from that of independent exhibitors. Both pacts have expired, however, and the boothmen now are working without any contract.

### **Editors Nominate 8**

Hollywood, Dec. 21.

Motion Picture Sound Editors
nominated eight films for the best

nominated eight films for the best sound effects production during 1954. Winner will be picked early in January after special screenings. Nominees are: "Knights of the Round Table," Metro; "Broken Lance," 20th-Fox; "Human Desire," Columbia; "Carnival Story," RKO; "Johnny Dark," UI; "Them," War-ners; "Cease Fire," Paramount; "Apache," United Artists.

### Burr's 7th Xmas Junket

Hollywood, Dec. 21.
Starting his seventh consecutive Starting his seventh consecutive Christmas junket, Raymond Burr heads a Hollywood troupe that left today for a two-week tour of service hospitals in Arizona. California, New Mexico, Oregon and Washington.

In addition to Burr, the group includes Evelyn Russell, Sean Meany, Jacqueline Aires, Bungle Hediey, Frank Vitti, Donna Percey, Fran Lansing and Bud Russell.

# READE-KASSLER SET DISTRIB POOL

The absolute from the control of the

top releases from abroad.

It's also believed certain that the Reade move will bring about intensified efforts on the part of American interests to buy into foreign productions in advance to secure the U. S. distribution rights. There is a feeling that, in the light of the recent erratic quality of foreign films, this involves a more than ordinary risk.

ot the recent erratic quality of foreign films, this involves a more than ordinary risk.

Producers abroad frequently will sell regional rights prior to actual making of a pic since they have an idea of what these markets are worth. In the case of U. S. this becomes more difficult since there is little precedent to go by and the pattern of foreign film performance has varied so greatly.

The Reade-Kassler plan—they're partnered in Continental Distributors—involves investment in product Scheme works something like this: The participating exhib is asked to put up a certain amount of money so the film can be obtained. He then gets its firstrun in his area and also sells it there. In the long run, he'll share in the profits in proportion to his original investment.

At a press confab coincidental with an "open house" at the At a press confab coincidental with an "open house" at the chain's Oakhurst, N. J., headquarters, Reade cited the following hypothetical example: Assuming the Chicago exchange area contributes 10% of the national gross. The participating Chicago exhib would then put up 10% of the total capitalization of the film

How It Works

In return Peacle explained "not

How It Works

In return, Reade explained, "not only is he guaranteed firstrun in Chicago, but he gets the whole western hemisphere for his investment—he has the whole country, so to speak, to recoup from." Reade described the plan as "great" for the producer who gets "preferred playing time and a maximum potential gross." Quite apart from this, he opined, the scheme is to everyone's advantage since an exhib logically puts more effort into a film in which he has an interest.

First pic acquired under the

interest.

First pic acquired under this plan was J. Arthur Rank's "To Paris With Love," starring Alec Guinness. Continental Distributors put up a \$500,000 guarantee prior to actual production and in return got the western hemisphere rights to the film, but not including Canada. Coin to be actually put up comes to \$300,000 and is to be paid partly upon delivery of the print, which should be in about two months, and partly out of first print, which should be in about two months, and partly out of first monles received. Remaining \$200,000 go for Technicolor prints, distribution fee, advertising costs, etc. Take over and above \$500,000 is split 60% to Reade and 40% to Rank.

Rank.

Three other pix acquired by Continental include two French ones—"The Snow is Black" and "Dominica"—and the Japanese "Hiroshima." According to Kassier, Continental will handle "at least" three or four major pix in the coming year. He said that by "major" he meant pix of the quality of a "To Paris With Love" (which he hasn't seen as vet).

Reade and Kassler have been working on their "Continental Plan" of distribution for over a year and the indies in N. Y. are ready to acknowledge that the competition for the top foreign product is getting a lot stiffer, particularly since the number of b.o. pix imported from abroad is surprisingly small. It's pointed out that the only really new facet of the Reade scheme is the distribution end of it since quite a few exhibs are privately interested in foreign (Continued on page 20)

# Apold, Argentine Entertainment Czar, Reneges on Promised 'Courtesies'

# Canada Exhibs Resent 'Star' Cut: WB Dilemma: How to Please 'em All

Warner Bros, reportedly is running into difficulty peddling "A Star Is Born" in the Canadian market. Dominion exhibs are beefing about the 30-minute cut in the picture's running time, and are said to want the picture—only if it's offered in its original uncut form.

are said to want the picture—only if it's offered in its original uncut form.

The running time of "Star" has plagued WB's since the day the picture was issued. The company just can't figure out what exhibs want. It was largely at the urging of theatremen (who complained of the slow turnover) that Warners silced a half-hour from the film. No sooger did the company eliminate the footage when it was subject to attacks from both critics and exhibitors. The sharpest film critic attack came from the N. Y. Times' Bosley Crowther who flatify stated that it just wasn't the same picture. Crowther added that it posed a problem for him in making his selections for the year's best. How does one judge the picture? he asked. On the basis of the original uncut film or on the version currently being shown in theatres?

The Independent Theatres Owners of Ohio also blasted Warners for making the cut. The ITOO suggested that WB make both versions available and allowing the exhibitor to take his choice.

sions available and allowing the exhibitor to take his choice.

# JOE McCONVILLE INTO LESS ARDUOUS POST

Joseph A. McConville, president of Columbia International, whose retirement at the end of this year had been suspected in trade quarters, will remain with the company but in a new capacity. He was elected board chairman of the for-

but in a new capacity. He was elected board chairman of the foreign operation at a board meeting in N. Y. Friday (17).

McConville has been wanting to set a less demanding pace for himself for some time, it's said, and for this reason Lacy Kastner was groomed for the chief exec's spot. Kastner was elected both president and board member of Col International at the Friday session.

Within the last couple of years Kastner progressed from v.p. in charge of Europe and the Near East, headquartering in Paris, to assistant to the president in N. Y. and, last June, to exec v.p.

### DIG IN FOR DAFF

U's Drive Overesas Runs Jan. 3 Through April 30.

Running from Jan. 3 to April 30, the annual 1955 Daff Drive for Universal's international field sales force has again been set by Americo Aboaf, U's foreign gen-

Americo Aboaf, U's foreign general manager.
Drive will be captained by Ben M. Cohn, assistant foreign general manager, and will take in 39 of U's branch and distribs around the world. Latin America and the Philippines will compete in a drive-within-a-drive on J. Arthur Rank pix in addition to the regular U releases.

The 17-week push will see the field playing off two U Cinema-Scopers—"Black Shield of Feimouth" and "Sign of the Pagan."

Shapiro's Saranac Party

Shapiro's Saranac Party
Robert K. Shapiro, managing
director of the N. Y. Paramount
Theatre, had charge of the New
York Cinema Lodge of the B'nal
B'rith's annual Christmas entertalnment program at Saranac Lake
yesterday (Tues.). Shapiro was
chairman of the committee which
obtained the necessary acts and
other entertainment.
The program was held at the film
industry's Will Rogers Memorial
Hospital in Saranac Lake.

Film companies in N. Y. are con-siderably disturbed over reports from their representatives in Ar-gentina, indicating that their iocal offices are once again suffering from the displeasure of Raul Apold, Argentina's press and enter-tainment czar, who recently re-turned to Buenos Aires from a European junket.

ropean junket.

While few details are available, it's indicated, too, that Peron's current battle with the Roman Catholic Church also is affecting the U. S. film distribs. At least one pic with a Catholic theme, Warner Bros." Our Lady of Fatima," has been banned as a result.

been banned as a result.

Exact reason for Apold's gripe against the American companies isn't known, although it's understood from Buenos Aires that he was displeased by the lack of newsreel coverage of his European jaunt. There had been considerable pressure on the reals to include pressure on the reels to include footage of the Argentine entertainment chief's tour of Europe and his reception there.

his reception there.

There have been several instances of punitive actions against American companies that are traceable back to Apold. Among them is his refusal to allow an American Film Week or a Metro Film Week. He has also gone back on an earlier promise to the U. S. distribs that he would allow them special higher prices for important features preemed during the Mar del Plata season. His explanation, apparently, is that a number of European productions are available for Mar del Plata screening.

At Metro It's said that Apold at

for Mar del Plata screening.

At Metro it's sald that Apold at one point allowed the Lompany to charge a special admission price for "Knights of the Roundtable," a concession that had been extended to 20th-Fox's "The Robe." However, he has now gone back on his word, and "Knights" has to open at the normal low price.

What's puzzling execs in N. Y.

at the normal low price.

What's puzzling execs in N. Y. Is that Apold was a visitor in N. Y. earlier this year, at the invite of the Motion Picture Export Assn. Subsequently there has been an easing in the remittance situation. However, it's held, Apold's current attitude isn't consistent with the hospitality shown him by the Americans during his U. S. trip.

# **Metro Sleuthing** For What's What In 'Art Centers'

Metro branch managers have been asked to check bookings of 16m and 35m films which are going to film societies, art centers, festivals and other organizations. The locals reps have been requested to make certain that pictures go only to educational groups. Request is based on occasional beefs from exhibs that socalled educational groups are showing pix in competition with regular theatres.

Bookings are made through the

Bookings are made through the Museum of Modern Art. N. Y., and it's stressed that under no circumstances does the arrangement permit the Museum to furnish any permit the Museum to furnish any one with M-G pictures for entertainment. Deal is definite in that it does not permit boxoffice collection before a performance. Fee if there is any, must be collected in one unit for the cost of the course and not for individual performances. In addition, there are to be no signs or advertising in any of the areas other than in classrooms or where educational notices of classes are published.

Use of major company films for

# Paris Empire Back as Music Hall; More Playing Time for U. S. Acts

Paris, Dec. 14.

The Empire, which was originally a music hall from 1924 to 1935, and housed most of the variety greats, goes back on the house standard next September under the aegis of Jean-Jacques Vital. House comes under the Pierre-Louis Guerin Lido Syndicat which controls the big cabarette the Lido, Moulin Rouge and Bal Tabarin. This will create a tandem which would be able to offer big name U. S. acts three to four months on the Continent. Plans are to make house an international center for known artists and yet charge low prices (\$1.25 top).

Vital will run the house on a 14-hour daily basis, with mornings and afternoons being devoted to taping radio programs and also showcasing live ty shows. These are paying audiences and the house will be amortized in this manner, leaving leeway for low pricing for the night music hall. Guerin made the point that each house will have its own direction, and that his main function will be in getting the proper names for the theatres.

Volume would allow big scale to 1935 and 1935 a

Volume would allow big scale prices for name acts, and he pointed to the engagement of Borrah Minevitch's Harmonica Rascals as the first step. He then could book them into other spots around

Paris,

Jean-Bouchel Ysaye stays on as head of the Empire, but his plans for bringing over U. S. musicals are stymied. Until next September house will play a few forcign ballets. Only fly in the ointment is a commitment with Roland Petit to produce a revue at the house. However, even if Petit decides to do it, this probably can be amicably arranged.

Paris will really be a variety

bly arranged.

Paris will really be a variety valhalla when this new tandem swings into action, with Paris becoming a must spot on the lists of all vaude artists. Marlene Dietrich is the name again being bandied for the opening show. Meanwhile, the Lido opens its new spec Dec. 21, the Tabarin is set to preem next July, and the Moulin Rouge will get a new production dress, keeping the biweekly change of headliners, in January.

# Brit. Exhibs, Distribs Fail to Agree on New Break-Figure Pix Plan

Break-figure Pix Plan
London, Dec. 14.
A last-minute hitch has developed in negotiation: between exhibitors and distributors in the adoption of the arbitrator's ruling on the break figure dispute, advocating the restoration of freedom of trading between theatre owners and distributors.

The dispute dates back to 1951 when the Kinematograph Renters Society adopted a resolution setting out the terms in which it was prepared to give special film rates for exhibitors whose weekly take-fell below a stated level. This resolution had always been resisted by the exhibs, and after a prolonged hassle both sides went to arbitration.

The award, published a month or two back, was mainly in favor of the Cinematograph Exhibitors Assn., which had agreed to accept the findings in advance. The KRS announced its acceptance a week or two ago. Since then a series of joint meetings have been held between the two bodies to agree on a formula for future operation. A full report on the current negotiations was given at last week's CEA executive session, when it was suggested that if necessary they should The award, published a month or gested that if necessary they should go back to the arbitrator for further advice.

### Claims Readers Like To Read Bad Reviews

Vienna, Dec. 14.

Friedrich Schreyvogl, director of the state-owned Burgtheatre, has "discovered" why reviews about new plays are mostly bad. This is how he sized up the situation.

This is now it seems to it.

"The casual reader prefers a bad critic. It makes him feel better. The editors know that so they instruct their reporters to tear the premieres to pieces."

# To Rejoin CEA Ranks

London, Dec. 21.

London, Dec. 21.

The Essoldo group of 175 theatres, which resigned from the Cinematograph Exhibitors Assn., a few weeks back as a protest against the recent Eady negotiations, has now decided to return to the fold. The decision was taken by Sol Sheckman, the circuit topper, following a three-hour session with CEA leaders.

a three-nour session with CEA leaders.
Return of Essoldo was prompted by an assurance given by CEA reps that the point of view of the independent exhibitor would be put before the producers and, if necessary, representations would be made to the Board of Trade.
Sheckman, with the support of other independents, had compained that under the Eady scheme they were obliged to provide a cash subsidy for the production of British pix which they were unable to book firstrum in their theatres. They agitated for the removal of this.

# **New Spain, Italy** Pix Collab Pact

Italy and Spain this week ex-tended their film collaboration pact, which regulates pic exchange pact, which regulates pic exchange between the two countries as well as the growing number of co-pro-ductions. Agreement as now signed includes some changes de-signed to facilitate setting up of twin productions by the two coun-tries, as well as increasing the flow of pix between Spain and Italy. tries, as well as me flow of pix between

Merger concerns an estimated audience of 800,000,000 spectators in Italy with a Spanish audience total of about 300,000,000. Italian production hits a yearly 150 feature productions while Spain totals an average of 40 pix per year.

Spanish pact is latest of series Spanish pact is latest of series of extension-agreements signed by the local film industry with foreign pix business, other recent deals having signed with the U. S., France, England, Argentina and Germany. Germany.

Germany.

Ironically, all these pacts become void next Dec. 31 if the Italian Protective Film Law is not submitted and approved for extension before that date. Continued delay on behalf of the government in dealing with the film law situation is again worrying local filmmakers. cal filmmakers.

### COMMIE WANTED THEATRE

Tells Aussie Spy Inquiry He Tried To Buy Showcase

Sydney, Dec. 14. Bruce Joseph Milliss, a confessed member of the Communist Party in Australia, admitted to a spy in-quiry here that he had tried to buy a frontrank city theatre for the purpose of showing Russian films.

Called before a Royal Commission which is investigating revela-tions by a defecting Russian Em-bassy official, Vladimir Petrov, Milliss said last year he was con-cerned in negotiations for pur-clase of the Embassy Theatre.

clase of the Embassy Theatre.

Milliss said he was chairman of a local outfit called New Dawn Films, which had a franchise contract with a Russian film organization. The asking price for the theatre was \$662,500, of which Milliss would find \$25,000, hoping to raise the remainder in mortgages. He proposed that Sov-Export Films should put up \$300,000, as a second mortgage, to complete the purchase. The bait held out to ond mortgage, to complete the purchase. The bait held out to Sov-Export Films, he admitted, was that 70% of the pix would be Soviet films.

The deal fell through. At that time the Embassy, operated as an ace house by General Theatres Corp. on lease, was on the market. Eventually General Theatres bought the property.

Noel Meadow on expert in the field sees

VARIETY

Foreign Films Now Open in Western Territory, Move East to New York

an interesting editorial feature in the upcoming

49th Anniversary Number

VARIETY OUT SOON

# **KRS Calls On Exhibs to Act** In Rental Row

London, Dec. 21,
The Kinematograph Renters Society has passed the ball to the exhibitors in an attempt to resolve the impasse that has suddenly developed in connection with the arbitration award on break figures which is the yardstick via which concession terms may be offered to independent theatre owners. The distributors have taken the unusual step of placing fullpage ads in the local trade press to explain where they stand.

Prior to the arbitration hearing in October, the Cinematograph Exhibitors Assn. indicated its willingness to accept the findings and the KRS agreed to implement the verdict at a council meeting two

the KRS agreed to implement the verdict at a council meeting two or three weeks back. The latter body now claims that the exhibs are failing in their promise by refusing to agree to passing of a joint unanimous resolution as recommended by the arbitrator.

joint unanimous resolution as recommended by the arbitrator. Conditional upon the acceptance by the CEA of the terms of the resolution, the XRS has promised to withdraw its original break figure motion which, when passed in 1951, led to the present dispute. The unanimous resolution recommended by the arbitrator calls upon any exhib desiring a revision of his break figure contract to disclose certified figures at the opening of negotiation. ing of negotiation.

# RUSSO PEOPLE YEARN FOR CURTAIN LIFTING

FOR CURTAIN LIFTING

Edinburgh, Dec. 14.
The people of Russia are highly artistic and are just longing for the Iron Curtain to be raised, according to Jean Hunter Cowan, Scot artist back from the Soviet Union.
The Russians, she said here, have a great yen for ballet and opera, and their huge theatres are packed nearly every night.

The Russian Opera "would shake the world if it could come to the Edinburgh International Festivalif" we had a theatre worthy of them," she said. She found the Soviet people proud of their work of reconstruction.

## BFPA Votes in Favor Of Pix Standardization

British Film Producers Assn. is in favor of standardization of aspect ratios. It confirmed this decision at an executive council session pect ratios. It commend this de-cision at an executive council session after discussing a report prepared by its technical commit-tee, which embraced developments in wild escreen cinematography

tee, which embraced developments in wide screen cinematography over the last two years.

Purely from a production viewpoint, the BFPA technical committee considered that results on some large screens have not proved "entirely satisfactory," and they suggested an investigation into the possibility of achieving a standardization. Understood that the BFPA survey embraced every form of panoramic production including CinemaScope and VistaVision.

At the same meeting, the BFPA executive in dorsed suggestions from its studio sound panel advocating the substitution of magnetic sound for photographic sound; standardization of 35m as the size of sprocketed magnetic film; and conformation with the American Standards Assn. standard for 200 mill magnetic sound track where triple track magnetic film is used.

# Zurich Having Big Legit Season; Most Hits Are Classics or Revivals

# **East Germany Showing** 50% Foreign Films

The proportion of films showing in East Germany is now about 50-50, local and foreign pix, with half coming from DEFA, the Red-controlled producing firm in East Berlin, and other eastern countries, and the other half coming from West Germany and other western European countries. Even in West Berlin, the theatreowners report that about half of their audience comes from the East Zone. At the three large theatres near the rall-road linking the East and West sectors of Berlin, the percentage of Easterners attending is even higher. higher.
One of the biggest hits currently

One of the biggest hits currently in East Germany is "Fanfaren Der Liebe," starring the popular German comic, Georg Thomallo. Also big draws are a pair of Maria Schell starrers, "As Long As You Are There" and "The Dreamy Mouth."

# Baja Calif. Not To Get Gambling

Mexico City, Dec. 14.

Baja California, Mexico's newest state, is not to be anywhere near the indoor gambling ground pic-

state, is not to be anywhere near the indoor gambling ground pictured in newspaper yarns from the U. S., anent revival of reports that syndicates of Yank gaming operators plan to bid for casino concessions in and about Tijuana. This was stressed by Baja California government reps interviewed while on official business here and by Gov. Braulio Maldonado in Mexicali, the state capital.

The Baja California chiefs declared that no gambling concession will be granted because the state government is carefully obeying instructions from President Adolfo Ruiz Cortines that legalized gaming be barred from that region because its position, immediately over the border from California, is sort of a front window for Mexico, and it is much nicer to have that window show orderliness. Gambling halls, the chiefs explained, are not regarded as nice things by national government toppers.

The Baja California official spokesmen again spiked wideopen gaming reports that began last September on the strength of a reported \$1,000,000-take in a day at a Baja California fall fair which featured gambling.

# Fears Far East Countries May Dent Hawaiian Biz

Honolulu, Dec. 14.
Even if Hawaii's resort facilities
are expanding, the Isles face increasing competition from the Far
East, according to Dick Evans, local passenger agent for American
President Lines.

President Lines.

Just back from two-month survey, Evans says "there's building and improvements everywhere.' He's referring primarily to Tokyo, flong Kong, Manila and Bangkok.

Hong Kong remains the jewel of the Orient, Evans found, with new hotels and excellent tourist facilities. British and American interests are investing heavily in that city, even if it is literally a stone's throw from Red China.

Zurich, Dec. 14.

The first four months (September to the end of the year) of the current legit season at Schauspielhaus here, the country's leading legit house, loom as the hottest this theatre has seen in years. Out of eight plays staged so far, only two have flopped. This constitutes and unusually sock result.

In line with the wellknown conservative attitude of local audiences, most of the hits have been either classics or revivals. For example, Shakespeare's "Twelfth Night" and Mollere's "School of Women," are already past their 25th performance (an excellent score by local standards), being on the bill since the beginning of the season. Ibsen's "Wild Duck" has played to satisfactory biz, whereas the revival of another of the Bard's works, "Henry IV," in its first reappearance since 1941, is a sellout at every performance. Next opening skedded, Heinrich von Kleist's "Penthesilea," a German classic, with a particularly strong cast headed by local faves Maria Becker and Will Quadflieg. Advance sale on this one is already high.

Exception from the rule are two modern Anglo-U. S. works, T. S. Eliot's "Confidential Clerk," which fared very well despite mixed notices, and the recently staged

Eliot's "Confidential Clerk," which fared very well despite mixed notices, and the recently staged "Caine Mutiny Court-Martial." Latter shows promise of becoming one of the real hits of the season. The only flops so far are Jean Anouilh's "Leocadia," one of the author's earlier comedies, and Swiss playwright Arnold Schwengeler's new comedy-drama. "In his Sign..." a wasted religious

Swiss playwright Arnold Schwengeler's new comedy-drama. "In This Sign..." a wasted religious essay of the Roman days.
Additional coin is pouring in from regular one-nighters of the French road company, Galas Karsenty which, almost automatically, is SRO at Schauspielhaus. This was the case with its first two '54-'55 offerings, Jacques Deval's "Etienne" and Julien Green's "South." Also skedded are "Dazzling Hour," "Dial M for Murder," "Gigi." "The Lark" and "The Four Truths."

# Hope to Streamline 55 Cannes Fete: Only 2 Films Per Country

Paris, Dec. 14.

Although 1956 will probably see only one of the top film festival tandem of Cannes and Venice holding a competitive fete because of the edict of the International Assn. of Producers, the organizers of the Cannes festival are going all out this next year to make it a big event. Budget has been upped and the film list streamlined along with the number of kudos. A true international jury is in the offing for this fest. It will be held from April 26- May 10 or a few weeks from the usual date.

The government has brought up its coin allotment and the city of Cannes has hiked its outlay for the fete. This gives the festival a fithe fete. This gives the festival a financial backing of \$105,000. Favre-Lebret, fete prexy, says that in 1955 a gold palm will be given as the grand prize for the first time plus five other rewards. Also that at least 50% of the jury will be international. Countries producing over 100 films will be allowed only a maximum of two films as opposed to the previous five. He hopes in this way to cut down the marathon aspects of previous fetes, and also gaise the standard of entries.

and also raise the standard of tries.

There seems sure to be some outcry at this from large producing countries whose big private incentive, besides the international prestige, and goodwill, were the tax free visas and free remittances handed out to all pix entered in the festivals.

### Anne Shelton Mulling 1955 Australia Tour

Glasgow, Dec. 14.

Anne Shelton, British thrush, is
mulling a trip to Australia in 1955.
Plan is for her to star in vaude
and sing on commercial radio.
Singer has already appeared in
the U. S., South Africa and in European countries. She's currently
at the Empire vauder here on a
United Kingdom tour.

# **Peron-Catholic Hassle Delaying** Release of Religious Pix in Arg.

Buenos Aires, Dec. 14.

A serious hassle between President Peron's government and the Roman Catholic hierarchy, which has been in the local headlines for about a month, has had certain repercussions for the film business, affecting both local producers and foreign distributors. The conflict coincided with planned release at the Opera theatre of Hugo del Carril's \$400,000 historical opus, "La Quintrala." The "Quintrala" story revolves round a church conflict of a previous historical period. So that rather than inflame public opinion, the release certificate for the picture was indefinitely withdrawn by the Presidential Press Office.

Office.

Great hopes were centered in "La Quintrala" by the local pix industry. But because of this switch in release plans, Metro's "Story of Three Loves" got an extra week's run at the Opera, and "Prisoner of Zenda" eventually went into that showcase much earlier than expected. The blow for producer Hugo del Carril is a staggering one, as his picture has been shelved indefinitely, which means that his coin is tied up.

Foreign distributors are affected.

Foreign distributors are affected in that a couple of WB pictures, dealing with a religious background ("I Confess" and "Blowing Wild") are also held up, to avoid any impression of anti-Church bias.

U. S. Distribs Find Going Tough American distributors are find-ing it harder than ever to see Press U. S. Distribs Find Going Tough
American distributors are finding it harder than ever to see Press
Minister Apold, who has been busy
the past week feting Gina Lollobrigida and husband, apart from
keeping a firm hand on press treatment of the church situation. U. S.
managers have been warned they
can't expect to see Apold for another two weeks. Meanwhile, of
course, no release certificates are
issued and there is a scarcity of
product. Apold's former able Entertainment Board director, Ernestode Oliveira, has resigned and is
new managing-director of the Argentine Distributors Assn.

Paramount has decided to release the first VistaVision pic.
"White Christmas," during Christmas week at the Ocean Rex in
Mar del Plata, rather than at the
Buenos Aires Rex, because alterations including widescreen and
new airconditioning installations
won't be ready on time. The alternative was release at a lesser showcase at a wrong time of year. Vistavision will therefore be installed
in Mar del Plata before here. Par's
Bob Graham attended the Academy dinner to receive the 1953
award for the best foreign picture,
"Detective Story."

Next week the Entertainment
Board is expected to push ahead
with its arbitrary realignment of
the major circuits, designed to give
further protection to native productions. There is a shortage of showcases in the central city district
and Loew's currently plans to go
ahead with construction of the
Metro, its showcase, and have it
completed in a year's time.

# 239 H'wood Films On Lineup of 521 Pix In W. Germany for '54-'55

Berlin Dec. 14

Berlin, Dec. 14.

There have been 521 films (including those already released) announced for the 1954-55 season in West Germany. Season started last Nov. 30, and shows that 239 out of the total are of American origin. West Germany has 137 films (including 20 coproductions) followed by France, with 50 pix (14 are Franco-Italian films); Italy, 38; England, 25 and Austria, 14.

# Assoc-British to Spend \$8,400,000 on Facelift

A5,4UU,UUU on Facelitt
London, Dec. 21.
Plans for a comprehensive modernfzation scheme which will involve an expenditure of \$8,400,000 over a three-year period, were outlined by Sir Philip Warter, chairman of the company, when speaking at the annual conference dinner of Associated British Cinemas in London last week.
Sir Philip revealed that the organization had contemprated becoming program contractors for the commercial tv web, but on mature reflection the board decided against such action. Entry into such a project would have involved, an investment of around \$4,200,-000 and it had hen decided to the

an investment of around \$4,200,000, and it had been decided to put that money towards the improvement program.

# Brit. Exhibs Plan **New Tax Relief**

London, Dec. 14.

An admission tax relief plan, which, if accepted by the treasury in its entirety, would cost the government nearly \$17.000,000 annually, has been formulated by the exhibitors of the pix trade for discussion on an all-industry basis. In the main, the Cinematograph Exhibitors Arsn. plan is aimed at giving the bulk of any new concession to the small exhibitor and four-fifths of the relief is planued to come from admissions up to and including 30c.

The CEA will now pursue its

and including 30c.

The CEA will now pursue its campaign by discussion with the Customs & Excise, and by a joint trade deputation to the Chancellor of the Exchequer. At the same time provincial branches will be urged to send deputations to their Members of Parlian.ent.

Members of Parlian.ent.

Last year, the industry supported the CEA tax relief claim, which would have cost the Treasury \$20,000,000 a year. It was eventually allowed a tax concession worth \$9,800,000.

# BAN 'FALL OF BERLIN' SHOWINGS IN HAVANA

Havana, Dec. 14.
Showing of the Russian film,
"The Fall of Berlin," has been
banned here. Pic had played here
for six days after having been
okayed by the government's film
commission. Scheduled to play
only one week, the banning was
ordered on the seventh day by
Minister of the Interior Ramon O.
Hermida. Hermida.

It was reported that Britons liv-ing in Cuba had objected to the film's characterization of Churchill. The objections reached strongman Fulgencio Batista, who attended a

Fulgencio Batista, who attended a special showing.

Shortly thereafter police seized the only print in Havana and pulled down all ad circulars.

Before it was exhibited, the distributor and the film commission had included a Spanish script emphasizing that it was a Russian propaganda film.

# DEFA, W. German Prods. Plan First Co-Prods.

Berlin, Dec. 14. The first coproductions between

films including 20 coproductions) followed by France, with 50 pix (14 are Franco-Italian films); Italy, 38; England, 25 and Austria, 14.

Lineup shows that 220 out of the 521 productions are in color. 27 of them are C'Scopes, 10 are 3-D pix (also available in 2-D) and one VistaVision, "White Christmas" (Par).

In addition to the 521 feature films, approximately 25 full-length culture and documentary pix will be released in the current season. In the first five months of the season there were 109 Hollywood pix released as well as 56 German films. There were 21 French or Franco-Italian coproductions, 17 British, 16 Italian, and two Swedish released in the same period.

### **Hazel Guild**

or muggess details who is when the big brass from sed and Breadway com-ing on the Continent, in ing-on-the-square man

Wheels Within Wheels

a bright byline place in the apcoming

49th Anniversary Number

VARIETY

# **Broadway Hits Now Showing On** German Video

Frankfurt, Dec. 14.
German tele is finding that its most popular plays with the local viewers are German adaptations of New York stage productions. Upcoming performances are set for "Caine Mutiny Courtmartial" on Jan. 6 (with Julius Gellner from BBC in London as guest director), Eugene O'Neill's "Anna Christie" and Ernest Hemingway's "Short Happy Life of Francis McComber" set for early next year.

Already used on the fall schedule are Tennessee Williams "Camiro Real," John Patrick's "Teahouse of August Moon," Thornton Wilder's "Our Town"; T. S. Eliot's "Confidential Clerk" and Jean Anouilh's "Colombe." All were translated into German, with special casts, costumes and sets for the one- or two-hour dramatizations.

tions.
West German tv has key stations splitting the time, so that on the Frankfurt Hessischer Rundfunk channel, plays can be transmitted to other stations or picked up from senders in Berlin, Munich, Hamburg, Bremen, Bonn and Cologne.

# Aussie-Born Producer Clicks by Giving B'way Styling to Panto Shows

Glasgow, Dec. 14.
Freddie Carpenter, young Australian-born producer, is giving the Broadway treatment to current English and Scottish pantomimes. He is making them eye-catching musical spectacles with the traditional kiddle stories retained as keepels.

tional kiddle stories retained as kernels.

As chief producer for the Howard & Wyndham group, Carpenter has charge of pantomimes at Edinburgh, Glasgow, Newcastle, Liverpool and Blackpool. As soon as he clears one production, he's off a few hours later to launch another.

His aim is to give the traditional trades and the story of the production of the story of the sto

another.

His aim is to give the traditional British panto. "the slick up-to-date appeal of a Broadway musical." He has achieved a standout success with spectacle of "Goldi-locks and the Three Bears" at the Alhambra Theatre, Glasgow, where Jimmy Logan (nephew of Ella Logan) scores a solid hit in comedy.

### 1st German-Egyptian Co-Prod. Set for '55

Frankfort, Dec. 14.

In line with the efforts of the German film industry to make co-German film industry to make coproductions with more foreign
countries and increase the circulation of German pix in other lands,
the first German-Egyptian co-production has been set for 1955.
Pierre Zarpanely, head of the Al
Hilad Productions Co. in Cairo,
says his company has been working on the Egyptian end of the
deal since 1953. Now, plans have
been finalized to shoot the first of
a series next year.

been nnalized to snoot the first of a series next year. Dieter Borsche, German actor, is to star opposite Egyptian actresses Fatma Hamama and Samirah Ahmed. Salah Abu Seif will di-Ahmed. Salah Abu Seir will direct. German scripter Gerda Corbett is now in Egypt getting background for the film, which will concern a German soldier mistakenly put into an English prison in Egypt, but decides to stay after the war and marries an Egyptian girl.

# New Paris House Makes 5,224-Seat

Day-Dater; 4 Big U.S. Pix for Xmas

# W. Germany to Promote Its Product in U. S.

Berlin, Dec. 14.

l government of The Federal government was West Germany is to make available \$60,000 to be used for promotion of the export of West German films to the U. S. This experimental amount is said reportedly divided among six German films due to be released in U. S. in 1955,

be released in U. S. in 1955.

Dubbing and other costs must be borne by the exporters themselves. Negotiations took place in Bonn last week and were attended by reps of the Federal Ministry for Economical affairs, the German Foreign Office, the Federal Press Office, the West German Film Producer Assn. and the Export Union.

# **New Mex Setup To** Hypo So. America

Mexico City, Dec. 14. Improvement of servicing for-eign markets for Mexican pix by increasing official aid to distribuis being continued. Newest step in that direction is the transformation of Peliculas Nacionales. oidline indie distributor in Mexico and abroad, into "a company of public interest" for the announced public interest" for the announced purpose of increasing playdates for Mexican films in Central and South America. The new PN invites all producers who want better Central-South American distribution to join it, on the basis of stockbuying.

PN is to have an utilinate central.

of stockbuying.
PN is to have an ultimate capital
of \$1,280,000, of which \$720,000
has already been paid in. The
trade's own bank, the Banco Nacional Cinematografico, has upped
its 5% participation in the old PN
to 25% in the new.

Structure of the new.

Structure of the new PN is identical to that of Cinex which the government recently organized to control pic distribution abroad, and to which 80% of Mexican producers belong. Saging Central-South American market prompted changing the setup for Mexican pix down there.

# WEST GERMAN GOVT. AID FOR FILM PROD.

Frankfurt, Dec. 14.

The West German government is determined to aid the local film industry in growing to its pre-war heights of international acceptance. At a recent meeting in Bonn of the Federal and State Film Industry Committees, the two government branches set up a plan for further cooperation in the financing of films. Where both federal and state funds were former to the state funds were fundamental to the state funds were former to the state funds were former to the state funds were fundamental to the state fundamental to the state funds were fundamental to the state fundamental to the state fundamental to the state funds were fundamental to the state funda merly available to producers here, restrictions of the various govern-ment groups differed.

ment groups differed.

Now a uniform code of rules has been set up for both the federal and state, to make it easier for film producers to apply for funds. Among other parts of the plan are (1) inclusion of private banks as lending agencies for funds; (2) agreement that the cultural and political vicwpoints of the states will remain independent regardless of financial arrangements with the federal government for pix; (3) groups of preferably four pictures will be financed jointly by either central government or state, to spread the risk.

# Biggest Swiss House Opened Lausanne, Dec. 14. The largest Swiss theatre, The

arre de Beaulieu, recently was completed here in Lausanne, second-biggest city in French Switzerland. House, which has a capacity of 1,900, is located in the building of the Comptoir Suisse, annual tradefair.

of the Comptoir Suisse, annual tradefair.

Theatre has a baicony built especially to secure excellent viewing. Its stage is 46-by-29 fect, and it can be extended back as far as 198 fect.

Paris, Dec. 21.

After lone-wolfing it for awhile, the big Pathe 1,670-seater, the Marignan, soon goes into tandem harness with three other spotsmere, the Max Linder, the Alhambra and Les Images. This will create a 5,224-seat setup, and will be an important outlet for pix since the firstrun Paris take is vital in film distrib here. Tieup of Marignan will be for the Metro pic, "Knights of the Round Table," and may continue. continue.

continue.

Three biggest hookups here are the six-shot combo of the Paramount, Folies, Palais-Rochechouart, Lutetia, Select-Pathe and Elysees, with 7,265 seats; the Berlitz, Gaumont-Palace and Paris, with 7,151-seat capacity and the Rex, Normandie and Moulin-Rouge with 6,424 capacity. Other biggies are the Balzac, Helder, Scala and Vivienne, with 2,540-seat; the Coiisee and Marivaux with 1,964; and the Biarritz, Madeleine, with 1,307.

There are other variable setups

There are other variable setups which change alignment and day-date combos at times, but together they are the vital first-run outlets.

they are the vital first-run outlets, Christmas will see a mass distribution of big U. S. pix for the Yuletide. Among these are "Knights," "On Waterfront" (Col), "White Christmas" (Par), "Hell and High Water" (20th), and the French with "Ail Baba" and H. G. Clouzot's "Les Diaboliques."

# **BBC-TV Does Repeat** Of Controversial Show Despite Press Squawks

London, Dec. 21.

London, Dec. 21.

Despite a mass offensive by the press, public and in Parliament, BBC-TV stood its ground and went ahead with a repeat performance last Thursday (16) of George Orwell's "1984." The initial telecast on Nov. 12 was greeted by continuous telephone protests by viewers the same evening and by big newspaper coverage the following paper o

paper coverage the following morning.

It developed into a major running story in the national press, which in turn, inspired Members of Parliament to intervene. Four motions had been tabled in the House of Commons 48 hours before the repeat broadcast was due.

One of these deplored the tendency of BBC television programs to pander to sexual and sadistic tastes, while another deplored the tendency of MPs to attack the courage and enterprise of the BBC in presenting plays acceptable of appreciation by adult minds.

A third motion, which calls attention to the fact that many of the inhuman practices depleted in the

tention to the fact that many of the inhuman practices depleted in the play are already in common use in totalitarian countries, welcomed the sincere attempt by the BBC to bring home to British people the logical and soul destroying consequences of surrendering their freedom.

Sir Charles Taylor, Tory MP for

guences of surrentering their freedom.

Sir Charles Taylor, Tory MP for Eastbourne, with the support of other back-benchers of the same party, tabled a motion expressing thankfullness that freedom of the individual still permits viewers to switch off, and also commends the government's foresight which will soon allow aiternative programs. The second performance of the play attracted the biggest ever television audience for a repeat presentation and this had an effect on attendances at picture theatres and other entertainments throughout the country.

# Jap Takarazuka Troupe Set for Honolulu Dates

Honoluiu, Dec. 14.

Japan's famed Takarazuka Theatre troupe will give 20 performances in Honolulu next spring in connection with the Cherry Blossom Festival, one of Hawaii's three top weeklong fetes.

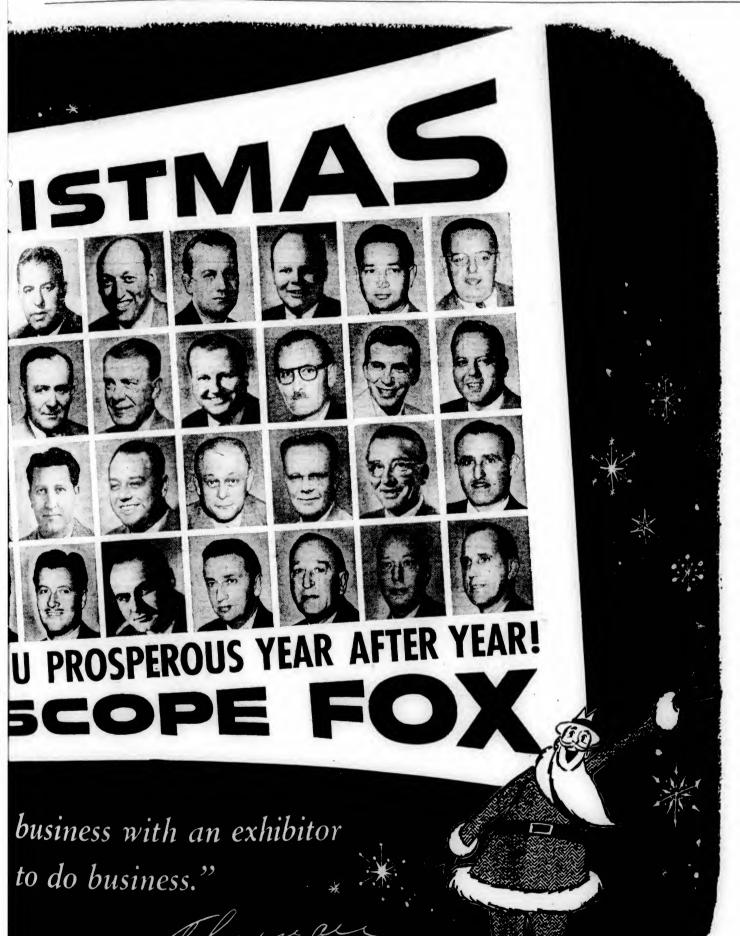
Japanese Junior Chamber of Commerce here is underwriting the date, with a \$50,000 budget indicated for the revue, tentatively set for April 8-18. Takarazuka stages classical and semi-classical Japanese theatre, western-style operas, bailet and musical revues.

# MERRY CHR



# FROM THE BOYS WHO WILL KEEP YOU CINEMAS

"It is our policy to do the way he likes



Al Lichtman

# SECRET RENTAL FIGURES DISCLOSED IN TRIAL OF MPLS. TRUST SUIT VS. MAJORS

Actual grosses of loop firstrun neighborhood theatres, the percentages or flat rentals charged them, and the amounts houses have paid to distributors in rentals are being made public in Federal district court here and the figures are showing that the percentage deals varied considerably on the

Such usually secret information is coming to light during the trial of the independent circuit owners Volk Bros. against major distribu-tors, the Minnesota Amusement tors, the Minnesota Anuschient Co. (United Paramount Theatres) and RKO Theatres for approxi-mately \$1,000,000 damages and for injunctive relief so that their \$500,000 suburban Terrace will receive an earlier run.

One of the reasons why the Volks are contending the Terrace is entitled to an earlier and exclusive neighborhood run is because it outgrosses the 10 other clusive neighborhood run is because it outgrosses the 10 other outlying houses in the same 28-day clearance slot and it has been paying higher film rentals. In many instances, according to the testimony, its engagements have yielded higher film rentals than downtown moveover theatres playing the same films earlier.

ing the same films earlier.

The Terrace now is one of about 10 neighborhood houses here having the same earliest uptown availability, 23 days. Alleging a conspiracy in restraint of trade, the Volks claim they've been damaged to the extent of \$1,500,000 because of clearance discrimination against their Terrace for which they ask a playing position the same as the town's only two moveover houses, both located downtown, or one day after the conclusion of the films' loop firstruns. loop firstruns.

Witnesses for the plaintiff so far called for adverse cross-examina-tion, have included John Branton tion, have included John Branton, Minnesota Amusement Co. buyer-booker manager; M. A. Levy, 20th-Fox division manager; Harry H. Weiss, RKO Theatres district manager, and branch managers Art Anderson, Warner Bros. district manager, and branch managers About Swartz Tunited Artists); "Hy" Chapman (Columbia); Fay Dressell (RKO); W. H. Workman (M-G-M); Fay Dressell (RKO); Jesse McBride (Paramount), and LeRoy J. Miller (Universal).

Downtown Comparison
Testimony has brought out that
the suburban Terrace playing pictures from one to 28 days after the tures from one to 28 days after the two loop moveover theatres and day and date with as many as nine other uptown houses in the same 28-day slot frequently paid more in film rentals than the two downtown firstrun moveover theatres for the same releases.

for the same releases.

It developed that the suburban Terrace paid a \$5,349 11-day rental for "The Robe," playing it 60 days after it had finished its downtown firstrun and day and date with two other uptown houses. The \$4,503 for the first seven days was a larger rental than the downtown Radio City paid in rental for the seventh and final week of the firstrun, Levy testified.

Testimony in this respect also

run, Levy testified.

Testimony in this respect also has been revealing that the Terrace, playing "Stalag 17" after the downtown Century (before Cinerama took it over), running it on the extended firstrun engagement), paid 31% compared to the Century's 20%, and that for the last three weeks the latter house film rental was \$1,100, \$1,000 and \$800, while the distributor received \$1,200 for the single Terrace week.

'Glenn Miller' Take

"Glenn Miller' Take
Also, Miller testified, the Terrace playing "The Glenn Miller
Story" day and date with five other
28-day availability houses, paid
\$2,468 in rental for six days, as
compared to \$1,400 for United Paramounits' Liptown from which the amount's Uptown, from which the next highest rental was obtained.

In the case of "Hell Below Zero." In the case of "Hell Below Zero," according to Chapman's testimony, Columbia received \$1,780 for its share of the RKO Orpheum's downtown firstrun engagement and then it went to the Terrace at according to Chapman's testimony, Columbia received \$1,780 for its share of the RKO Orpheum's downtown firstrun engagement and then it went to the Terrace at 35% on 28-day availability. On the moveover of "On the Waterfront" of film to show how fast it burns. from the Orpheum to the RKO He pointed out the dangers in-

Pan the Columbia percentage was 20%, but the Terrace and other outlying houses playing it 28 days after the firstrun started at the initial loop theatre was 35%.

Testimony was that the Terrace paid \$480 rental for "Stranger on a Train" playing it for three days day and date with other neighborhood houses in the 28-day slot after the RKO-Pan's extended one-week firstun loon engagement for week firstrun loop engagement for which the distributor received only \$141 film rental. "Springfield Rifle" went to the RKO-Pan downtown on a firstrun moveover for a week and the flat film rental was \$375, whereas a later three-day Terrace engagement was at 30% and yielded \$500 film rental.

and yielded \$500 film rental.

It was testified that "Moulin Rouge" was sold to the downtown Century for \$15,000 guarantee against percentage and that the theatre didn't earn the guarantee and paid 30% for the last three of seven weeks, yielding \$3,000 for the three-week rental. The same picture playing the Terrace 21 days later for seven days (the firstrun house agreed to shorten the protection a week) yielded \$1,400-rental, with the Volk house being charged 35%, although it was running the picture day and was running the picture day date with six other uptown the

Levy admitted that in Kansas City a downtown and neighbor-hood house play firstrun simul-taneously, but he said both houses are under the same ownership and that the owner in this instance re quested the day and date bookings, whereas in Minneapolis all the firstrun theatres, including two independent houses as well as those of the MAC and RKO, demand the 28-day protection.

He and other witnesses testified

He and other witnesses testified that, in their opinion, the 28-day protection is proper and reasonable and that it's necessary to safeguard the much larger downtown grosses and substantially higher distributor film rentals received by distributors from these loop firstruns.

# **Both Dallas Dailies** In on Big 'Salute' To **Motion Picture Trade**

The two Dalias newspapers the Morning News and the Times Herald - will saiute the film industry during January with special tabloid supplements devoted to motion pictures.

These salutes were arranged by Texas COMPO. Ten film companies will be represented with editorial matter and advertising. In addition, COMPO will run institutional public relations ads in the section. The Texas unit is also contemplating a series of institutional pitches which will run all during the year. They'll be similar to the COMPO ads in Editor & Publisher.

John Rosenfield, amusement editor of the Morning News, was recently in New York to confer with the film companies and with national COMPO officials.

### Popcorn in Autos

Richmond, Dec. 21.
Richmond Times - Dispatch
editorialized for seven paragraphs on the upbeat in the

graphs on the upbeat in the film business, crediting "a combination of factors" that included technological advances. All concluding with the crack, "Now if only something could be done about those popcorn crunchers and paper rattlers in the next seat."

Sam Pulliam, manager of the Glen Drive-In Theatre, provided a footnote. In a letter to the paper, he insisted that such annoyances have been much exaggerated and could be avoided entirely "in the privacy of your, own automobile." Meaning, of course, at Pulliam's theatre.

# **Politics Flares in Booth Test Ordinance**

### Drive-In Attacked-Fire Marshal on Examining Board Also a Projectionist-Issue Sidetracked

By ART HILTON

El Paso, Dec. 21.

Friction between union projectionists and motion picture house operators flared as attorneys and representatives of the two groups

representatives of the two groups clashed over a 1924 City ordinance last week (18). Exhibitors want the ordinance, which requires city licenses of all projectionists, repealed. The union wants the ordinance kept as is.

An attorney for nine theatres said the union is using the ordinance as a club to place only union men in jobs. He said only union men are allowed to pass examinations which are prepared by a three-man board composed of the city fire marshal, the city electrical inspector and a professional proinspector and a professional pro-

city fire marshal, the city electrical inspector and a professional projectionist.

"I see there are a lot of labor men here," the attorney told the City Council. "They are trying to make this into a union-non-union fight. This ordinance may have had some use once but with modern equipment it has become obsolete."

Exhibs Fred Lindau and Jim Ward argued the ordinance no longer serves to protect movie patrons against fire.

Attorney Leo Jaffe, representing the projectionists, said the attack on the ordinance is spearheaded by the Flesta Drive-In Theatre, which has been trying to break a strike of union projectionists. The strike has been in progress for strike has been in progress for many months.

volved in projecting film on a screen and said drive-in theatres constitute a dangerous situation because snack bars are usually located right next to

Jaffe introduced a letter from John Paxton, manager of El Paso's Interstate Theatres, who said he favors retention of the ordinance. The attorney for the other exhibs then asserted Paxton received orders from Dallas officials of Interstate Theatre of the letter the letter of the part of the letter of the lett chain to write the letter.

state chain to write the letter.

After the council voted to study the matter further a letter was read from Fire Marshal Howard O'Hare who asked to be allowed to resign from the Board of Examiners. The council voted to hold up the resignation since the projectionist ordinance requires the fire marshal to sit on the board. O'Hara was forced to resign under pressure from city hall after it was revealed that he is employed at a local theatre as a parttime projectionist.

Sterling Silliphant has a kidding-on-the-square pitch for mature femme stars titled Age Before Beauty

> . . . an amusing byline piece in the upcoming

49th Anniversary Number

VARIETY **OUT SOON** 

# Inside Stuff—Pictures

Meeting the demands or local conditions of a foreign country where a branch office is maintained often tests the ingenuity of U.S. film companies. It may take the form of organizing a local corporation for tax purposes or for the distribution of foreign films. Or, as happened recently, it may mean the changing of the branch topper's title from manager of operations to managing director. This occurred in Australia where a film company "promoted" its local man because a union was organizing all managers.

Syndicated columnist Victor Riesel wants it known he is "not engaged in any propaganda effort in behalf of anyone." Last week, his column on Soviet production of anti-U.S. films brought from Eugene Castle the charge that Riesel was looking to promote more funds for the U.S. Information Agency. Not so, says Riesel, adding he merely treated the subject of propaganda pix as an issue in the current news and is not crusading for USIA.

Shah of Iran and his wife, in the U.S. on an official visit, attended the Palace Theatre in Washington, D.C. to see "Desiree." Although the plush carpet treatment was in order, a member of their party, repping the State Dept., voluntarily paid the admission price. It's probably the first time that the head of a foreign government and his entourage deviated from a cuffo theatre admission.

Albert Margolies followed up on Variety's item of last week with the information that he worked on the publicity campaign for "Bread, Love and Dreams" as the Paris Theatre, N.Y. IFE had been given full credit for the job.

# Snaper Sees 'More Lawsuits' in 55 If Distribs Operate as Have in Past

# CHARGES CONSPIRACY TO CLOSE THEATRE

Wheeling, Dec. 21.

Wheeling, Dec. 21.

Charging violation of the Federal antitrust laws, the Rex Theatre, operated by the Publix Wheeling Theatre Corp., has filed suit here in U. S. District Court against the operators of the Capitol, Court, and Victoria Theatres. The complaint, signed by George Zeppos, manager of the Rex, accuses the defendants of conspiring to force the Rex out of business.

Defendants in the action are Wheeling Theatres, Inc., West Virginia Theatrical Enterprises, Inc., the Victoria Amusement Co., all of Wheeling; Genesee Theatrical Enterprises, Inc. and Dipson Theatres Inc., both with offices at Batavia, I., Y., Nikitas Dipson, of New York, and Thomas Callas, of Wheeling, manager of the Victoria.

According to the suit the description of the suit of the su

According to the suit, the defendants operate 42 theatres in New York, Pennsylvania, Ohio and West Virginia. Dipson serves as general manager of the circuit.

The complaint charges "the de-fendants, together with other firms tendants, together with other tirms and corporation in which Dipson has a proprietary interest, have combined and conspired to monopolize the exhibition of first run pictures in Wheeling, and the operation of first run theatres in that city and to eliminate the competi-tion of the plaintiff . . and to restrain interstate trade and com-merce in the licensing of motion pictures for first run exhibition in Wheeling."

Wheeling."

The suit further declares that the Dipson outfit is engaged in a scheme to deprive the Rex of first run pix by offering "unreasonably high prices" to distributors. It's cited, for example, that the Victoria offered Metro a guaranteed rental of \$6,000 against a percentage of the gross for "Brigadoon." Take at the Victoria during the showing of the picture, it's noted, was \$4,000.

Complaint avers "that the Court,

Complaint avers 'that the Court. Complaint avers "that the Court, Capitol and Victoria are being operated at a loss until such time as the defendants have achieved a monopoly of first run pictures and theatres in Wheeling."

### Thedford Named Prexy Of Evergreen Circuit

Seattle, Dec. 21.
Appointment of William A. Thedford by National Theatres Corp. to
presidency of Evergreen State
Amusement Corp. was made on
Monday (20) at local manager's
meeting. He succeeds Frank Newman Sr. who recently sold his interests in Evergreen and resigned

terests in Evergreen and resigned as president.

Evergreen operates 26 theatres in key cities in Washington and Oregon, all first runs except two each in Seattle and Portland.

Since 1932, with the exception of three war years, Thedford was with National Theatres as manager or district manager and, since or district manager and, since 1947, as vice president of Ever-green and general manager.

relations during 1954, Wilbur Snaper, president of New Jersey Allied and former topper of National Allied, expressed the fear that there may be more lawsuits in the industry in 1955 "if distributors continue to do business as they have." Snaper, an outspoken Allied leader, declared that it's about time that both buyer and seller be treated with an equal degree of dignity. "It's incumbent on the distributors to maintain friendly relations with their customers," he said.

Snaper suggested that the film companies maintain on their staffs special customer relations men, a policy, he said, that is followed by most of the nation's industrial corporations. In the film biz, only porations. In the film biz, only Metro has a customer relations man. He's Mike Simon whose job is not only to serve as a good will ambassador at exhibitor conventions but also includes the handling of complaints relative to sales policies. M-G's method apparently is paying off, since it's the least criticized of all the film companies.

Snaper charges that the greatest

criticized of all the film companies.

Snaper charges that the greatest weakness in the film business is the remoteness in the understanding of the problems of the different segments of the industry. "I don't say we should have a right to tell production what pictures to make or how to make them, but exhibition should at least be heard." he said. "We don't have the right to tell them how to cast pictures. They shouldn't have the right to tell us what equipment to put in our theatres."

Noting that there has been a

Noting that there has been a eneral increase in admission general increase in admission prices, the exhibitor leader said he had no objection to an advanced admission charge for an occasional worthwhile picture. "But where do you draw the line?" he asked. "Who's to be the judge if a picture is worth more—exhibition or distribution?"

### Re: Shortage

Re: Shortage

Snaper doubted that the film companies were deliverately cutting down on their film output for the purpose of eliminating the smalltown and nabe theatres which are uneconomic to service. "There's a deliberate effort to cut down production—period," he declared. "It's hurting the large theatres as well as the small ones. Where are they going to get films from. It's resulting in over-extended playing and other evils."

He believes that the nabe and

and other evils."

He believes that the nabe and smalltown theatres can survive, but he added that they'll need fair treatment from the sellers. "The distributors better be certain that the smalltown and neighborhood theatres stay in business. If they don't, the economic problems of the film companies will just start." Snaper feels there's still a market for the so-called small pictures "if the producers don't load the costs as they do for the major productions."

# From Deep In My Heart I wish you a very M·G·Merry Christmas and a Happy Box-office New Year!"



"DEEP IN MY HEART"

Biggest 1st Week Gross of Any Xmas Picture in Music Hall History! (Nationwide tip-off: Paul Hochuli of Houston Press has revised his 10 BEST list to include it! Watch for more!)

"THE LAST TIME I SAW PARIS"

Great Business Coast-to-Coast!

"BAD DAY AT BLACK ROCK"

Audience Preview Sensational!

Start the **New Year** Right! Join!

> "BAD DAY AT BLACK ROCK" (January) (CinemaScope—Color) • starring Spencer Tracy • Robert Ryan co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins

"GREEN FIRE" (January)
(CinemaScope—Color) • starring Stewart Granger • Grace Kelly
Paul Douglas • co-starring John Ericson • with Murvyn Vye

"MANY RIVERS TO CROSS" (February)
(CinemaScope—Color) • starring Robert Taylor • Eleanor Parker
with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

"JUPITER'S DARLING" (February)
(CinemaScope—Color) • starring Esther Williams • Howard Keel
Marge and Gower Champion • George Sanders • with Richard
Haydn • William Demarest

(CinemaScope—Color) • starring Jane Powell • Tony Martin Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond Ann Miller, • Russ Tamblyn • with Kay Armen • J. Carrol Naish Richard Anderson • Jane Darwell

"INTERRUPTED MELODY" (March)

(CinemaScope—Color) • starring Glenn Ford • Eleanor Parker with Roger Moore • Cecil Kellaway

"THE GLASS SLIPPER" (April)
(Color) • starring Leslie Caron • Michael Wilding • with Keenan
Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

"BEDEVILLED" (April) starring Anne Barter Steve Forrest with Simone Renant-Maurice Teynac - Robert Christopher - Joseph Tomelty and Victor Francen



JUST A FEW OF M-G-M's CELEBRA. TION

RELEASES!

Branch for other fine films available!

Ask your

The International Alliance of Theatrical Stage Employees and 10 film distribution companies signed a new two-year pact Monday (20) covering white collar and backroom employees of all the exchange centers. New contract provides for a \$5.50 across-the-board wage hike and a reduction of the work week from 40 to 37½ hours starting Jan. 3. It also provides for an improvement in the severance pay clause. erance pay clause.

The salary boost is retroactive to Dec. 1, 1954, expiration date of the former pact. New agreement will run from Dec., 1954 to Nov 30, 1956.

30, 1956.
Unlike the previous contract, current agreement was negotiated by the IA international effice for all the locals in the country. Last time each individual union negotiated and signed its own agreements with the film companies. This year, after a poll of the locals, the majority agreed to let the international office handle the deal.

ternational office handle the deal.

IA prexy Richard F. Walsh participated in the closing negotiations. The spade work was handled by general secretary treasurer Harland Holmden, v.p. 1.ou'se Wright, and international representative Joseph D. Basson. Mike Rosen of Loew's Inc. was chairman of the distrib negotiating committee.

## Distribs on Trial

Continued from page 3 =

in each exchange area maintained by a major company. Obviously, Disney and his chief exec in the east, Leo Samuels, think yes.

east, Leo Samuels, think yes.

Of major concern, too, is the future of "Leagues" abroad. There's some opinion in the trade that theatremen in some foreign nations are adverse to Yank film operations in their respective areas. These same exhibs, it's felt, might look more favorably upon an American film if it's peddled through a native distrib, via such deals as now being entered by Disney, instead of the branch offices of a U.S. major company

Some Independent producers al-

of a U.S. major company
Some independent producers already have had experience along
these lines. Goldwyn, for one,
found that grosses went sharply
up in Japan when distribution was
shifted to the local Dalei Motion
Pieture Co. of Toyko.

Pieture Co. of Toyko.

As for DCA, this outfit Intends to draw in 75% of its domestic revenue through its own limited-size organization—sales offices in about six key citles—and is relying upon states rights units for the 25% balance. Since the latter percentage might well mean the difference between profit and loss on plan is open to question in major company circles.

DCA feels though that today's

plan is open to question in major company circles.

DCA feels though that today's market economics dictate the policy, that organization of its own offices in all key areas to cover the sub-rins would be too expensive in light of its limited number of pix. First major production to be handled by DCA is "Long John Silver," going,out in February, and the payoff on this doubtless will be a guide to the future for DCA and others. Separate distribution deals will be made abroad, following the Vista pattern.

On the home front, the states rights sctup was revealed in N.Y. yesterday (Tucs.) by Charles Boasberg, v.p.-general manager, and the states manager.

Listed are the key areas and the

manager.

Listed are the key areas and the

# Ann Sothern

grapher William Andrew and arrangers Russ Case and Johnny Mandell in addition to special material writers and the firm will also have fashion designers avall-

"On the basis of what I found when I went out," Miss Sothern "On the basis of what I found when I went out," Miss Sothern declares, "there's a crying need for what I have to offer. 'I have experienced it, I know what people need. And the fact that my act was successful is an' indication that my people can do the same for others."

Vincent Productions will have absolutely nothing to do with booking. Its function begins after a booking, has been arranged and

a booking. Its function begins after a booking has been arranged and the talent involved, or the agency, decides a new act should be created.

decides a new act should be created.

The semi-permanent staff of experts will also be able to help small tv eompanies which may need a choreographer for a few steps in one scene and can't afford to maintain one on the payroll. Vincent Productions' staff will be available on a daily basis or even for a few hours at a time when a particular problem arises.

"It's a service that has been needed for some time," the actress feels. "We're ready to provide it. Somewhere along the way we'may also be able to help some promising young talent with this service. But that doesn't mean we'll take just anybody. They've got to show some promise."

Miss Sothern will exercise some supervision over the setup, but she docsn't plan to be too active in that phase of the indie operation. She'll be concentrating on the tv series, "tho I won't be in it," and the theatrical feature which the firm Is readying. William Morris Agency will work with her on packaging various aspects of the indie operation

# **Headley Stock**

Continued from page 2

Co., with general partner Francis M. Hall slated to become a board member. Headley gets rights to 2,295,000 shares in exchange for exclusive rights, to songs, film, television, radio and other projects, for services in acquiring these properties and for expenses and efforts in planning and setting up the company

properties and for expenses and efforts in planning and setting up the company.

Officers of the company, besides Headley, who's president, include consulting engineer A. J. P. Wilson as v.p.; broadcaster Nancy M. Wheeler as secretary; Rubin Abrams, former assistant comptroller of the Randforce theatre circuit in Brooklyn, as treasurer; Kenyon Hopkins, radio-tv arranger and conductor, as a v.p. and musical director; Ralph C. Ehmke, of G. Schirmer, the music publishing house, as v.p. and publication director; and Oscar Liese, theatrical agent and producer, as v.p. and director of artist management. Latter three together with Headley comprise the production planning board, and there's an advisory board consisting of James E. Kovach, radio-tv director with NBC in Washington; Monroe J. Lawrence, staff engineer at NBC; Howard P. Abrahams, of the National Retail & Dry Goods Assn.; and Lawrence Conley, onetime music publisher, theatre operator, producer and songwriter.

### Flick's Tskt, Tskt

Continued from page 4 bloodier and bloodler, for no good reason other than someone thinks the audience will like it better that

manager.

Listed are the key areas and the local distributors repping DCA: Albany, Lewis J. Leiser; Alanta, Frank White; Buffalo, Leiser; Charlotte, White; Chicago, Max Rott; Cincinnatt, Jack Safer; Clevenland, Bernie Rubin; Dallas, Herman Beiersdorf; Denver, Hal Fuller; Indianapolis, Safer; L.A., Irving H. Levin and Charles Kranz; Memphis, White; Minneapolis, Donald Swartz.

Also, New Orleans, Harold F. Cohen; Oklahoma City, Beiersdorf; Philadelphia, Jack Engel; Pittsburgh, Bert Stearn; Salt Lake City, Fuller; San Francisco, N. P. Jacobs; Washington, Myrom Mills; Omaha and Des Moines, William Feidi; St. Louis, Herman Gorelick; N.Y., Joseph Felder and Jack Bellman, and Boston, Al Swerdlove.

### OUGHT TO BE A CHOICE

Shortening of of 'Star Is Born' Deprives Subsequent Runs

Columbus, Dec. 21.

Board of directors of the Independent Theatre Owners of Ohlo, which met last Tuesday (14) formally protested Warner Brothers plan to release only a cut version of :"A Star Is Born" to small town and subsequent run theatres

and subsequent run theatres.

The board in a letter it directed Robert A. Wile, ITO executive secretary, to write Warner's pointed out that the sole advantage a subsequent run house has is the fact that it plays the same motion pictures as are played in first-run theatres. The board admitted some members would like to play the cut version, but asked that both versions should be available for the exhibitor to make his choice. Board members asked that an answer be sent to each of them.

In other actions, the directors

swer be sent to each of them. In other actions, the directors re-elected Wile for another year's term as executive sceretary; paid tribute to Lee Hofheimer, former Columbus theatre owner who is moving to Norfolk, Va., to manage a theatre there; and accepted the resignation of Horace Shook as board member and vice-president because Shook had disposed of his Lima theatre holdings.

### Liberia

Continued from page 5

able by the U.S. and of course any sucht profit wouldn't come under the Librian tax laws since it's lincome derived by way of a non-Liberian company, i.e., from with-out that country.

Should circumstances not allow

negotiations to take place outside the U. S.—even though a picture may be lensed in Europe—a U. S. 

under the U. S. tax laws.

As for a producing corporation, formed in Liberia but making films in the U. S., tax savings would accrue to it from the showing of its pix outside the U. S. It would have to pay taxes on revenue from films shown within this country, but as a resident foreign corporation, it wouldn't be required to file a return on its foreign income.

### Lower Than U. S.

Weiner admits that such foreign receipts would still be subject to taxes in the respective countries abroad, but he points out that these rates in most instances are lower than the corresponding U. S. rates.

rates.

There are certain other advantages to be derived from incorporating in Liberia and doing business in the U. S. as a foreign corporation. One is that, on the foreign income of such a setup, the withholding requirement of the present tax laws doesn't apply since such a Liberian corporation would be considered as a resident foreign corporation under the law.

As Weiper sees it Liberian in-

foreign corporation under the law.

As Weiner sees it, Liberian incorporation could lead to substantial tax savings, particularly on
profits derived from outside the
U. S. "Ultimately." he says, "the
earnings of the Liberlan company,
accumulated taxfree, could be distributed to its stockholders via a
corporate liquidation taxable as criputed to its stockholders via a corporate liquidation taxable as capital gain, and not ordinary income rates." He adds that competent guldance should be gained to stay within the framework of the law at all times.

Interstate's Topper

### Robert J. O'Donnell

while he salutes the film industry's merchandising he also sees an all 'round

Need for Industry TV Bally a bright byline piece in the forthcoming

49th Anniversary Number

VARIETY OUT SOON

### Yvonne de Garlo

Continued from page

Continued from page 4

ing after that. But she expressed annoyance over the fact that her agent "badly advised me to take a straight salary on 'Captain's Paradise' instead of a deferment."

Her motive in taking the "Paradise' role, she said, was to enhance her prestige by appearing in a film with Alec Guinness. The financial consideration was looked upon as secondary for "we thought the picture's market would be confined to the art houses, hence a deferment would be a risk." (Actually, the film to date has grossed more than \$1,000,000 in the U. S.)

A 'Harem' Alumna

An alumna of U niversal's "harem" pictures, Miss De Carlo has been off the home lot for several years although she's tied to it on a non-exclusive contract. It calls for her to do one film a year for the studio. "When something comes up that I'd like to do outside I'go to them (U exces) and say 'couldn't I please?' And they think and say, 'well all right." (U's reasoning on this apparently takes the course that by assuming important assignments off the lot the actress would be increasing her value to it.)

assignments on the lot the actress would be increasing her value to it.)

In line with her off-lot "important assignments" is the role of Zephora (Moscs' wife) in Paramount's "Ten Commandments." Miss De Carlo, who visited Egypt last spring for locations on the DeMille opus, declared she was very much impressed with the veteran producer as a stickler for detail and accuracy. "He wants me," she said, "to wear contact lenses to make my blue eyes brown. "But Mr. DeMille," I complained, 'there are some Bedouins with blue eyes."

"'That doesn't make any differ-ence,' he said, 'you're to have brown eyes'."

# **High-Priced Legit**

Continued from page 1

the price tag put on "Pajama Game," coproduced by Hal Prince, Robert Griffith and Frederic Brisson. He says it, too, is \$1,000,000.

Also subject to some criticism in the film field is 20th-Fox because of its purchase of "Can-Can" at the fancy price of \$750,000.

Painful to the pic studios is the fact that they need properties, from the stage or anywhere, because of the current dearth of original story material. One factor complements material. One factor complements the other. The cost of anything goes up when there's a shortage. The competition for vehicles on The competition for vehicles on the boards has grown plenty keen. The operators in legit are aware of this and tilting their prices accordingly, it's said.

Recent purchases include Columbia's buy of "Solid Gold Cadillac" at \$260,000 and Hal Wallis' acquisition of "The Rainmaker" at \$350,000.

### Propaganda Continued from page 3

commercial motion picture or broadcasting industries) attended. Event was invitational and the tab was picked up by the Edward L. Bernays Foundation.

Press was not admitted to the conference, but afterwards Bernays held a conference with newspapermen and defined the broad areas of discussion. An official overseas information service was endorsed as a necessity, but carefully differentiated from a strong military, economic and financial policy. Considerable stress was placed upon the need for employes of the USIA to have the job tenure, pension and other privileges of American civil service.

The Boston press in general gave little attention to the meeting, but the Christian Science Monitor gave it frontpage notice.

# **Prosecution Tracing Over** 100 Corporate Structures Within Schine Empire

WILLIN Schine Empire

Buffalo, Dec. 21.

With the trial of J. Meyer Schine,
Louis W. Schine and other individuals and Schine corporations on
the charge of civil and criminal
contempt of court in violation of a
1949 anti-trust decree currently in
its third week, the proceedings are
being marked by attempts on the
part of the Government to show
the connection of the Schine famfly individuals with the 'arious corporations which are cited as defendants.

Voluminous books and

porations which are cited as defendants.
Voluminous books and records subpoenaed by the Justice Department, over the objections of defense counsel, have been brought into court to support the Government's charge that the Schine family controls the corporations. Trust agreements relating to the Schine children were also put in evidence upon a charge that Hildemart Corporation (Mrs. J. Meyer Schine's name is Hildegarde) was "used as an instrumentality of the Schine Theatres, Inc." under the "complete power or control by J. Meyer Schine and Louis W. Schine." It was established that there we've over a hundred corporations in which Schine Theatres, Inc., is interested and the Government attorneys told the court that they would show "the corporations tled up with Schine."

### Gobel

\_\_ Continued from page 1 =

ager, did not permit to go beyond their initial request calls.

Gobel, says O'Malley, is all too aware of the danger of over-exposure, explaining that the eomic went on the "Lights' Diamond Jubilee" since it give him an enviable four-network introduction ("which did more to establish him as a national to personality then his comdid more to establish him as a national tv personality than his combined appearances on his own show which preceded 'Jubilee')."
Gobel's guesting on the Carson show was in return for a similar appearance made by Carson on Gobel's program, while a third outside guest shot, on the Dinah Shore show, gave Gobel exposure to an carly-evening audience, whereas his own stanza isn't seen until 10 p. m. in the east and on the Coast.

# **Tex McGrary**

Continued from page 1 =

aging editor of all the Tex & Jinx programs, in the public relations operation.

McCrary's two new public rela-

operation.

McCrary's two new public relations accounts will be contractor-builders Bill Zeckendorf (Webb & Knapp) and Bill Leavitt (Levittown housing developments) and he's just inked the United Hospital Fund to a three-year deal.

Among the other wheelhorses at Ike's stag dinner were Vice-President Richard M. Nixon, Republican national chairman Leonard W. Hall, Sherman Adams, assistant to the President, Attorney General Herbert Brownell Jr., Postmaster-General Arthur E. Summerfield, U. S. Ambassador to the U. N. Henry Cabot Lodge, and Secretary of Commerce Sinclair Weeks.

### 'Hitler'

Continued from page 1 = them too young to have experi-enced much of the Hitler regime. "Now to peddle papers," the enthem

"Now to peddle papers," the en-tertainer announced, and strode through the audience selling w.k. unradical German periodicals.

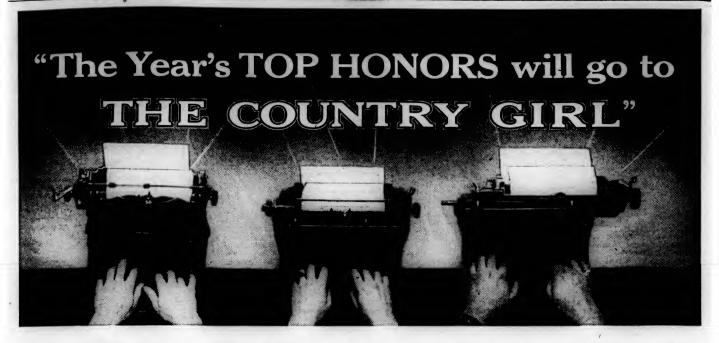
'No Anti-Semitlsm Here'

The Boston press in general gave little attention to the meeting, but the Christian Science Monitor gave it frontpage notice.

Burstyn Award to 'Gate'

"Gate of Hell," the Japanese color film distributed in the U. S. by Ed Harrison, has been picked as the recipient of the International Motion Picture Distributors Assn.'s annual Joseph I. Burstyn Tas annual Joseph I. Burstyn Tas annual Joseph I. Burstyn Tas course, a field where award for the best foreign larguage film of the year.

Award will be handed to the Hon. Jun Tsuchiya, the Japanese consul general, in N. Y. Dec. 28 by Bosley Crowther, film critic of the N. Y. Times.



# The Word is Flashing across America from the Most Famous Typewriters Reporting Pictures!

"George Seaton and crew may get trampled in stampede of Oscars in direction of 'The Country Girl'." -ALTON COOK, New York World-Telegram

"One of the fine, forceful pictures of the year. Mr. Seaton wrote and directed it with a hand as firm as iron."

-BOSLEY CROWTHER, New York Times

"May win Bing another Oscar!"

"Until I saw this picture, I thought (another actor) would walk off with the Academy Award. Now he'll have to beat Mr. Crosby."

-SHEILAH GRAHAM, ABC TV

"Highest Rating!"

-KATE CAMERON, Daily News

\* \* \*

"Crosby may very well win an Oscar...one of the most compelling movies of the year."

-LEO MISHKIN, Morning Telegraph

"A likely competitor for Oscars!" -JANE CORBY, Brooklyn Eagle

"Crosby hailed for top male performance of year. Grace Kelly gives best female performance of year."

-FRANK QUINN, Doily Mirror

"Sure to be one of the most talked about pictures, one of year's best."

-ROSE PELSWICK, N. Y. Journal-American

"Don't miss 'The Country Girl'— a 4-Oscar filming."

-FRANK FARRELL, Scripps Howard Columnist

"Crosby gives performance of a lifetime. Holden hurtles thru the film in staccato fashion."

-OTIS L. GUERNSEY, Jr., N.Y. Herald Tribune

\* \* \*

"Excellent! Exciting . . . when performers break their personal sound-and-sight barriers while you watch."

-ARCHER WINSTEN, N. Y. Post

"'The Country Girl' will knock you right out of your theatre seat."

-LOUELLA O. PARSONS

"The dramatic thunderbolt of the year!" -LOOK MAGAZINE

PARAMOUNT presents

CROSBY · KELLY · HOLDEN · THE COUNTRY GIRL

# **Exhibs Ask FCC**

Washington, Dec. 21.

Motion picture exhibitors, mobilized under the Joint Committee on Toll-TV to fight subscription video, called on the Federal Communications Commission last weak to hold off action on a petition by Zenith urging immediate authorization of the service. tion of the service.

Through its Washington counsel,

Marcus Cohn, the Committee advised the FCC it is preparing an opposition to the Zenith petition and requested that consideration

and requested that consideration be deferred pending its submission. Asserting that "all viewpoints" should be heard on Zenith's "very vital request for a change in the rules" (waiving further proceedings), the Committee told the Commission that pay-tv "would drastically revise the present pattern of broadcasting and would result in fundamental changes in the philosophy of the Communications Act." Zenith and its subscription to subsidiary, Teco, Inc., petitioned the Commission last month to either dispense with further proceedings or institute limited proceedings to permit commercial pay-tv.

ceedings to permit commercial pay-tv.

Meanwhile, indications appeared that Sen. Harley M. Kilgore (D-W. Va.), who is to become chairman of the Senate Judiciary Committee in the next Congress, may look into possible monopoly aspects of subscription video. The Senator, according to his aide, Harold Miller, is concerned with the effects of limiting pay-ty to certain stations.

ler, is concerned with the effects of limiting pay-ty to certain stations. Sen. Kilgore is also interested in the possible monopoly implications of radio-ty manufacturers in the broadcasting business. He is considering an investigation into this field with however Change part. sidering an investigation into this field, with Howard Chernoff, part-owner of an ultra high tv station in Parkersburg, W. Va., as consult-

### **Location Pool**

= Continued from page 5 =

tain extent, between the various companies. But the total experiences, cost, problems, the talent situation, government relations procedure and travel figures could have been made readily available simply by sending a carbon copy of the arrangements and an extract of till nictures proportions. set of still pictures, pre-production and production, to this single

and production, to this single source."

Indie producers don't have the location facilities of the majors, Mann noted, and many are at a complete loss, unless they have the cooperation of the big studios. Since the number of such producers continually is increasing, their location problems become a serious consideration, and might mean the difference between authentic backgrounds on location or "just any location" near at home.

"It appears that the economics of such a project would allow this new agency to more than pay for itself," according to the director, who recently completed "The Man From Laramle," William Goetz' first indie under his new Columbia

itself, according to the director, who recently completed "The Man From Laramie." William Goetz first indie under his new Columbia pact, on location near Santa Fe, N. M. "The constant searching and gathering of new statistics would be delegated to a single would be delegated to a single source that would keep figures up-to-date at all tmes.

"A producer who made a picture

"A producer who made a picture in Italy two years ago, and still believes he has the correct idea about costs is sadly amiss in his thinking. The change of pay rates for technical crews and performers is so rapid that it is often difficult

to make a pre-production budget before shooting a picture abroad. "Constant surveillance of costs by the proposed bureau through contact with the various guilds and unions will give the producer a present-day account of what he is to expect in the way of budgeting wage costs away from Hollywood, "It seems within the realm of

riseems within the realm of plausibility that foreign producers may be invited to utilize the informational pool in exchange for information they may furnish it on lest-minute conditions in their own last-minute conditions in their own countries. The complexities of location-hunting are becoming more numerous by the day, and there appears no valid reason why the problems on collective shoulders could not be solved more quickly and efficiently than by having them tackled individually by each film company."

# Importers' Race

Continued from page 11

Delay Zenith

Washington, Dec. 21.
picture exhibitors, mobiler the Joint Committee

Y to fight subscription led on the Federal Commission last week fi action on a petition by ging immediate authorization service.

Continued from page 11

imports. However, they do nothing more than share in the profits. However, they do nothing more than share in the profits. However, they do nothing more than share in the profits. However, they do nothing more than share in the profits. Here are some doubting Thomases among the indies. Whereas Reade makes a point stressing that mediate effect in the assurance last which a profits a subscription of the indies feel than the profits. However, they do nothing more than share in the profits. Here are some doubting Thomases among the indies. Whereas Reade makes a point stressing that mediate effect in the assurance last which is the profits and the profits. The profits are the profits are the profits. The profits are the profits are the profits. The profits are the profits are the profits are the profits. The profits are the p may actually hinder rather than help a picture. Furthermore, help a picture. Furthermore, They're skeptical about the effec-tiveress of an exhibitor selling a film to other exhibs, some of whom

may be his competition.
"It all depends, of course, what sort of film it is," was one comment. "If it's an obvious b.o. hit, then everything else is overlooked. If it isn't, then there's likely to be beauther."

There is general agreement that There is general agreement that pre-production financing has merits, even though it definitely increases the risk. "Chances are good that you'll get a better price by getting in on the groundfloor than by trying to get the picture after it's made," one indie importer observed. Problem, of course, is to come up with a film that'll spell b.o. in the U.S. In France particularly, men like George Lourau ularly, men like George Lourau have indicated they're primarily interested in the French market and only secondarily in U.S. appeal

peal.
Stating that he hoped via his plan to encourage the production of better product, Reade disclosed he was negotiating for "a package of English films—some are completed, some are still being made." In the U.S., physical distribution for Continental Distributors may be handled by National Film Service

Service.

There's every indication that exhibs going into the foreign field are primarily—and logically—interested in British pix and that, with Universal now apparently more intent on "commercial" Rank releases, a good many of Rank's smaller releases will be available. Another circuit that already has a British tie is Trans-Lux which is partnered with Renown Pictures. Neither Read nor Kassler would reveal the names of the exhibs who

reveal the names of the exhibs who have joined their plan. Asked whether affiliated circuits would or could participate, Reade said this was something for the lawyers to decide since such chains might be barred under the decree.

### Transatlantic Traffic

Continued from page 1 = sociated Booking Corp. for a Las Vegas engagement. The Seven Ash-tons are a mainstay at the Latin Quarter. An increasing number of acts are willing to come to the U. S. to try out for the Las Vegas

gold.

However, tele is using the greater number of imports. It's becoming customary for British talent particularly, to use the transatlantic planes very frequently. As a matter of fact, agencies are starting to inquire whether the airlines issue commutation tickets. For expelled, in the start of the s ample, Richard Hearne has been in the U. S. several times for work on the Ed Sullivan show. He has imported David Whitfield for a single date on that layout. Jeannie Carson and Jack Buchanan were induced to commute for a stand on the NBC-TV specs. The traffic in legit is similarly heavy.

Video is also regarded as the reason for the dealing in superior.

legit is similarly heavy.
Video is also regarded as the reason for the decline in exports of U. S. talent. It's true that England still relies heavily on U. S. names and there are quite a few touring that country. Australia has also opened up as a lucrative market. However, these countries are using headliners which are in demand in virtually any part of the world, and could easily fill all their playing time in the U. S. But the U. S. is now importing non-headlining acts at very fancy prices and even paying transportation. In England video has cut somewhat into the takes of the vaude houses and more slices are expected when British tele goes commercial, thus there's less need for America acts in the non-headlining class.

EX-EXHIB GUILTY

Sol Bank Faces Six Months In Prison—But in Hospital

St. Louis, Dec. 21. Sol Bank, former owner of an indie nabe, was sentenced to six months in Federal pen and fined \$5,000 last week when he pleaded non contendere to one count of a two-count indictment for income the count. a two-count indictment for income tax evasion. The punishment was imposed by U. S. District Judge Roy W. Harper who stayed execu-tion until Jan. 17 and allowed Bank to continue on his \$2,000 7 and allowed on his \$2,000

tion until Jan. 17 and allowed Bank to continue on his \$2,000 bond until that date.

Bank's plea was on a charge he reported only \$10,812 in income in 1949 on which he paid a tax of \$1,532 whereas the Government contended his actual income was \$10,700 an which a tax of \$4,184 contended his actual income was \$19,790 on which a tax of \$4,184 was due. In the count which was dismissed after the plea, the government charged Bank reported an income of \$8,112 in 1948 and paying a tax of \$1,127 although the government said he had an income of \$14,217 on which a payment of \$2,622 tax should have been paid. Because of Bank's ill health Judge Harper said the defendant will be permitted to serve his sen-

will be permitted to serve his sentence at the U. S. Medical Center at Springfield, Mo.

## NY. Tax Test

Continued from page 1;

Continued from page 1
lieved to have dropped the project.
This week, however, the City Collector slapped an assessment for three years of back taxes on the producers' share of all distribution revenues collected by Distinguished Films, a now nearly inactive theatrical distribution firm. Oliver Unger, head of Distinguished and executive v.p. of National Telefilm Associates, a telepix distribution outfit, said he believes the city is using Distinguished as a test for the proposed tax extension. tax extension.

General industry reaction is that

General industry reaction is that the application of such a tax would have the effect of driving inde-pendent film distributors, be they theatrical or television distribs, out of N. Y. A further effect would be to cut sharply into lab orders in the city, with distribs having their prints made elsewhere for fear they'd have that "doing for fear they'd have that "doing business in N. Y." tag applied to business in N. Y." tag applied to them by the city taxers. Hardest hit by such a tax application would be United Artists, since with the volume of distribution for indie producers UA does, a retroactive tax would run into hundreds of

producers UA does, a retroactive tax would run into hundreds of thousands of dollars, with lesser distribs, the tax would not represent so great a financial burden unless it's retroactive, in which case the distribs would have a hard time getting producers to turn over the 3%. Tax would be applied to gross remittances to producers by the distribs, in most cases amounting to a 3% lien on some 65% of the gross revenue of each film. Undergross revenue of each film. Undera 3% lien on some 65% of the gross revenue of each film. Understood the city is imposing the tax on the producers' take because it already taxes distribs directly via an occupancy tax and other measures.

### **GI Xmas Trail**

Continued from page 1 =

ans, Jack LeMaire. Unit C: Cynthia Bell, Kay Bell, Georgette Nichele, Gene Nash, Larry Roberts, Millicent Rogers, USO Musicians: Sandy Oliver.

EUROPE—Forrest Tucker,( Tony

Oliver.

EUROPE—Forrest Tucker.( Tony Romano, Adelle August, Chuckie Bradley, June Foray, Kathryn Grant, Patricia Lynn, Jana Mason, Dick O'Shughnessey, Jim Reeves, Bud Widom. USO Musicians: Byron Long, Jack Lowell, Tony Sandifer.

NORTH AFRICA—Maxie Rosenbloom, Donna Brown, Grant Garrett, Ruth Gillis, Regina Gleason, Agnes A. Goetz, Barbara Jones, Judy Marsh, Molly Mulligan, Elyse Novey, Novella O'Hara, Rima Rudina, Helene Stanton, USO Musicians: Jimmy Haskell, Gershon Kingsley, Richard Wilson.

NORTHEAST AIR: Joy Callahan, Heidi Christian, Eddie Edwards, Shirley Lawrence, Ruta Lee, Wayne Sherwood, Christine Towner, Leon Tyler. USO Musicians: Earl Baxter, Onest Conley, Eddy Samuels, Al ASKA Marchella, Ardenage

Tyler. USO Musicians: Earl Baxter, Onest Conley, Eddy Samuels. ALASKA—Mardelle Anderson, George Conrad, Alliene Flanery, Renee Garin, Louise Goon, Wally Hawk, Dave Ketchum, Ann Lamp-kin, Brandee Stevens, Loretta Sweeney, Jackie Watson. USO Mu-sicians: Don Carson, Armin Hoff-man, Tony Johs.

# Picture Grosses

### CINCINNATI

(Continued from page 9)

"Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues). Fairish \$6,500. Last week, "Fire Over Africa" (Col) and "They Rode West" (Col), \$6,000.

West" (Col., \$6,000.

Keith's (Shor) (1,500; 75-\$1,25)

"White Christmas" (Par) (8th
wk). Eight days for finale of theatre's longest and biggest grossing
run of 1954 and probably ditto
for all time. Big \$6,000 in sight,
topping last week's \$5,800. House
shutters Friday only and starts
Christmas Day with "Vera Cruz"
(IIA)

Palace (RKO) (2,600; 50-84)—
"Duel in Sun" (SRO) (reissue).
Slow \$8,000 in 10 days or near.
Last week, "Athena" (M-G), \$7,500.

# 'Westerner' Okay \$6.500. Port.; 'Duel' Light 5G

Portland, Ore., Dec. 21.

Biz continues in a pre-holiday slump with nothing outstanding at most-firstruns. "The Westerner" and "Dead End," two oldies, are as good as anything in the city, and just okay at the Liberty. "They Rode West" and "Cry Vengeance," the only two new entries, are not getting any place.

Estimates for This Week

Broadway (Paylor), (1 200, 65,00)

Broadway (Parker) (1.890; 65-90)

—"Cry Vengeance" (AA) "Desperado" (AA). Slim \$5,000. Last week. "Athena" (M-G) and "Return From Sea" (AA), \$7,700.

Fox (Evergreen) (1,536; \$1-\$1.25)

— "Desiree" (20th) (4th wk).
Steady \$4.500. Last week, \$4,900.
Guild (Indie) (400; \$1)—"Young
Wives Tale". (Indie) and "Laugher In Paradise (Indie) (2d wk).
So-so \$1,500. Last week, \$2,100.

So-so \$1,50U. Last week, \$2,10U.
Liberty (Hamrick) (1,875; 65-90).
—"The Westerner" (Indie) or dealer (Indie) Creissues).
Okay \$6,500. Last week, "Golden Mistress" (UA) and "Crossed Swords" (UA), \$6,700.

Orpheum (Evergreen) (1.600; 65-90)—"They Rode West" (Col) and "Fire Over Africa" (Col). Meagre \$5.000. Last week, "Phffft" (Col) and "Black Dakotas" (Col) (2d wk), \$6.800.

Paramount (Port-Par) (3,400; 65-90)—"Duel In Sun" (SRO) (re-issue) and "Unholy Four" (Ljp) (2d wk), Slow \$5,000. Last week, \$5,800.

### KANSAS CITY

(Continued from page 8)

son Pirate" (WB) (reissues). Thin \$3,500. Last week, "Shield for Murder" (UA) and "Scarlet Spear" (Indie), \$5,500.

Orpheum (Fox Midwest) (1,900; 75-51)—Closed but reopens Christmas Day. Last week, "Carmen Longe" (2014), (24 why larve \$6,000).

75-\$1)—Closed but reopens Christmas Day. Last week, "Carmen Jones" (20th) (3d wk), okay \$6,000, Paramount (United Par) (1,900; 70-90)—"Hans Christian Andersen" (RKO) (reissue). List \$6,000. Last week, "Reap Wild Wind" (Par)

70-90)—"Hans Christian Andersen" (RKO) (reissue). List \$6,000. Last week, "Reap Wild Wind" (Par) (reissue), \$7,500.

Roxy (Durwood) (879; 70-90)—
"Desiree" (20th) (4th wk). So-so \$3,000. Last week, \$4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "4 Guns to Border" (Indie) and "Javanese Dagger" (Indie) with added sneak previous. Shapes okay \$15,000 in 9 days, and above standard in shopping week. Last week, Tower, Upping week. Last week, Tower, Up-town and Granada coupled with "Farmer's Daughter" (RKO) and "Notorious" (RKO) (reissues),

\$7,000. Vogue (Golden) (550; 75-\$1) — "Pickwick Papers" (Indie) (3d wk). Ok \$1,000. Last week, \$1,300.

### **CLEVELAND**

(Continued from page 8) week, "Down 3 Dark Streets' (UA), \$11.000.

week, "Down 3 Dark Streets" (UA), \$11,000.

Lower Mall (Community) (585; 60-90)—"Marihuana Story" (Indie) and "Cowboys" (Indie). So-so \$1.800, Last week, \$2.400.

Ohio (Loew's) (1.200; 60-90)—"Last time I Saw Paris" (M-G) (4th wk) (m.o.). Good \$5,000, following \$7,000 last week.

Palace (RKO) (3.287; 60-90)—"Hansel and Gretel" (UA) and "Tarzan and She-Devil" (RKO). Modest \$7.000. Last week, "Yellow Mountain" (U) and "Ricochet Romance" (U), \$4,500.

State (Loew's) (3,500; 60-90)—"Reap Wild Wind" (Par (reissue). Okay \$12.000; Last week, "Athena" (M-G), \$13,000.

Stillman (Loew's) (2,700; 60-90) "Tarzan and She-Devil" (RKO), Modest \$7,000. Last week, "Yel-low Mountain" (U) and "Ricochet Romance" (U), \$4,500. State (Loew's) (3,500; 60-90) — "Reap Wild Wind" (Par (reissue), Okay \$12.000. Last week, "Athena" (M-G), \$13,000. Stillman (Loew's) (2,700; 60-90) — "Athena" (M-G), \$13,000. Stillman (Loew's) (2,700; 60-90) — "Athena" (M-G), \$10,000. — "Athena" (M-G), \$10,000. Last week, \$3,000. Lost week, \$7,000. Last week, "White Christmas" (Par) (7(h wk), \$8,000.

# 'XMAS' STILL PACING MONT'L, SOCK \$21,000

Montreal, Dec. 21.

Lone really bright spot here this session is "White Christmas" which is still topping the city with a sock take despite being in fourth round at Loews. "Beau Brummell" is at Loew's. "Beau Brummell" is lagging in second Palace week. "Athena" at the Capitol is rated

Estimates for This Week
Palace (C.T.) (2,625; 60-\$1)—
Beau Brummell (M-G) (2d wk),
60-80 \$10,000 following \$16,000

So-so \$10,000 following \$16,000 opener.

Capitol (C.T.) (2,422; 45-75)—
"Athena" (M-G). Solid \$17,000.
Last week, "King Richard Crusaders" (WB), \$17,000.

Princess (C.T.) (2,131; 40-65)—
"They Rode West" (Col). Slow \$8.

000. Last week, "Ring of Fear" (WB), \$11,000.

Loew's - (C.T.) (2,847; 60-\$1)—
"White Christmas" (Par) (4th kr).
Socko \$21,000 following third at great \$25,000.

Orpheum (C.T.) (1,048; 40-65)—
"Gog" (UA) and "Lawless Rider" (UA). Good \$6,000. Last week, "Wicked Woman" (UA) and "Diamond Wizard" (UA), \$7,000.

### **BOSTON**

(Continued from page 9)

(Continued from page 9)
(Indie) (51st wk). Nice \$12,000. Last week, \$12,500.

Exeter (Indie) (1,300; 60-\$1)—
"Inspector Calls" (Rank) (4th wk).
Okay \$3,500 or better. Last week, \$4,500.

Fenway (NET) (1,373; 75-\$1)—
"Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues). Fair \$4,000 in nine-day stand. Last week, "Drum Beat" (WB) and "The Raid" (20th) (3d wk), \$3,000.

Memorial (RKO) (3,000; 50-\$1)—
"Hansel and Gretel" (RKO) and "A frica Adventure" (RKO).
Opened slow Saturday (18). Last week, "Carmen Jones" (20th) and "Outlaw's Daughter" (20th) (2d wk), \$16,000.

Metropolitan (NET) (4,367; 50-\$1)—
Metropolitan (NET) (4,367; 50-\$1)—

week, "Carmen Jones" (20th) and "Outlaw's Daughter" (20th) (2d wk), \$16,000.

Metropolitan (NET) (4,367; 50-51)—"Reap Wild Wind" (Par) (resissue) and "Silver Chalice" (WB), Mild \$14,000 in 9 days. Last week, "Desiree" (20th) and "Bowery to Bazdad" (Indie) (3d wk), \$\$5,500.

Orpheum (Loew's) (3,000; 65-\$1)—"Beau Brummell" (M-G) and "Diamond Wizard" (UA). Sluggish \$10,500. Last week, "Sitting Bull" (UA) and "Capt. Smith Pochahon-tas" (Indie), \$14,000.

Paramount (NET) (17,00; 75-\$1)—"Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues). Fairish \$10,000 in 9 days. Last week, "Drum Beat" (WB) and "The Raid" (20th) (2d wk), \$9,800.

Pitrim (ATC) (1,800; 65-95)—"Steel Cage" (UA) and "Victory at Sea" (UA). Fair \$8,500, Last week, "Fire Over Africa" (Col) and "They Rode West" (Col), \$10,500.

State (Loew's) (3,500: 65-\$1)—

and "They Rode West" (Col), \$10.500. State (Loew's) (3.500; 65-\$1)— "Beau Brummell" (M-G) and "Dia-mond Wizard" (UA). Dull \$6,500. Last week, "Sitting Bull" (UA) and "Capt. Smith and Pochahontas" (Indie), (2d wk), \$7,000.

### WASHINGTON

(Continued from page 9)

(Continued from page 9)
Good \$3,500. Last week, "Black Knight" (Col) and "This Is Your Army" (20th), \$3,900.
Capitol (Loew's) (3,434: 70-95)—
"Last Time Saw Paris" (M-G) (3d-final wk). Okay \$13,000 after \$16,000 last stanza.
Columbia (Loew's) (1,174; 60-80)—"Cross Swords" (UA) Fair \$6,000. Last week, "Down 3 Dark Streets" (UA), \$7,800.
Dupont (Lopert) (372: 65-\$1)—"Ugetsu" (Indie) (4th-final wk). Oke \$3,000 same as last week.
Keith's (RKO) (1,939; 75-\$1.25)—"White Christmas" (Par) (8th wk). Strong \$7,000 after \$9,000 previous week. Exits after three days of ninth week to make way for "20,000 Leagues" (BV).

000 Leagues" (BV).

Metropolitan (SW) (1,200; 60-80)

"Saratoga Trunk" (WB) and
"The Big Sleep" (WB) (reissues).
Fancy \$5.500. Last week, "Black
Knight" (Col) and "This Is Your
Army" (20th), \$9.600.

Palace (Loew's) (2,370; 75-\$1)—
"Desiree" (20th) (4th-final wk).
Fair \$12,000 after \$15,000 last
week.



WARNER BROS.

Begin the Special Engagements

This Week!

True Friends

the flaws in the Soviet regimented system. In fact, the entire plot turns on the master architect's laxness in handling the needs of the people. Resultantly, film is an interesting comedy-drama, with the humorous side always stressed.

the humorous side always stressed.

Story depicts how Nestratov, the role played by V. Merkuryev, has become a pompous stuffed-shirt and inveterate speechmaker while new construction stalls and awaits his long-coming decisions. The efforts of two boyhood companions, one now the head surgeon of the land, and the other is Master Horse Trainer, to bring the top architect down to earth constitute the bas's of the yarn.

The two friends now masters in

Horse Trainer, to bring the top architect down to earth constitute the bas's of the yarn.

The two friends, now masters in their right, invelgle the big architect to accompany them on a boat trip, not telling him it is to wind up a three-some affair on a raft. Their adventures floating down the Volga river provide most of the action. Plot manages to land the three in a typical Russian "liage where delays in getting material has thrown the new building program out of kliter, and a lazy local commissar has further aggravated the situation. Of course, there is a heroic deed by one of the town gals in averting a horse stampede in which she is badly injured. This enables the surgeon-general to exercise his skill, and save the femme's life.

The third member of the trio contents himself with trying to locate a former sweetheast in this same village. Maybe, the producers should have worked him into the horse-stampede scene. It would have helped. The two succeed in making the Commissar of Architecture see the errors of his ways, and establish closer contact with his people.

M. Magidson's camerawork (Sovolor) is a bright spot in the pictolor in the same village. Merkuryey, Boris Chirkov and A. Borisov make excellent co-stars, Mikhali Kalatozov's direction, which considerably better than many Russo directorial efforts, goes far 'n holding interest since he seldom iets the action drag. Wear.

Giorni B'Amore

(Days of Love)

(ITALIAN—COLOR)

Rome Dec. 7.

Minerva release Rome Dec. 7.

Minerva release Marcella Mastrolanni, Marina Vlady, Luclen Gallas. Directed by Gluseppe DeSantis. Story and acreenplay DeSantis. Libero de Libero. Ello Petri. Grantial-color): color consultant. art and costume design, Domenico Purficatio: music. Mario Nascimbene: editor, Gabriele Varia!e. Previewed in Rome. Running time. 195 MiNS.

Pasquale Marcello Mastrolanni Varia Vindy Oreste

Luclen Gallas Vonno Pittre Luclen Gallas Francesco Renato Chiantoni Preset Dora Scarpetta Nunniata Dora Scarpetta Nunniata

family types. Color lensing by Otelio Martelli is standout, especially the exteriors. Stylish but obvious sets contrast uncomfortably with other real backdrops. Mario Nascimbene has written an excellent lightweight musical score for pic.

# Make Me an Offer (BRITISH-COLOR)

Lightweight British offering adapted from Wolf Mankowitz novel: marquee appeal for home market but thin pros-pects in U. S.

London, Dec. 7.

British Lion release of Group Three (W. P. Lipscomb) presentation. Stars Peter Finch. Adrienne Corri. Directed by Cyril Frankel. Screenplay by W. P. Lipscombe from novel by Wolf Man-Bernard Gribble: music, John Addison. At Empire. London, Dec. '54. Running time 88 MINS.

Chaine december of the state of
Nicky Adrlenne Corri
Beila
Abe Sparta Finlay Currie
Wendl Meier Tzelniker
Sir John Ernest Thesiger
Charlie's father Wilfred Lawson
Auctioneer Anthony Nicholls
Fred Frames Alfie Bass
Armstrong Guy Middleton
Sweeting Vic Wise
Mindel Mark Baker
Dobbie Jane Wenham
Charlies as a boy Richard O'Sullivan
Charlie's son John Godden
Auctioneer's assistant Eric Francis
Auctioneer a assistant Elle Flancis

Charlie as a boy ... Richard O'Sullivan Charlie's ansistant ... John Godden Auctioneer's assistant ... Eric Francis Woif Mankowitz was in the antique business long before he widened his activities to include novel and playwriting. 'Make Me An Offer.' taken from one of his books which describes the experiences of a dealer specializing in Wedgwood pottery, presumably tells an authentic story. But the subject does not translate too happily onto the screen and is too static. The cast of local players provides some b.o. value in the local market but is not strong enough to sell in America.

W. P. Lipscomb's production and screenplay give an interesting background to the way in which expert dealers gang together and rig an auction and bid for the goods among themselves. But there is not enough substance in this yarn about a stolen Wedgwood vase which a dealer discovered in the attic of an inarticulate man.

Cyril Frankel's direction follows a pedestrian approach, and yet within the limited framework he has been moderately well served by his cast. Peter Finch provides a note of credence to the part of the dealer, and Adrienne Corri, an attractive redhead, rises above her role, which Is out of character with the entire story. Rosalie Crutchley, as the dealer's wife, and Wilfred Lawson as his father turn in good average portrayals. Finlay Currie and Meier Tzeiniker, as rival dealers, help to generate some excitement during the auction sequences. Other roles are up to standard.

\*\*Lettres de Mon Moulin\*\*

The service of the service of the special possible of the service of the special possible of the speci

bunch of monks who manufacture a new liqueur to make them solvent and more able to do the Lord's work. Second is a legend about how the Devil stole a mass from a gourmand priest, and the last tale concerns an old miller who almost sacrifices his life in an attempt to make his nelghbors believe his mili has been running for 18 years due to a mysterious, non-existent client.

Actors are little known but add to the freshness and guile of this talky but taking pic. Camerawork and editing are good and authordirector Pagnol has lavished his iove for the provincials without betraying the writting of Daudet, Film techniques are sacrificed for words and spirit, to make this in need of special hypoing for any U. S. payoff.

\*\*Cadet-Rausselle\*\*

(FRENCH—COLOR)

Paris, Dec. 7.

Pathe release of Pathe-PAC production.
Stars Francois Perier, Dany Robin. Directed by Andre Hunnebelle. Screenplay. Jean Halain, Jean-Paul Leroix; camera Castmancolor). Marcel Grignon: editor.
Balzac, Paris. Running time, 115 MINS.
Cast. Bausacla. Cadet-Rousselle ..... Francois Peries
Violetta ..... Dany Robin
Jerome Bourvi Violetta
Jerome
Marguerite
Isabelle
Berton
Rovignol
General
Mayor

Revision. Noel Roquevert Revision. Altred Adams Mayor ... Henri Gremleux This film is in the genre of its predecessor, "Fanfan La Tuilpe," in using the folk hero of an old song as the springboard for a parody, adventure-spec story. Though in color, it is not as colorful as "Fanfan," and has a tendency to conglomerate hits and types from various films to make this a rambling adventure story. It has many bright moments, but is too Gallic in its inference and gags to give it the universal appeal "Fanfan" had. However, it can be cut into a wieldy film which may have a chance in arty spots if well plugged.

Cadet Rousselle is in iove with the mayor's daughter, but his lowly station makes him unworthy of her. He decides to go to Paris and make his fortune. On the way, the simple, honest cadet is robbed and left in the road. He is picked up by gypsies, and transfers his love to the gypsy dancer, Vloletta. However, the gypsies are fronting for a group of Royalists piotting to overthrow the new Republic. The cadet innocently delivers a letter and gets involved with politics, being thrown into prison. He escapes and helps win a battle, is Imprisoned, escapes again, becomes an outlaw and then a general of Napoleon. He finally marries Vloletta.

Pic does have some of the rambling appeal of a folk iegen. I and has a fine comic aspect in Bourvil as the craven, zany side-kick of Rousselle (well played by Francois Perier), whose excellent comic timing gives this most of its laughs. Director Andre Hunnebelle has mounted his chases and sword fights admirably, but has failed to give this the zest and brightness it needs. Lensing is richly hued. Editing helps the many and multiple sword rattlings and chases.

Gals are all decorative but Dany Robin is miscast as a gypsy. Support of the large cast is firstrate. Mosk.

# **Amusement Stock Quotations**

(N.Y. Stock Exchange) For Week Ending Tuesday (21)

	1954	(Mark)	1 97 - F	Westle	Washin	Www.	Net
				Weekly		Tues.	Change
High	1416		100s	High	Low	Close 2334	for week
2418		Am Br-Par Th		2418	221/2		+ 7/8
881/2	4156	CBS, "A"	37	881/2	80	88	+8
88	411/2	CBS, "B"	38	88	801/4	88	+83/4
3334	1934	Col. Pix	123	3314	31	33	+11/2
1634	91/4	Decca	195	1634	151/4	1634	+11/8
69%	4634	Eastman Kdk.	84	69	671/4	6856	+ 3/8
1916	131/4	Leew's	942	1938	1736	19	+11/2
1032	61/8	Nat. Thea	333	912	83/4	912	+ 1/2
373/4	261/8	Paramount	140	3734	3534	3734	+112
395%	28	Phileo	128	337/8	361/8	381/2	+158
38%	2214	RCA	432	3838	3634	381/4	+ 7/8
81/4	27/8	RKO Picts		81/4	738	814	+ 7/8
10	41/2	RKO Thea	302	10	936	978	+ 1/4
7	3	Republic		638	6	638	+ 1/4
1434	101/2	Rep., pfd	20	14	131/4	1334	+ 3/8
20	111/8	Stanley War.	110	1912	187/8	1938	+ 1/2
2934	1834	20th-Fox	228	29	275%	29	+1
321/4	181/2	Univ. Pix	21	3138	2834	3136	+21/4
81	6334	Univ., pfd		791/2	781/2	. 791/2	. +1
211/6	135%	Warner Bros	106	1958	187/8	195%	+ 58
96	631/2	Zenith	34	9158	8912	9138	+ 7/8
		America	an St				
6	358	Ailied Artists	88	434	41/2	- 43/4	-
1034	934	All'd Art., pfd.	13	1018	10	101/8	+ 1/8
165%	91/8	Du Mont	117	1434	14	141/4	-1
161/4	1134	Technicolor .	116	153%	15	151/8	- 1/4
33/4	234	Trans-Lux	28	314	31/8	31/8	- 1/4
		Over-the	e-Cou	nter Se	curities		
-					Bid	Ask	
Capit	ol Rec	ords			. 12	123/4	+ 34
Chesa	peake	Industries			. 334	378	
Ciner	ama I	nc			. 11/4	134	-
Ciner	ama I	Prod			414	5	+ 38
Offici	al Filn	ns			. 258	3	+ 34
Pelar	oid				. 5_	53	+11/2
Skiati	ron				. 256	316	+ 1/8
U. A.	Theat	res			. 161/2	18	- 34
Walt	Disney					231/2	-4
	Let	(Quotations fu	enich a	d hu Da	eutue & (	201	

\* Actual volume.

a defiant mistress. With Felix it is iove, but he tires of her. Then she goes away with an American millionaire, who makes her the toast of New York. She gets fed up with his puritainical ways and heads homeward. She becomes an international star, but the boy friend is kijied in a duef.

By MIKE WEAR

duel.

Director Richard Pottier has given this conventional trimmings, but has left the characters stilted and lifeless. The ordinary and platitudinous dialog and screenplay are no help either. Dance and song numbers are passable and color-work is fine. Miss Felix brings only looks to her role while Jacques Berthier Is unprepossessing as the loved one. Mosk.

## Senhime (The Princess Sen) (JAPANESE—COLOR)

Tokyo, Dec. 7.
Daiel Studios release of a Masalichi Nagata production. Stars Machiko Kyo and Kenji Sugahara. Directed by Keigo Kimura. Camera. Kohel Sugiyama Keigo Kimura. Camera. Kohel Sugiyama Keigo Minale. Pimio Hayasaks. Previewed in Tokyo, Running time. 90 MINS.

Prepared for possible entry in next year's Italian film festival, "Senhime" looks to win a prize of some sort. Filmed in Eastman.color by Daiei, the studio which has already taken international prizes with "Rashomon," "Gate of Hell" and "Goiden Demon," it stars the female lead of "Rashomon" and is as visually striking as "Gate of Hell." Its story is simple and the performances are exemplary.

The Princess Sen (Machiko Kvo)

real. Its story is simple and the performances are exemplary.

The Princess Sen (Machiko Kyo), grandaughter of the founder of the Tokugawa government in the 17th century, is married to another shogun to form an alliance with her father's forces. After his death, she takes to drink and promiscuity. By accident she discovers a ronin (hired soldier) (Kenji Suguhara) who has sworn to kill her for being responsible for the death of his master. She finds in him what she had lost in her husband. Torn between duty and desire, he succumbs to her charms. After a short-lived idyl, he is slain in a fight with a rival faction. She goes to a nunnery.

The Non plays which the princestants of the start of the star

The Noh plays which the prin-The Non piays which the prin-cess watches are corrupted to the point where they are buriesques of the original dignified perform-ances. She lies on imported Chi-nese carpets over straw mats. When she dances, the sly note of the iascivious enters.

The perfectly captured atmosphere, the brilliant use of color and the provocative performance of Miss Kyo and the persuasive performance of Suguhara are pointed up by the clever direction of Keigo Kimura.

# Retrieve Prices

By MIKE WEAR

Wail Street gave the stock market a thorough testing last week, as shares sold down three days in a row, and then snapped back to former quotations or higher. The Amusement Group came through with a fine showing, particularly radio-tv shares. How well this group fared is shown by a greater number of plus signs than losses.

Many film and picture theatre issues showed minor fractional changes both in the advances and declines. However, there were three highs in this category, ABC-Paramount Theatres common pushing to a new peak at 24 1/8 or a gain or 50c on the week. RKO Theatres edged up to 934, a new 1954 high while RKO Pictures advanced to new high ground at 8½. Latter was up 1½ on the week.

General Precision Equipment, with a stake both is filmed the

Latter was up 1½ on the week.

General Precision Equipment, with a stake both in films and the tv field and numerous diversified interests outside both, soared 2% to 49½. It had been doggy early in the week, dipping below 46 at one point, with some bears apparently trying to get in a few wallops. What appeared to be short covering shot the shares up in Friday's trading.

Columbia Broadcasting System

day's trading.

Columbia Broadcasting System issues had a field day near the end of the week. The Class A shares hit a new high at 85½ and sported a gain of 5 points at the windup. CBS "B" stock's new peak was 85½ with an almost identical net gain. Zenith continued high around its recent level of 92½ but wound up at 91½ for a one-point loss. The '54 high is 96.

RCA common white selling off.

The '54 high is 96.

RCA common, while selling off with the market in general earlier in the week, wound up virtually unchanged on the week at 37½ as compared with the year's best quotation of 38%.

quotation of 38%.

Columbia Pictures common wound up at 33¼, only 50c away from the 1954 peak. The shares showed an advance of 75c on the week. Renewed buying near the close last week followed the stockholder meeting on Friday and obviously reflected a bullish attitude towards the shares. Republic Pix shares were actively higher on a couple of days.

The 20th-Fox shares wound up.

performance of Siguhara are completed up by the clever direction of Keigo Kimura.

Sure to be smash in the arty by the clever direction of Keigo Kimura.

Sure to be smash in the arty by the clever direction of Keigo Kimura.

The 20th-Fox shares wound up less than a point from the year's best price reflecting no doubt an optimistic outlook for "No Business Like Show Business" which preemon Japanese films continues. Lars.

# This Is Small Town Shutdown Week

Rather than buck the traditional pre-holiday business draught, hundreds, perhaps thousands, of the nation's smalltown and nabe theatres are closing their doors from two to five days this week. Theatre operators feel it's cheaper to keep the house dark than run a losing battle against no business. All the situations usually keep their staffers on the payroll during the closing-down stanza. Many of the houses employ the period for necessary repairs, refurbishing, and paint jobs. They reopen big on Christmas Day with a top attraction set for the vacation week business. Majority of theatres have set special New Year's Eve shows. The smalltown situations are offering five solid hours of motion picture entertainment starting at 7 p.m. and ending at midnight with the usual hoopla. A typical example of the programming is that of the State Theatre, Boonton, N. J., which has set four complete features for the five-hour period. Pix include "Walking My Baby Back Home," "Jalopy," "Prisoners of Casbah," and "Royai African Rifles." Some theatres go the State one better and offer five complete features.

Many of the houses are offering special kiddie matinees on New Year's Day. The pitch to the kids is "celebrate just like your mom and dad." Free noise makers and paper hats are provided for the moppets.

# **Allied Regaining Civil Tongue For** Columbia, WB

States Assn.'s prime

Columbia and Warner Allied States Assn.'s prime targets—Columbia and Warner Bros.—are winning their way back into the good graces of the exhibitor organization. This isn't just a whim induced by the Christmas spirit, but is based, according to Allied, on concessions won after a hard-fought battle. The exhib org attributes the "giving in" to Allied's recent threat to appeal to the Government for additional regulation of the industry, Most sigthe Government for additional regulation of the industry. Most significant of the changes in Allied's eyes is the decision of the film companies to sell pictures flat to the smaller situations.

### Berger's Promise

Minneapolis, Dec. 21.
North Central Allied and
Bennie Perger and Martin
Lebedoff, as members, have
promised to be "good" and
never again to cause the Columbia exchange to be picketed "in any dispute between
Columbia and Allied or members thereof concerning terms
with respect to the licensing of with respect to the licensing of its pictures for exhibition in the Minneapolis exchange

that condition, Colum-On that condition, Columbia, through its attorney David Shearer, has joined S. D. Kane, NCA executive counsel, in a Federal district court stipulation for the dismissal without prejudice of its suit against the commission and two officers. organization and two officers for a temporary injunction to restrain the picketing.

Both WB and Col recently gave assurance that their pix would be available to the smaller situations at fiat rentals. Allied has notified all its units that Ben Kalmenson, WB sales chief, "has given instructions to his various branches that these theates that have been been tions to his various branches that those theatres that have been buy-ing pictures on a flat basis pre-viously may still buy all pictures flat except 'A Star Is Born.' The new policy, it's noted, includes all new policy, it's noted, includes all clinemaScope pictures except "Star." The price, it's pointed out, is subject to negotiation by the exhibitor. The belief is also expressed that it's not Kalmenson's "intent to make it impossible to buy through unreasonable increases, if any increase is warranted."

Errier Celegard to be seen the second of the seco

Farlier, Col agreed to sell all pictures flat in situations where the top is \$100. The flat rental policy includes Col's "The Caine Mutiny" and "On the Waterfront." Col has also agreed to hear exhib complaints growing out of negotiations or on the returns of a specific picture. An important concession won from Col was the right of an Ailied rep to sit in for a member in a discussion of grievances.

Metro and 20th-Fox are also

a member in a discussion of privances.

Metro and 20th-Fox are also selling flat to the smaller theatres, M-G will sell flat to any theatre which is paying under \$200 top. The difference in the top bracket set by the different film company has caused Allied to ask "what is a small situation?" However, the exhib org has not made a big thing out of the discrepancy and, at the moment, is accepting whatever concessions it can obtain.

Universal, according to Allied,

# IDZAL'S CAMPAIGN OF SUPERLATIVES FOR BIZ

Detroit, Dec. 21.

In an all-out promotion campaign, David M. Idzal, managing director of the 5.000-seat Fox. is selling "There's No. Business Like Show Business" on a money-back guarantee and has teed off a contest to coin a new word or phrase because "superlatives and adjectives presentiy available are inadequate to fully describe the grand entertainment contained" in pix.

Large-size ad takes the form of an open-letter to Spyros P. Skou-

an open-letter to Spyros P. Skou-ras and Darryl F. Zanuck, 20th topras and Darryl F. Zanuck, 20th toppers. Idzal telis his reaction after
seeing film three times and the
reaction of film critics which he
describes as "... at first spellbound
and speechless with a hidden tear
in their eye and a kerchief at their
nose, slightly embarrassed, for
they were at a loss for words to
adequately express their praise and
enthusiasm."

Idzal who has built solid rep

'Idzal, who has built solid here in show biz, stated: "It showman's dream come true...It's a movie patron's dream come true... It's the industry's n.uch hopedfor miracle... It's got everything for everybody. "If 'There's No Show Business Like Show Business' does not bring back our lost patronage, it's because they are dead and cannot come back!"

Pix is scheduled to open at the Fox Christmas Day. showman's dream come true.

### Stage, Book = Continued from page 3 =

the studios' apparent reluctance to

the studios' apparent reluctance to dramatize controversial subjects, he commented that "the threshhold of controversy nowadays is higher than in the past"; in other words that it was difficult to find a solid controversial subject outside the political arena. He pointed to the example of "The Blackboard Jungle," dealing with juvenile delinquency as an example of Hollywood getting its teeth into an issue."

As for political themes, Brown agrees with a good many others in the industry that the public just doesn't want to see them dramatized on the screen. 20th's own contribution to the list of anti-Red pix, "Night People," was a considerable disappointment, he acknowledged.

### Yanks Vs ANICA

Continued from page 4 categories, are to be combined into one single group. And a one-third vote in the assembly can force any decision of the ANICA exec committee to be taken to the floor of the assembly for ratifica-

Combination of these three steps is seen giving the American distribs a better break in ANICA where, in the past, they have found themselves frequently outvoted ANICA votes are determined by the number of films handled multiplied by the regional areas in which they're released. It's felt that, with any decision requiring a two-thirds majority, the American group is in a better position to make its point-of-view heard. Combination of these three steps

# **PUBLIC RELATIONS:** SAD SAGA THEREOF

Editor, VARIETY:
In your current issue of the
Weekly there appears a very interesting and, to me, amusing piece
aptly headed "PR's Same Song,
New Words." As far as I am concerned even the words are not new.
I agree, wholeheartedly, when
you say "The film industry, while
the most active user of bally methods to exploit pictures, are still neglectful in selling the industry as
a whole . ."

glectful in selling the industry as a whole . . ."

The amusing part of the piece, to me, is where it calls attention to Metro's announcement that it will spearhead a drive "to sell" the local theatre as a force in the community. The reason I am amused by this is the following:

A cooperative, industry-wide public relations plan was undertaken a few years back by United Paramount Theatres in conjunction with the Motion Picture Industry Council of Hollywood, which made the exhibitor, at the local level, the representative of the motion picture industry, and its level, the representative of the mo-tion picture industry, and its spokesman. The plan, sponsored by Leonard Goldenson, was carried out by Earl Hudson, then presi-dent of the Paramount theatres in Detroit, on one end, and myself, here in Hollywood, working together with the MPIC, on the other.
This plan, which UPT and MPIC

Inis pian, which o'ri and mrico trail-biazed, received unqualified praise and commendation from the industry's top publicity and advertising chiefs as well as from among the leading showmen of the nation. They all expressed the hope it would be a continuing program. nation. They all expressed the hope it would be a continuing program. It was, for almost two vears, thanks to the vision and courage of men like Goidenson who, singlehandedly, practically, carried the program along far beyond the call of duty. In essence, thee plan pointed the way in an attempt to stimulate and aggressively support all other public relations activities throughout the industry, including those of

lic relations activities throughout the industry, including those of COMPO and TOA. Through MPIC making available its library of factual information, the theatre manager, at the local level, was provided with a wide variety of material, including news stories, special features, speeches and radio and television material—all of it designed to earn greater public respect for the industry and greater public interest in the entertainment offered on the screens of the nation.

ment offered on the screens of the nation.

The results of this program, after 18 months, by far exceeded its nominal cost, yet, when this same format was officially presented by the MPIC to COMPO for adoption, it was turned down cold. The reason given by COMPO leaders was that nothing must interfere with the campaign then being waged to eliminate the admission tax. This is like a mother saying, I will not give nourishment to my child for fear it will stunt its growth. Subsequent events bore this out only too well. Even the ad series in Editor and Publisher instituted by COMPO to explain the industry came too late with too little and was originally suggested by the MPIC.

Notwithstanding all this, I would like the contractions and the series in the series of the

MPIC.

Nowithstanding all this, I would like to stress the following point:
Conceding that COMPO and/or TOA might get around to sponsoring such a public relations program at some undetermined time in the future, the important question is—are there sufficient industry leaders with sufficient industry interset at heart, who would experient. est at heart who would consider it worthwhile to support, even on a limited basis, such a program right now. When we have the answer to this question then will we have

the answer to what's wrong with the industry's public relations.

Lou Greenspan,

Motion Picture Industry

Council, Inc.

# Kids' Birthday Stunt

A long-range public relations program, aimed primarily at young-ster trade, is under way at the Palace, Torrington, and Bristol, Bristol, both in Connecticut.

David and Irving Jacobsen have requested youngster patrons—via newspaper ads and lobby displays—to to register dates of their birth at the theatre boxoffices.

During Saturday afternoon closest to actual date, children are called up on stage to receive surprise birthday gifts from management.

# **Reade Circuit HQ Functioning** Smoothly in Oakhurst, N.J., Mansion

Hoary Ticket Takers

Minneapolis, Dec. 21.
Death last week of the loop
Gopher theatre's 82-year-old
ticket taker sustains a local
belief that local downtown film
houses probably have the most
elderly such employes anywhere.

where.

These doormen, mostly on matinee shifts, range in age from 70 to 80. Scarcity of

from 70 to 80. Scarcity of younger people for such jobs mainly accounts for their employment, it's stated.

As old as they are these men apparently have no difficulty in standing on their feet for the long periods required, according to house managers.

# Film Geography Changes in N.Y. Via Divorcement

Newest step toward the com-plete separation of the production-distribution companies from their former theatre affiliates is taking place via the maintenance of homeoffice headquarters in separate office buildings.

office buildings.

Stanley Warner, the offshoot of Warner Bros., exited the WB building on W. 44th St., N.Y. Monday (20) and took up residence in its own building; the Warner (formerly Strand) Theatre building on Broadway. RKO Theatres, which had its offices in the same Rockefelier Center building as RKO Pictures, has shifted to the Mutual Life Building on Broadway.

Paramount Pictures and ARC.

Life Building on Broadway.

Paramount Pictures and ABCParamount Theatres still maintain
separate office units in the Paramount Building and Loew's Inc.
and Loew's Theatre share the
Loew's Building. Latter recently
separated operations so as to maintain offices on different floors. National Theatres, which has its
headquarters on the Coast, long
ago closed down its skeleton office
in the building of its former affiliate, 20th-Fox.

ate, 20th-Fox.

The move of Stanley Warner creates a real estate problem for Warner Bros. Company will have to find a new tenant for three floors, covering some 30,000 feet of space. WB, which has been consolidating the office space at its own headquarters, has long been on the prowl for outside tenants. It's even ready to lease a complete building unit with a separate entrance and elevator service. At present, WB has one outside tenant, the Armed Forces Film Service, which occupies the ground floor of the 321 W. 44th St. building, the main unit of the Warner hoidings.

Columbia, which never had any

Columbia, which never had any theatre ties, is nevertheless contemplating a move from its 729 Seventh Ave. headquarters. Company is reportedly seeking more space at one of the newer east side of town edifices. United Artists also has its main headquarters in the 729 building.

### **RKO Loss-Garry** = Continued from page

at the same \$6 price will not be extended.

As of last Wednesday, the ownership of the company consequently was spiit on this basis; Atlas, up to 1,000,000 shares; Hughes, 1,262,120 shares; about 4,500 individuals, between 700,000 and 800,000 shares.

The puzzler now centers on who's to take the helm and launch the company on some sort of busi-ness endeavor which, if successful,

ness endeavor which, if successful, could put to use the tax benefits. Its assets are \$17,671,556 in cash. Odlum, who apparently is continuing to buy up more stock on the open market, has said he hopes to have some agreement with Hughes on management control by the end of this year. In the event there's no accord, differences can only be resolved at a meeting of all stockholders.

Oakhurst, N. J., Dec. 21, When Walter Reade Theatres moved its headquarters from New

York's film row to Oakhurst N J some three months ago, industry observers were prone to comment that the circuit would find it difficult to carry on business 55 miles from Broadway. But with ail operations of the chain now consolidated under one roof, the switch has facilitated biz instead of impeding it.

For, a Reade exec pointed out here last week, most of the company's 40 theatres are located in pany's 40 theatres are located in and around the Jersey shore area. "Moreover," he added, "we have several tie-lines to N. Y. from our switchboard and a good part of our business is done by phone. When it's necessary for someone, to make the trek down from N. Y., his trip is bound to be essential. Thus we're spared the annoyance of trivial cails."

Before moving to Mayfair House, a palatial 20-room, three-story mansion originally occupied by the late Waiter Reade Sr., the circuit's administrative branches were spread in several cities. Concessions, for example, were handied out of Asbury Park and maintenance out of Red Bank. Buying and booking were done in N.Y. along with sundry other functions. These activities, along with advertising-publicity, accounting, legal dept, etc., are all centralized in Mayfair House. Before moving to Mayfair House, palatial 20-room, three-story

Setting up housekeeping in Oak-urst, however, was not without its hurst, however, was not without its difficulties for reportedly a town zoning ordinance had to be revised zoning ordinance had to be revised to permit a commercial enterprise to be carried on in a residential area. This was accomplished, it's understood, by turning a piece of property the Reade organization owned elsewhere in Oakhurst over to the town for the latter's use.

to the town for the latter's use.

Shift obviously entailed a mass move on the part of most of the Reade personnel. In an inspection tour for the trade press held here last week it was explained that practically all Reade employes with the exception of some cierical workers left the N.Y. area and found new homes in the Asbury Park-Long Branch region. Ad-pub director Al Floersheimer, among others, has moved from Queens to Asbury while film buyer Jack Harris also has found new quarters near Mayfair House.

From a physical standpoint the

From a physical standpoint the From a physical standpoint the new headquarters has been tastefully and sumptuously redecorated. Former bedrooms, dining room and the like all have been converted to office use. Even the mansion's basement has a new decor with a recreation room and bar plus a "Cellarama," A Reade-coined word for projection room, it contains some 24 seats and can handle all aspect ratios.

Reade personnel who say living

aspect ratios.

Reade personnel, who say living expenses are less at "the shore," toil in a pleasant atmosphere for Mayfair House is located on a landscaped six-acre site and faces the Hollywood Golf Club. While it's still 55 miles from Broadway, the distance is easily traversed by car via the Lincoln Tunnel, New Jersey Turipike and the new Garden State Parkway. When traffic's light the trip is no more than 70 minutes.

# New York Theatres

RADIO CITY MUSIC HALL \_ "DEEP IN MY HEART" JOSÉ MERLE HELEN FERRER • OBERON • TRAUBEL An M-G-M Picture
and The Music Hall's Great Christmas Stage Show



# '55 Target Year for RCA's Billion Biz; Sarnoff Report Cites Advances

up the 1954 statistics in a year-end statement as board chairman of RCA, found that the giant outfit would be only about \$70,000,000

RCA, found that the giant outfit would be only about \$70,000,000 short of the magic billion dollar mark in the sales of products and services. Thus, 1955 becomes the target year to achieve the "spectacular" round number. As is, the \$930,000,000 turnover represents RCA's peak volume in its 35-year-history, yielding \$84,000,000 in net profits before Federal taxes, \$40,000,000 after the contribution to Uncle San, and dividends to stock-holders of \$22,051,000 (\$18,898.000 of that on common stock, the balance on preferred).

Gen. Sarnoff pointed to seven major developments during the year: compatible color tw with the introductory specolas; 21-inch color tube and new receiver; magnetic tv tape recorder (actually unveiled for the press last December at the Sarnoff Research Center in Princeton, but brought to commercial design development in '54 with field tests, including color, slated for '55'); electronic light, making possible new forms of illumination and "cold light"); electronic light amplifier, with important applications in tv, X-ray, radar and other fields when further developed, and making possible also what Sarnoff has previously plugged as "flat screen framed and hung on a wall like a picture"; transistors, with designs of commercial use "substantially advanced," and extended use in 1955 "certain", high fidelity, with increased popular interest in phonos and records.

### 420 TV Stations

Statement declared that there will be more than 420 tv stations operating as the new year opens, with 140 of them equipped to handle network color shows. Some 90 new outlets were added in '54, and Canada's contribution to the station list will be 26 by early next year. NBC affiliates number 200, five of them owned-and-operated by the web.

In the radio supers Sarnoff had

In the radio sphere, Sarnoff had this to say:

this to say:
"During 1954 the competitive impact of television upon network radio became increasingly apparent. The management of NBC early recognized the symptoms of economic dangers that threatened network radio and resolved to cope affirmatively with them. NBC has been leading the way in developing the patterns of audience and advertiser service for the purpose of building a new base for successful and continuing network radio operation, which is an instrument (Continued on pag. 40)

(Continued on page 40)

# Mull 'Disneyland' For London Airing

London, Dec. 21.
There have been top level discussions within the Disney organization to determine whether their ABC-TV series should be made available on British channels. This was revealed in London last week by Cyril Edgar, head of their British releasing organization, on his return from product conferences in New York.

Edgar admitted that this item.

in New York.

Edgar admitted that this item had been on the agenda but said they were some way from taking a firm decision. Expressing a personal viewpoint, he did not think there was much likelihood of the "Disneyland" programs being made available in the British market until such time as industry poicey had been clarified.

He emphasized that their policy.

policy had been clarified.

He emphasized that their policy in America was to harness television to exploit their own product, and, while meeting with some exhibitor resistance in the first instance, they had proved to be a valuable booster for their own product. What was currently happening in America was comparable to the results in Britain when excerpts from the Disney cartoon feature "Alice in Wonderland" was shown on BBC-TV last year. There was an immediate upswing on receipts throughout the country.

# Crosby Scripts 'Omnibus' Looksee at TV Industry

The 90-minute "Omnibus"-er training its guns on the television industry will be "exposed" on the CBS-TV Sunday stanza some time in January.

It will be a workover of eight years of viedo, with script by John Crosby, radio-tv critic of the N. Y. Herald Tribune.

# Times' 'Man of Year' To Kick Off WRCA-TV Drama Series Jan. 8

Time magazine's "Man of the Year" for 1954 will launch WRCA-TV's series by that name on Jan. 8 as a joint effort with the publication. The New York flagship of NBC will kick off the skein with the "Man" selected by Time, but thereafter will documentize living and dead subjects. Saturday slot will be at 1 p.m. for the half-hour show, with Richard Heffner (Columbia U.) as emeee, Larry Roemer directing and Ted Nathanson as exce supervisor.

Station also cards another Saturation

as exec supervisor.

Station also cards another Saturday package, "Madison Square Garden Filmed Highlights," for an indefinite ride starting Jan. 1. Sports end will be a recap of upto-date activities from the arena, while other events, such as the annual circus, rodeo, etc., will necessarily be in an older vein. First of the series will be a quarter-hour at noon, but thereafter for 30 minutes at 2:30 pm. Leslie Winik is the producer with Stan Lomax and Marty Glickman narrating.

# **BRITAIN TAPS GILLETT** FOR COMM'L TV POST

Roland Gillett, British film and producer who for the past eight ars has been active in American years has been active in American television, has been tapped for the key program job in Britain's new commercial system. Gillett was named controller of programming and production for Associated-Rediffusion Ltd., the new setup which has the Monday-through-friday franchise in London.

Friday franchise in London.

Gillett, who's in New York for Christmas but who returns to London to begin operations after the first of the year, will have the responsibility of supervising all Associated-Rediffusion (the Associated Newspapers Ltd. tv arm) programs from script stage to performance. For 16 years a film producer in Britain and Hollywood before entering tv in 1947, Gillett has at one time or another worked on such shows as "Toast of the Town," "I Love Lucy" and "Pulitzer Prize Playhouse." Among his film productions was a trio of Charles Laughton pix, one of which was "Jamaica Inn."

## Camel Axes 'Mile'

R. J. Reynolds (Camel Cigarets) is cancelling out on NBC Radio's "Walk a Mile" which it's backed for several years. Web will replace it in the Wednesday night at 8:30 slot with William Gargan's "Barrie Craig" private eyer.

Camel will continue to ride along with the Saturday night "Grand Old Opry" on the network.

Radio and TV Gagmen Ed Simmons and Norman Lear have written a fantasy (without music) on

> The Last of the Saminows

one of the many bright byline pieces in the upcoming 49th Anniversary Number

> VARIETY DUE SOON



WM. KEENE

Wishes You
A VERY MERRY CHRISTMAS
He will play Tom on "Ethel and
Albert" on Christmas Day, NBC-TV
7:30-8 p.m.

# Big Chi Play For '56 Conventions; **TV Talking Point**

Chicago, Dec. 21.
Although the national political
conventions are still some 19
months away, Chicago civic leaders
are readying their bids to the party
chieftains, Committee has been set
up to raise a \$500,000 kitty to help
lure the GOP and Demos back to
the Windy City in '56.

The Chi boosters recognize they have a potent ally in their corner in the person of both the television industry and tv-conscious politicos
And they're expected to play the
video theme for all it's worth.

video theme for all it's worth.

Reason that tv figures so prominently in the Chi convention pitches is that the expansive international Amphitheatre layout successfuily passed the tv test of fire as the site of the '52 conclaves. Aiso the midwest time factor gives Chi an edge over the both coasts with the home tele gallery uppermost in the minds of the vote hunters. Just prior to the 1952 gatherings of the political clans, the Amphitheatre was equipped with permanent cable installations to handle the radio-tv hookups.

Initial pitch by the Windy City

handle the radio-tv hookups.

Initial pitch by the Windy City contingent will be made to the Republican convention committee whose sessions traditionally predates the Democrats by a few weeks. It has become the custom the past several decades for both parties to use the same site to share costs. The half-million dollar fund being raised here has become the standard convention subsidy from the host city and is split between the two parties to hlep underwrite the costs.

It's known that J. Leonard Reinsch, managing director of the

It's known that Reinsch, managing d Reinsch, managing director of the Cox stations and the Democrats radio-tv consultant is personally pretty much sold on Chi's Amphitheatre. His advice and that of his GOP counterpart will undoubtedly have a bearing on the final choice.

# Sheaffer Pen Buying TV 'Who Said That?' In Switchover to ABC

ABC-TV has resolved its Wednesday night lineup with the inking of Sheaffer Pen Co. as alternate-week sponsor of the onetime NBC panel show, "Who Said That?" Over and above the Sheaffer deal, the network has a firm commitment from the Russell M. Seeds agency of Chicago, which rope Sheaffer the hetwork has a firm commitment from the Russell M. Seeds agency of Chicago, which reps Sheaffer, for an every-week order, which means that Seeds must come up with a biweekly client to be drawn out of its own stable.

"Who Said That?" goes into the 9:30 slot Wednesdays, starting Feb. 2, with ABC veep John Daly as mod-2, with ABC veep John Daly as mod-erator. Panel will be picked by next week. Series will be produced by Ann Gillis, who produced it at NBC, but the show becomes an ABC package by virtue of the deal. Sale gives the web an SRO status up to 10 p.m. Wednesdays, with "Disncyland" kicking the evening off at 7:30,

# Frieda's Tall Beef on Low Power

Washington, Dec. 21.

To stimulate construction of more tv stations in small cities, the FCC has called for comments on a proposal to permit low power (100 watt) operations in communities of under 50,000 population.

power (100 watt) operations in communities of under 50,000 population.

The agency wants information on plans and costs of such operations. It wants to know whether low power stations should be limited to towns without tv, whether they should be at least 50 miles from operating stations, and whether licensing them to existing stations would involve monopoly problems.

The proposal, a drastic departure from existing minimum power and antenna height requirements, is in line with a recent order which permits establishment of stations which do not plan to originate local programs. An authorization for a satellite VIF station in Lufkin, Tex., was issued by the agency last month.

As in the Lufkin grant, the proposal was issued over a sharp dissent by Comr. Frieda Hennock. With "insuperable competitive difficulties" already discouraging building of new stations, said Miss Hennock, "the Commission is now opening the way to the use of satellite stations which will not only enable the large "parent' stations to invade deeper into the markets of the smaller outlying stations, but also will serve as a device for preempting unoccupied channel assignments and thereby blocking the construction of additional independent stations for which these channels were reserved for an indefinite period under the allocation plan .

"The desperate need of numerous tv stations which are built and still to be built, is programming and revenues to enable them to operate profitably. The possibility acquiring satellites offers little comfort to the small stations which are unable to obtain programming and cannot find revenues sufficient to offset their mounting losses.

little comfort to the small stations which are unable to obtain programming and cannot find revenues sufficient to offset their mounting losses.

"Satellites, whether owned by the 'parent' stations or independently, in practice simply provide an opportunity to the larger stations to create local and even statewide or larger networks, obliterate effective competition from existing stations, and block the way to the building of additional competing stations. In other words, they will serve to enhance the strong monopolistic trend which is visibly on the march in television."

# '54 TV Profits Top Radio

Forge Ahead for First Time as 22% Revenue Gain Is Racked Up

## M of O's Godfrey Buy

Mutual of Omaha latches on to Arthur Godfrey's daytimer on CBS Radio with a skip-week approach. Insurance outfit will back the 10 to 10:15 segment on alternating Thursdays starting Jan. 13, alter-nanting Mondays as of the 17th and every fourth Friday begin-ning on the 21st.

# John McNeil Quits Huckstering to Raise Cattle Down Ga. Way

John McNeil last week resigned as an officer of the Berminghan, Castleman & Pearce accertising agency in New York, sold his summer home in Westchester, closed out his apartment on Park Avenue out his apartment on Park Avenue and packed to depart for a farm near Athens, Ga. McNeil proposes to raise Angus beef cattle and reports purchase of his first cow. Cattle project is fulfillment of a plan long in contemplation by McNeil since the death of his wife, Loire Brophy, famed woman consultant to big business.

McNeil's long career in New York broadcasting and advertising includes six years as manager of WJZ and 10 years with NBC. He also served with ABC and DuMont prior to his recent ad agency link. In staking himself out as an eastern operator in the cattle trade,

In staking himself out as an eastern operator in the cattle trade,
McNeil has taken a five-year lease
on the Georgia property. It's possible, however that he'll shortly
close a consultancy arrangement
with an Atlanta television station.
As a sentimental gesture before
leaving New York McNeil acted as
Santa Claus last Saturday (18) for
the Salvation Army nest on Denti-

the Saivation Army post on Dominick St.—role he's performed every Christmas for the past 10 years.

NBC Producer-Director

Max Liebman details his own reasons why Audience Reflexes Can Make or Break a Telecast

an interesting editorial feature
in the forthcoming 49th Anniversary Number

> VARIETY DUE SOON

Washington, Dec. 21.
Television is now definitely king of the broadcast needla. If there was any doubt of it, the official figures of the FCC last week on 1953 radio-tv operations dispelled it. They showe that for the first time, tv profits exceeded those of AM and FM. The score was \$68,000,000 (before Federal taxes) vs \$55,000,000. Washington, Dec. 21.

Although the number of radio stations increased by 110 last year, gross revenues of the AM-FM industry rose only 1.1% over 1920 to \$475,300,000. This compared with a 22% gain in tv revenues which totaled \$432,700,000.

which totaled \$432,700,000.

With the apparent levelling of radio's gross and the continuing rise in tv revenues, the FCC figures show quite conclusively that 1953 was the last year in which AM-FM revenues topped those of video. Should the rate of increase in video operations last year be maintained—a likely event in view of new VHF markets opened up—the tv gross in 1954 will exceed \$500,000,000.

It's thus evident that radio-ty.

It's thus evident that radio-tv broadcast revenues for 1954 will hit the \$1,000,000,000 mark for the hit the \$1,000,000,000 mark for the first time and threaten the number one position of the motion picture theatres in the entertainment field. Gross theatre take for this year is estimated by COMPO at \$1,-191,000,000 191.000.000

The FCC data is based on reports from 2.434 radio stations. The largest concentration was in the

(Continued on page 40)

# 'Kukla's' Yuletide Co-op Bonanza

Looks as if ABC-TV is going to walk off with a profit on the co-op Christmas Day Kukla, Fran & Ollie one-shot, "Many Moons." At last count, the web had received acceptances for the show from some 65 stations, 17 of which had also reported sponsorship. Under the somewhat. novel co-op payment plan of taking 30% of whatever the stations decides to charge for the show instead of the customary rigid percentage of the hour rate, the web now looks to come off in the black on the venture. Additionally, it hopes that many of the bankrollers latching on to the KFO one-shot may pick up the strip on a regular basis.

Sponsorship list submitted by the stripes chouse, a high propor-

Sponsorship list submitted by the stations shows a high propor-tion of institutional or otherwise

(Continued on page 34)

# NO TALENT RAIDING'-SARNOFF

# Tuesday 8 to 9—The Magic Hour

Apparently it doesn't matter any more who NBC slots in the Tuesday night 8 to 9 tv hour; it can't miss in registering among the Top 10 Nielsen entries, so habit-forming has it become. Traditionally, of course, it's Milton Berle time—always has been since Berle initially projected tv into the bigtime. But whether it's a Bob Hope or a Martha Raye (who obviously are Top 10 timber In their own right) or no-matter-who, Tuesday 8 to 9 still can't miss.

For example, a few weeks back, NBC-TV was practically forced to ad lib a filler show when Hope suddenly cancelled out on his General Foods one-amonth stint to go to Europe. It was a variation of the Steve Allen "Tonight" show that went in. Yet the new ratings off the Nielsen presses last week showed Allen winding up in the No. 7 spot.

Whether or not Berle again goes into the hour next season is still problematical, in view of his own desire to go film (half-hour) and his sponsor's (Buick) overture to Jackie Gleason. But NBC is convinced that there's no greater bait in all of television as a come-on for any client than Tuesday 8 to 9.

In its current efforts to peddle "Original Amateur Hour" as a full-hour weekly Sunday afternoon show, NBC is throwing in an added inducement which, it feels, is bound to clinch a bank-roller. Anybody who buys the show can slot it Tuesday 8 to 9 during the summer months.

# Milton Berle: Desk Man

Flabbergasts Top NBC Echelon With Wide Knowledge of TV Industry

Revlon's TV Dicker

Revious is behind dickered by CBS-TV to take over the alternating spot on "Danger" that's been shelved by Block Drugs. "Danger" goes back into the 10 p.m. Tuesday time (from 9:30) vacated by "Life With Father."

Rotating spaces

Rotating sponsor on "Danger" is Nash-Kelvinator.

**Biz Exiting B&B** 

For Ohio Agency

Victor Emmanuel's Avco Corp., representing agency billings estimated at about \$4,000,000 annually is reported ankling Benton & Bowles, with a newly-acquired Columbus agency, Mumm, Mallay & Nichols, taking over. Represented in the billings are all the radio-ty-crosley holdings of Avco, along with Bendix and other subsid facets.

Columbus agency recently changed hands, with Mike Sloman,

(Continued on page 40)

with facets.

\$4,000,000 Avco

Around NBC the top brass is still talking about the "administrative performance" put on by Milton Berle last week. Network veterans say that, not in their long career spanning a number of NBC regimes and top-level bull-sessions, have they ever witnessed its likes.

have they ever witnessed its llkes.

It happened on Wed. (15), just about the time word got around that Buick was exiting the Berle sponsorship in favor of a Jackie Gleason deal on CBS. Along with Berle. NBC prexy Pat Weaver, exec veepee Bob Sarnoff, program chieftain Tom McAvity, program manager Sam Fuller and press veepee Syd Eiges sat around the conference table with six of the william, Morrls Agency braintrust, topped by its chief factotum, Abe Lastfogel.

The subject, naturally, drifted to

The subject, naturally, drifted to Berle's future status as a major tv comic; of his desire to go film next season, and of his place in the overall scheme of things at NBC. It was the first time that Berle, since assuming the role of executive producer and consultant for the network under his longterm (20-year) contract, exercised his privilege to speak out—not so much in relation to Berle and how he'll fit into the program picture next season, but mainly with the larger issue of "Whither NBC."

They say that Berle went to The subject, naturally, drifted to

larger issue of "Whither NBC."
They say that Berle went to
town, divesting himself of practically everything he's learned about
the business. Program structures,
personalities, formats, the tv studios of the future (as seen through
the eyes of a comic facing the cameras and the audience)—all these
and more came under his scrutiny

(Continued on page 40)

(Continued on page 40)

# Biz Perking On **NBC Daytime TV**

Things were looking up at NBC-TV last week on wrapping up day-time commercial sponsors. The morning "Ding Dong School" latched on to a julcy slice of coin with Manhattan Soap pacting for 15-minute sponsorship starting Jan. 20. The afternoon "World of Mr. Sweeney," starring Charles Ruggles, drew its first client with R. T. French Co., food and bird seed outfit, contracting for Wednesday sponsorship.

Meanwhile Sweets Co. already

nesday sponsorshlp.

Meanwhile Sweets Co., already having a participating stake in the Pinky Lee late afternoon program, bought 64 additional participations, six for the balance of '54 and 58 during 1955.

NBC-TV's pickup of the New Year's Day Cotton Bowl grld classic grabbed off its second sponsor when Chesebrough Mfg. Co. bought a fourth of the game. Previously Swanson purchased one-quarter.

NBC-RCA board chairman David Sarnoff, it's reported, has passed along the word to his television along the word to his television network associates that there is to be no recurrence of the recent jack-up-the-price-and-get - him-at-any-cost incident which resulted in Ed Sullivan practically tripling his income from CBS. As such, the industry will unquestionably laud Sarnoff's efforts to once and for all end the periodic talent raiding that has brought about such skyhigh prices and thrown tv into an economic tailspin.

Sarnoff, it's understood, was op-

economic tailspin.

Sarnoff, it's understood, was opposed to the Sullivan overtures from the start, taking the position "what makes you think that CBS can't and won't offer even a fancier price to keep him!" As it turned out, that's precisely what CBS board chairman William S. Paley did to insure the continuance of "Toast of the Town" and prevent the competition from moving in, with Sullivan coming out of it in the process with a lifetime coin guarantee that exceeded his fondest expectations.

However, the alarming overtones

est expectations.

However, the alarming overtones stemmed from the growing fear that if it happened with Sullivan, the inter-network jockeying could be duplicated among other major tv personalities unless the networks themselves called a halt. Thus the reported Sarnoff cease-and-desist becomes all the more significant since, in effect, it could well sound the death knell for what has long been conceded to be one of the major industry blights—the spiraling of talent costs beyond all reason.

Thus far Paley has made no

yond all reason.

Thus far Paley has made no move in the direction he took a decade ago when, in the now-storied "Paley's Comet" he unburdened himself of several million dollars to woo over Jack Benrly, Amos 'n' Andy, Bing Crosby and a flock of other topflight personali-

(Continued on page 40)

# **Natural Booking**

Bristol-Myers is taking two par-ticipations for a one-shot on a familiar product for plugging on NBC-TV's "Tonight" on Dec. 31. It's figured to put the first plug on the air precisely at midnight to usher in the New Year, Product is Bufferin, the head-ache remedy.

# 'BUILD OUR OWN' Cancer Scare Throws Network Ciggie Billings for Loss; Food, **Auto Biz Moving Far Out in Front**

## Oliver Twist

Some students of English at a couple of New Jersey High Schools must be great fans of Wayne Oliver, radio-tv columnist for the Associated Press. The classes were assigned to watch NBC-TV's production of "Macbeth" last month and turn in reviews for their school newspapers.

It appears that some of the reviews were hardly changed from the one written by Oliver for the Asbury Park Press, one of his outlets.

# 'Comedy Hour' To Get Out of Town As a TV Buildup

Flock of out-of-town originations (to get off the N.Y.-L.A. hook) and in a bid to bring new innovations linto tv programming, has been scheduled by "Colgate Comedy

scheduled by "Colgate Comedy Hour."

Next Sunday (26) Colgate Sunday night hour show does an origination from Chicago for the ice show starring Barbara Ann Scott. On Jan. 9 program will emanate from Greenland (via film), the occasion being Bob Hope's visitation to entertain troops. (Hope did the same thing for his sponsor, General Foods, when he originated an hour film show from London a couple weeks back, but in this instance there's no product conflict involved).

involved).

On Jan. 23, Congate show has been tentatively booked for an hour show out of Miami, and on Feb. 20 "Comedy Hour" will do a Mardi Gras program out of New Orleans, utilizing an NBC-TV mobile unit. Louis Armstrong has alward when hothed for the shorted.

bile unit. Louis Armstrong has al-ready been booked for the show. Sometime in March Colgate will originate an hour show out of Mex-ico City, via film. In-between, Colgate has a Jan. 16 show booked out of Hollywood for a pickup of Ciro's nitery and on Feb. 6 Martin & Lewis are down for their second engagement of the

Tobogganing of cigaret billings on tv network programming is attributed directly to the cancer scare and the diminishing number of cigaret units consumed this past year. In sharp contrast to only two and three seasons ago, when tobacco billings practically dominated the tv picture, today they're running far behind food and auto accounts. Faced with the toughest public relations setback in their history, the ciggie companies, now feeling the smoking cutbacks throughout the nation, figure that the decrease in cigaret consump-

feeling the smoking cutbacks throughout the nation, figure that the decrease in cigaret consumption no longer justifies the vast expenditures in tv advertising.

The fact that only in the past couple of weeks R. J. Reynolds (Camel) notified NBC-TV to find a Friday night client for the "Camel Newsreel." to permit the ciggie company to whittle down expenditures on the costly (\$8,000,000 per year) cross-the-board news show, is but one of a continuing number of cutbacks that's been in evidence all adding up to millions of dollars a year in savings.

On top of that, rumors are current that Lucky Strike may pull out of its alternate-week "Robert Montgomery Presents" Monday night dramatic series at the end of the season. Luckles had previously gotten off the hook on its every-week sponsorship of "Hit Parade," with Warner Hudnut now sharing in the tab on an alternate-week basis.

Pall Mall, which, like Lucky Strike, is parented by American

Pall Mall, which, like Lucky Strike, is parented by American Tobacco Co., also pulled in the reins when it decided to share sponsorship of its "Big Story" show with Simoniz.

show with Simonlz.

Perhaps the major ciggie casualty of all was in the Philip Morrls
decision to divest itself of half
of "I Love Lucy." long the best
cost-per-thousand buy in television
since it's seen by about a third of
the nation. Even long before
"Medic" started to build and cut
in on the "Lucy" audience, Philip
Morrls decided to allow Procter &
Gamble to come in on a half-sponsorship deal.

# **Bing TV Series** On '55 Agenda

Crosby that he'll "get active" in v next year, Harry Ackerman, CBS-TV program veepee in Hollywood, conferred in N. Y. last week with William S. Paley, net's board chairman, and Hubbell Robinson, program veepee, on a possible series to be submitted to agencies, Understood the Groaner is agreeable to a weekly half-hour show if the format and material are to his liking.

CBS is prepared to assign top writers and production crew to the Crosby show and several sponsors are said to be interested. While east Ackerman also discussed new program concepts with Paley and Robinson.

# **MENDES-FRANCE STORY** FOR CBS-TV 'CLIMAX'

ruk CBS-IV CLIMAX

"Escape," true story of French
Premier Pierre Mendes-France's
flight from Vichy prison during the
war, has been purchased by CBS
veepee Harry S. Ackerman for
presentation on "Climax."

Ackerman negotiated directly
with Mendes-France for the tv
rights to the story in the Dec. 24
issue of Collier's, although no date
has been set for the telecast. Negotiations are under way to use
special film clips, with narrations
by the premier to add documentary flavor to the show.

# OUT SOON!

49th Anniversary Number



Forms closing shortly

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NEW YORK 36 154 W. 46th St. HOLLYWOOD 28 6311 Yucca St.

CHICAGO 11 612 N. Michigan Ave. LONDON, W. C. 2 8 St. Martin's Place Trafalgar Square

C. E. Hooper, killed by a boat propeller on Great Salt Lake in Salt Lake City last Wednesday (15), originally entered the radio audience measurement business at the behest of print media. It was a sort of "draft" of him by news-papers and magazines which, 20 and more years ago, were becoming alarmed at the Inroads made by a proadcasting industry with scarce.

broadcasting industry with scarcely a decade of network history behind it.

What bothered the black and white" boys was that the "upstart" sound medium was making claims on its listenership that, it was alleged actually represented the sound meaning channels channels cannot its listenership that, it was alleged, actually represented the number of radio receivers in distribution. Many a program would blandly claim an audience of, say 20,000,000 simply because there were that many sets believed to be tuned in, regardless of the fact that the show was competing with others. Some went so far as to claim the entire radio listening population as their "audience."

Archibald Crossley had preceded "Hoop" as the "Mr. Big" on the radio nose-counting scene. Crossley and Hooper were the two household words in the measuring firmament at radio's height, but Hooper's fame was greater. When comics and commentators started to

er's fame was greater. When com-ics and commentators started to mention Hooper and "Hooperat-ings" in their stints, Claude Ernest Hooper was "in."

mention Hooper and "Hooperatings" in their stints, Claude Ernest Hoop's Intra-trade name was made as an employee of Daniel Starch (Starch Reports), a professor under whom Hooper sat at Harvard. Starch achieved his reputation as an analyst of magazine readership and radio audiences. Hooper joined Starch in 1931 and was assigned to supervise the development of the company's syndicated services. He established the firm of Clark-Hooper Inc. in 1934 to bring more "reality" into AM listener polling and became noted for the origination of the "coincidental" method, whose innovation glmmick was to phone persons at random to ask what programs they were listening to at the time. Hoop started a 32-city market for his sampling, and introduced numerous supplementary services.

Hooper was praised and blasted by the trade in general and per-

(Continued on page 40)

# **Dozier Shifts To Coast for CBS-TV**

producer over live dramatic shows. was tapped this week for the new was tapped this week for the new post of director of network programs, Hollywood. He'll report on the Coast to Harry Ackerman, CBs veep in charge of Coast operations. Move is believed designed to relieve Ackerman of some of the creative load there.

Dozier has occupied his present exèc producer spot in New York for nearly three years. He moved over to the web after a tour as assistant to Samuel Goldwyn, which he preceded with production posts at several major motion pic-

posts at several major motion picture studios. Dozier's had a hand in independent telepix production too, via his Cornwall Productions, in which he's partnered with Ella

# **Cantor Telefilm Show** Also as Radio Series

Ziv Television Programs is cut-ting tapes of its new Eddie Cantor telepix series to be sold separately as a radio entry. Show will bear the same title, "Eddie Cantor Com-edy Theatre." Firm, via its radio arms, is already peddling the ET series.

Series. Ziv, of course, has done this before, in the case of "Mr. District Attorney." for example. But the project reflects a trend on the part of telefilm distributors and producers to get more mileage out of their film by the sale of taped versions for radio. Guild Films is doing it with Liberace and plans to extend kμ radio σperations to include shows by Florian Zabach and Frankle Laine, along with an AM version of "Life With Elizabeth."

Charles Isaacs

on interesting reminiscence of Cantor's debut in that new led medium called television titled

Through Every Medium with Burnt Cork and 5 Daughters

on amusing byline place in the forthcoming 49th Anniversary Number

> VARIETY OUT SOON

# Philco Facing **Anti-Trust Rap**

U. S. Justice Dept. has accused Philco Corp. with violations of the Sherman and Clayton Anti-Trust Acts in a civil sult filed in U. S. District Court here which charges the company with controlling the sale of its product right down to

the ultimate purchaser.

The action was filed for U. S.
Attorney General Herbert Brownell Attorney General Herbert Brownell by William F. Rodgers, attorney in the Justice Dept.'s anti-trust division. The complaint charges Philos violates the law by requiring wholesale dealers to restrict sales and shipments of Philos products to a designated territory. Retailers in return are required to sell only to consumers and not to other retailers.

tailers.

The charges, which cover the whole Philco line, claim the company has effected a sales control of its products at both wholesale and retail prices. The complaint further charges that Philco sells its complete line of products to wholesale distributors on the condition the wholesalers will not deal in any products competing with Philco.

James M. Carmine, president of

products competing with Philco.

James M. Carmine, president of
Philco, described the suit "as a
sweeping attack on an established
system of distribution which has
been widely used for years by manufacturers of brand name products
to protect the public. The Government is attempting to impose an
entirely new concept of antitrust
regulation and business control."

# 'Medic' Doing Repeat Of 1st Stanza, Figures 10,000,000 New Viewers

NBC-TV's "Medic" appears headed to do a repeat show some time in January (probably the 10th) within only a few months of its premiere. That would be unique as a retread stapza since the MD telepix series is scarcely past its first cycle.

By the web's reckoning, the widely acclaimed show has picked up an additional 4.500,000 in homes reached since its opening in the

reached since its opening in the fall and there's been a tremendous flood of newspaper and magazine stories stemming from the Monday stories stemming from the Monday nighter. Thus, perhaps up to 10,000,000 additional viewers have latched on to the program since the initial exposure, story then being titled, "White Is the Color." Latter, about an expectant mother afflicted with leukemia (with the baby saved) will be the rerun vehicle if plans on "Operation Repeat" jell.

# Murphy's Albany Post

Thomas S. Murphy, formerly with Lever Bros. and Kenyon & Eckhardt, is new manager of WROW and WROW-TV. He is the son of Supreme Court Justice Charles E. Murphy of Brooklyn and former president of the New York Advertising Club.

Harry L. Goldman, former vecpee and general manager, is now station's manager.

DROP OF THE TELOP

Imogene Coca's Worried Look or "TV Guide' Cover Provokes Nix

WRCA-TV, New York flagship of WRCA-TV, New York nagsaip or NBC, has rejected use of the cover of the Dec. 18 TV Guide (Triangle Publications) as a station telop. The o&o's objection was to the cover of Imogene Coca, showing the performer with a "worried look"—with the word worried used the cantion.

look"—with the word worried used as the caption.

Understood this the first time a TV Guide cover has been nixed for plugging on the exchange advertising setup between stations and the publication. Miss Coca and various NBC execs are known to have expressed their displeasure at the "wrinkled brow" photograph.

# **Set Closed-Circuit** 'Medical Journal'

American Medical Assn. and the Smith, Kline & French pharmaceutical house are prepping an "American Medical Journal of the Air" for coast-to-coast beaming to 30

for coast-to-coast beaming to 30 cities Feb. 9 along a closed-circuit hookup arranged by Theatre TV's Telesessions adjunct.

It's another in the medical profession and drug industry's experiments in the use of tv for postgraduate instruction to keep the nation's medicos up on the latest developments. SK&F is underwiting the 90-minute session dealing with heart disease. The show will originate in New York, and will be lensed by the drug firm's own production unit headed by Fred Roll, the company's tv specialist. If response warrants and the costs can be kept within reasonable bounds, the "Journal of the Air" may become a regular monthly project.

# Tennessee Ernie, NBC Resolve Hassle Over Control of TV Show

Hollywood, Dec. 21.

Long drawn out hassle between NBC and Tennessee Ernie over control of his upcoming morning strip for the tv network has ended in draw. Both will have sayso as to who goes on show and how it conducted.

to who goes on show and how it is conducted.

MCA, acting for Ernie, demanded what amounted to autonomy in choice of performers and material but the net refused to yield and finally agreed to a collaborative settlement.

With new half-hour teleshow airing five times weekly, Ernie will be one of the busiest performers on the networks, second only to Arthur Godfrey. He will continue his five half-hours a week on CBS radio. NBC series starts Jan. 2. At CBS he does one live and one tape broadcast dally which allows him time for recording sessions.

# **ALL WESTINGHOUSE** STATIONS JOIN NARTB

All the Westinghouse radio and tv stations are joining the Na-tional Assn. of Radio & Television

tv stations are joining the National Assn. of Radio & Television Broadcasters as of the first of the year. Two of the Westinghouse tv properties and one radio outlet are already members, with one more tver and fdur AM outlets new to the NARTE rolls.

New members will be WBZ-TV, Boston; WBZA, Boston-Springfield; KWY, Philadelphia; WOWO, Ft. Wayne; and KEX, Portland, Ore. Already members are WPTZ, Philly; KPIX, San Francisco; and KDKA, Pittsburgh. WDTV, Pittsburgh, which Westinghouse hostonizated to purchase from Du-Mont, is already an NARTB member. Decision to enroll the other stations was that of Westinghouse Broadcasting Co. prexy Chris Witting, who said it was an endorsement of NARTB's program and Harold E. Fellows' leadership.

Canadian TV's Drama Upbeat

Canadian television drama has shown a remarkable improvement in the last two months and it is a definite possibility the Canadian Broadcasting Corp.'s drama starzas may reach the same high level of quality as CBC's standout radio plays, particularly it's "Stage" series. When CBC'TV drama preemed this autumn, performances were mostly ragged and unconvincing and scripts were only adequate. There were exceptions, but no series can exist on exceptions. Besides, CBC scheduled shows like "Studio One," "Dragnet," "Medic," other imported high-standard dramatic airers for viewers to compare the Canadian shows with and the comparison was not good.

comparison was not good.

Sydney Newman, theatrical producer for the National Film Board who became CBC's video drama chief, has upped general drama quality on the web. Scripts have shown improvement but the greatest advances have been in direction, production and performances.

the greatest advances have been in direction, production and performances.

Newman has wisely avoided comedy since Canada has little if any adequate comedy talent, either in scripting or performing categories, and emphasis has been on tense, heavy material. As a result, CBC, which produces all tv dramatic shows, sponsored or sustaining, is developing an effective stable of players, both new and drawn from radio. At the moment, all English-language drama originates in Toronto, with French-language plays coming from the Montreal studios, and there is the danger of CBC bypassing considerable dramatic talent in other Canadlan centres much as it has done on its radio webs. The danger is not in depriving its viewers of top talent but in confining production one centre it is compelled to use the same players over and over again to sacrifice a considerable amount of reality and conviction.

A. D. Dunton, CBC's chairman, said last year such a concentration of production would be avoided but so far there has been no apparent effort to decentralize it. An example of a bypassed pool of talent is Ottawa where a six-year-old repertory company and a quarter-century-old drama league operate to clicko business regularly. Vancouver, Winnipeg, Halifax and other major Canadian cities also have good supplies of dramatic producers and artists who could be advantageously used by CBC video.

# Norman Cash Named to Top-Level TvB Post as 'Double Threat Man'

H. I. (Hi) Phillips has written his own show biz perspective on

The Medical Hour

one of the many byline pieces in the upcoming

49th Anniversary Number

VARIETY OUT SOON

# Chi Tele-Cheivers In Teenage Buildup

Under the guidance of the high command at ABC-TV's WBKB, a novel new tele packaging "firm" tagged The Tele-Cheivers is being launched. Outfit, with all the corporate trimmings of a regular commercial setup including stock capi-talization, will be manned exclu-sively by teenagers as a WBKB-sponsored Junior Achievement

sponsored Junior Achievement project.

It's the Junior Achiever's first entry into tv and thus it's believed the first time the "learn by doing" juve program has touched any phase of show biz. Like the group's other ventures, usually in the handicraft and manufacturing field, a formal company has been set up, only this time it'll be for the production and selling of a tv show.

show.

WBKB has set aside a Tuesday night half-hour starting in February which the Teile-Cheivers will program and staff from general manager down to studio technicians. With the supervision of the station's pro staff, the youngsters will be in complete charge of all phases, including sales and publicity. As the project is being projected, it's hoped a major community advertiser will underwrite the show on an institutional basis

Broadcasting Co. prexy Chris Witting, who said it was an endorsement of NARTB's program and Harold E. Fellows' leadership.

Lagett & Myers, which had underwritten the two Saturday airlings of CBS Radio's "Gunsmoke," has dropped the 12.30 to 1 p.m. edition.

Ciggie outfit will continue the 8 o'clock version, plus the tri-weekly Perry Como show on the web.

Cash as director of station rela-tions for the new Television Bu-reau of Advertising, not only marks the beginning of the official marks the beginning of the omcial membership drive, but indicates that the organization hasn't the least intention of letting a single tele station get the impression that the industry-wide promotion outfit will ignore the indie's needs.

will ignore the indie's needs.

When Cash, lately of ABC, was last week given the "station relations" tag, obviously TvB's No. 2 post, his new boss Oille Treyz and org treasurer and membership committee chairman, Lawrence (Bud) Rogers of WSAZ-TV, Huntington, W. Va., were on hand to braise his virtues as a "friend of 'e stations" as well as a top salesman. Treyz made it clear that Cash was his "double threat" man, who, once all the stations were signed on for the ride, could turn some of his attention to other things.

things.

Rogers, though not once putting the big city boys in the back seat, stressed need of TvB among the small town television operators, "who are spending as much for building and operation as others" but who don't have all those millions in revenue of the big markets to draw on as quick compensation. He reiterated the new outfit's stand on giving these heretofore disassociated stations a cen
(Continued on page 34)

(Continued on page 34)

# Claim Sabotage In S. F. Walkout

San Francisco, Dec. 21.

Amid charges and denials of sabotage of technical equipment, 47 engineers and production assistants walked off the job at the Westinghouse tv station KPIX last week, taking the station off the air for 13 hours.

A threatened tieup of the telecast of the Bobo Olson fight Wednesday (15) did not materialize although a CBS unit was flown up from Hollywood to handle the remote. San Francisco, Dec.

The station has been operating even since last Tuesday with net-work shows and one-camera live programs with executive personnel

programs with executive personnel handling the engineering chores. The strike was called by the National Assn. of Broadcast Engineers and Technicians as a result, a union spokesman says, of deadlock on the union's demand for a new contract to replace the old one which expired Nov. 1.

Although American Federation of Musicians members and also the American Federation of Radio and (Continued on page 34)

(Continued on page 34)

# INDIES' 'FINE & DANDY' STATUS

# M & L Vs. 'Toast' Bally

Martin & Lewis, making their first appearance of the 1954-55 season on Colgate's "Comedy Hour" on Sunday (19), were expected to but did not deliver a Trendex drubbing to Ed Sullivan's "Toast of the Town" on CBS. The comedy duo racked up a 32.4, less than three pegs ahead of the 29.9 for "Toast." In the past, M&L have usually run roughshod over the Sullivan stanza, and since this was their season's preem, an accent overwhelmingly in favor had been freely predicted in the trade.

What happened was the dynamic "Toast" ballyhoo, some of it that passes for "showmanship" only if accuracy is overlooked. The week before, as a trailer for last Sunday's program, "Toast" plugged high on the number of stars coming up—about 40-although when it came to a rundown of the names, it could identify less than a dozen that would fit in that lofty marquee class. On last Sunday's paid advertising, there was a listing of the talent, top-billing those in a filmed comedy sequence (meaning the stars of "Not As a Stranger" as a sidebar with Sullivan ceiluloided on the Coast). The "film" value received very much of a playdown in the ads, and what burned the opposition was that plus the fact that most of the program logs in newspapers failed to indicate that Hollywood names would be on film.

The only live appearance on "Toast" were by Patti Page, Julius LaRosa, Mata and Hari and the Chordettes, femme foursome. Johnnie Ray was introduced as an audience spectator. The film figures were Olivia De Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame and Charles Bickford. Counting everyone, live and film, this added up to nine stars, inclusive of the grouped troupes such as the Chordettes. Also on film, however, was James Mason, presenting his Nativity production with an all-children's cast.

# Onward & Upward With 'P to P'

Murrow Demonstrates How to Beat the 10:30 P.M. Time Rap

Crashing of the Trendex Top 10 by CBS-TV's "Person to Person" during the first week in December is attributable to a number of fac-tors of varying weight, but of spe-cial significance on the time and competitive facets. It marked the ciai significance on the time and competitive facets. It marked the initial foray into the Trendex winning circle by the Ed Murrow-ring mastered and Murrow-John Aaron-Jesse Zousmer-masterminded Friday nighter, which for the measured period on Dec. 3 scored a 29.9 to emerge ninth, ahead of Bob Hope's Tuesday show on NBC which brought up the Top 10 rear. That "Pt to P" managed to coup

which brought up the Top 10 rear.
That "P to P" managed to coup in its fringe, station option 10:30 time was a feat all by itself with incidentally, eight of Trendex's 10-city spread covered in the report, excluded being Detroit and Cleveland. (This was the week in which Jackie Gleason came out on No. 1 with 41.8; Columbia shows also drew the fifth through ninth positions to make it six out of 10 over its NBC rival.)

The NBC Glilette boxing bouts, long anchored at 10 o'clock, will normally show its heels to the Murrow stanza when the fights spill over into the 10:30 niche, but (Continued on page 28)

(Continued on page 28

# **Blanchard Stirs** A Frisco Rumpus

San Francisco, Dec. 21.

San Francisco, Dec. 21.

Red Bianchard, whose unpredictable show geared to the younger set of space cadets grabbed him spreads in Time and Life and which was dropped two weeks ago by KCBS, kicked up a storm last week in a joint letter to Frisco radio columnists which resulted in his being lopped off the KCBS payroll by veepee Arthur Hull Hayes for "rank insubordination."

Blanchard, following VARIETY's original story of the dropping of his nightly KCBS show because it failed to make money, wrote each of the local columnists asking them not to print anything further about him unless it came from him directly as he was negotiating with NBC in Hollywood for a tv show, a kinescope of which had aiready been shot and adverse publicity might queer the NBC deal.

Blanchard asked the columnists to keep his letter event which had care deal.

NBC deal.

Blanchard asked the columnists to keep his letter confidential but KCBS boss Hayes apparently got a look at one copy and the stove exploded. Blanchard was taken off the payroll as of right then, although he was on his day off.

(Continued on page 28)

(Continued on page 28)

Vet Radio-TV Scripter

Milt Josefsberg humorously discourses on why

Frustrated Author

an amusing byline piece in the forthcoming

49th Anniversary Number

VARIETY

# Axe Sammy Kaye In Brillo Buildup Of Rising Thesps

Come what may, Thursday is J. Waiter Thompson's night, and especially on ABC-TV. For the second time in as many weeks, the agency kept its billings at the web by filling in a new program or sponsor when the oid cancelled. Last week it was Ponds taking over the Kraft hour dramatics from

the Kraft hour dramatics from 9:30 to 10:30. This week, Brillo is axing Sammy Kaye's "So You Want to Lead a Band" at 9 o'clock but is holding onto the time and merely bringing in a new show.

New segment is a half-hour live dramatic series titled "Star Tonight," and it starts in place of Kaye on Feb. 3. Series will build up young acting talent by using unknowns in the leads and backing them with established stars in lesser roles. Agency will produce lesser roles. Agency will produce the show, as it does the Kraft and Ponds segments. Kaye will have finished a 26-week stint for Brillo when he winds his series.

# 'Sherlock' Radio Series

Sherlock Holmes will break out as a star-cast radio series on NBC beginning Jan. 2 in the 9 p.m. slot. Sunday series, limited to 16 stanzas, is via London's Harry Alan Towers, one of the top producers in Great Britain.

Heading "Adventures of Sherlock Holmes" will be John Gielgud as the sleeth, Sir Ralph Richardson as Dr. Watson and Orson Welles as Professor Moriarty.

Most of New York City's independent radio stations appear to have made peace of some kind

most of New York City's independent radio stations appear to have made peace of some kind with video-engendered economic tensions and are now preparing to live comfortably but far less lavishiy than in the past. Though not many of the audio outlets in the world's greatest tv market are running at a profit yet, there was not a single one reporting in at year end which was not ahead in gross billings from 1953. Reason the advances don't necessarily mean money in the bank is because 1953 was a low year for the stations. The attitude of national advertisers to N. Y. radio seems at least equally responsible for the 1954 biz volume among indie operators as the latter's intensified selling tactics. National spot coin has fallen off in radio throughout most of the rest of the country, but the swelling metropolitan area's overall 15,000,000 people shape, it seems, as sufficient incentive to have drawn the national bankroiler's dollar in heavier amounts than last year. Moreover, the large minority population of N. Y. is not rich enough at present to be counted as a strong factor in video so the specialized indies hold sway among the Madison Ave. numbers who wish to reach these foreign language audiences.

As awas noted earlier this year, the radio stations have been shaving operating costs as quietly as possible. Some of them, it would seem, are still looking to keep costs down—even the stations recognized as being better coin catchers. In past months, WMGM, the Loew station, lost high-priced managerial factotum Bert Lebhar. Under the new management some of the more expensive program talent has been checked off also. However, that outlet, being ahead in gross billings, can with less expenses, account for a larger profit than in '53.

WNEW 24" Ahead
Within this fortnight, the leading indie WNFW lost twe ton decidents.

WNEW 24% Ahead

than in '53.

WNEW 24'' Ahead

Within this fortnight, the leading indie WNEW lost two top decigys, one to a network o&o for more money and the other gabber just because better contract negotiations couldn't be reached. Prior to the internal shifts—for the first 11 months of this semester—that station pulled 24% ahead of the same preceding period. WNEW and WINS, incidentally, were the two N. Y. audio independents to change ownership hands during '54. WINS' spot biz is 37% over last year, with local up 15%, and it's probably the only one to make any additional outlay in programming over the previous year and the previous ownership. Bob & Ray and Allen (Moondog) Freed were added. To show the importance of national spot in jacking revenue at those three stations, WNEW does virtually all its billing among national bankroilers. WMGM and WINS do better than half their biz in national spot.

WMGM and WINS do better than half their biz in national spot. WQXR, (which increased its rate card in '54) had an overall increase of 71½%, bringing it to a new annual high in gross billings, according to a station spokesman. That money doesn't all belong in the profit column though, because the N. Y. Times station is building a 50,000-watt transmitter in a recently okayed power increase by (Continued on page 40)

(Continued on page 40)

### WNEW's Incentive \$\$

WNEW's Incentive \$\$

If there's a "never had it so good" atmosphere pervading WNEW, the N. Y. indie, at year's end, it's attributable in part to the stock incentive plan instigated by station's new owner. Dick Buckley, to solidify the status of key personnel.

Chief beneficiaries of the share - the - station - wealth are Bud Brandt, publicity chieftain; Bill Kallam, program head, and John Jaeger, asst. manager who has been with the station since its inception.

# GOTHAM STATIONS Buick's 2-Year \$11,000,000 Deal For Gleason as Comic Hits Jackpot

Stork Club Boniface

# Sherman Billingsley

admits he's no showman, no actor, no m.c., but he thinks there's practical showmanship appear in

The Art of Being Yourself

one of the many byline pieces in the upcoming

49th Anniversary Number

VARIETY DUE SOON

# Can. Parliament In a Tizzy Over **Telecast Bid**

Ottawa, Dec. 17.
Request by the Canadian Broadcasting Corp. that it be permitted to air the Jan. 7 opening of pariament on television has tossed tradition-bound Parliament Hill into a minor tizzy. With few and infrequent exceptions, the regulation that bans cameras of any kind from House of Commons and the Senate has never been relaxed and the suggestion that CBC move lights and cameras into the Senate chambber to give citizens a look at the rites has resulted in heavy muiting and some controheavy muiiing and some contro-

heavy multing and some controversy.

Prime Minister St. Laurent refused to comment, claiming the Commons was his domain and it was up to the Senate, since it was there the opening ceremonies take place. Senate authorities have been unusually quiet since the request which is actually expected to be granted.

Last year CBC video was allowed to cover the part of the formalities that take place in the cornidors, but coverage stopped there. Only once (1949) were picture cameras allowed to record the event. National Film Board made a 20-minute special edition of its Eyewitness newsreel series, at that time only in non-theatrical distribution. Only still cameras allowed to photograph the opening have been NFB photographers and only once were they permitted to use flashbulbs.

# Phil Silvers Still Sans Slot; 'Kingfish' (A&A) Pix Vs. Berle

(A&A) Pix Vs. Berle

The Phii Silvers telepix series currently being ground out under CBS auspices is still without a definite siot and it may take a cancellation or two to fit the GI-slanted show ("You'li Never Get Rich") into a major berth. With Red Skelton pushed out of Tuesday at 8 opposite Miltion Berie-Bob Hope-Martha Raye, Silvers appeared headed for that "graveyard" spot as the one "most likely to succeed if you can" against the NBC rotating threesome.

CBS now seems to have other ideas about who to send in as an "expendable" after the axed "Life With Father" had been skedded to play out its cycle commitment for three weeks in the 8 p.m. niche. In a change of heart, CBS appears more interested in another film series for 8 o'clock, starting promptly on Jan. 4. It's called "Adventures of the Kingfish," meaning an extension of the "Amos "n' Andy" show that was incepted a few seasons ago on CBS and is currently riding under CBS Films Sales syndication.

der CBS Films Sales syndication.
CBS-Columbia, sponsor of the
"A & A" Sunday night show, will
pick up the tab on "Kingfish."

sponsorship of Jackie Gleason in a filmed version of "The Honey-mooners" was consummated over the weekend, and Buick, in one of the biggest talent splurges in video annals, will shell out nearly \$11,000,000 for the privilege of sponsoring the comic for a two-year period. Of that \$11,000,000 over \$6,000,000 will be spent on 78 half-hour films, making them easily the most expensive vidpix yet produced.

Many-sided sponsorship twist will open up a half-hour of the most valuable CBS-TV time, in the 8 to 9 Saturday night period. And weekend, and Buick, in one of

most valuable CBS-TV time, in the 8 to 9 Saturday night period. And despite Bulck's defection from Milton Berie and NBC-TV, the lat-ter web may yet find the switch a biessing in that by picking up a haif-hour Gleason program Buick may be the means of breaking the CBS stranglehold on the entire

may be the means of breaking the CBS stranglehold on the entire hour.

Buick, which negotiated the deal via the Kudner agency, will shell out \$60,000 apiece for the 39 half-hour films the first year, plus half that for each of the 13 repeats, and \$70,000 apiece for the second year's 39 pix, again paying half the original fee for reruns. Its time costwill run about \$40,000 a week.

In light of the fact that Gleason can turn out the pix for as low as \$25,000 each, he stands to make a smail mint. Added to this are the facts that he retains residual rights to the pix, a capital gains consideration, and finally that Music Corp. of America is negotiating a new and better deal with CBS for him, all of which adds up to pienty of coin entering the Gleason menage via the Gleason Enterprises Inc. strongbox.

With the dropping of his present hour-long variety-revue format, three bankrollers will go by the wayside. They are Nescafe, Schaeffer Pen and Schick Razor, and none of them are reported exactly iappy over the prospect. At the same time, it's likely that they'il

none of them are reported exactly inappy over the prospect. At the same time, it's likely that they'il have first call on the half-hour which will open either before or following Gleason in the fall, which would prove no mean adjacency. "Honeymooners" will retain Audrey Meadows and Art Carney, and will have guests as well. It'll be shot in New York.

# Bayuk Buys WW, **Kayoes TV Bouts**

ABC-TV this week counted out

ABC-TV this week counted out its Saturday night boxing show, with the last fight telecast slated for Jan. 15. Cancellation is a direct resuit of the switch of Bayuk Cigars to alternate-week sponsorship of Walter Wincheil's Sunday simulcast on the same web. Instead of the fights, the web will air its first hilibility tvier, "Ozark Jubilee." a full-hour stanza originating from Springfield, Mo.

Bayuk will start as alternator to American Safety Razor on the Winchell segment Feb. 9. Switch in programs came coincidentally with the move of the cigar company's billings from Ellington to D'Arcy agency. Bayuk, of course, replaces Gruen on the Winchell segment, with the latter bowing out of its longtime sponsorship because of a general advertising cultack. With the heavy coin involved in the Wincheil sponsorship, Bayuk decided to drop the fights.

ABC, refusing to sustain the bouts, has dropped them altogether and will air the hillbilly segment, which has had exposure on the radio side. Web is running into a few engineering difficulties on the remote, but expects to solve them in time for the Jan. 22 preem. Dropping of the bouts, incidentally, all but puts Ray Arcel out of business as a tv fight promoter. Arcel was the object of a slugging in Boston about a year ago which was attributed to his success in independent fight promotion, but it took a sponsor's stash to get him off the air.

Chicago, Dec. 21.

Under terms of a new \$5.000.000
longterm renewal of its lease for its Merchandise Mart midwest headquarters, NBC is apparently planning a version of penthouse television. Included in the new pact negotiated in New York last week between the web and Mart owner Joseph P. Kennedy, is 50.000 square feet, or nearly an acre of space on the building's commodious roof that tops off the 13th floor.

Writers Guild Elects

Erik Barnouw
Writers Guild of Amer. last week elected Erik, J
wresident of the new orga of the president of the new orga of the president of the new orga of the state of the new orga of the new orga of the state of the new orga of the new

Although the web is keeping mum of the timetable for its pians mum of the timetable for its plans for the roof area which surrounds its 19th floor space, it has been studying for some time the feasibility of building additional production and storage space atop the Mart. Initial move in that direction came a couple of season's back when the network erected a Quonter but the country was a couple of the country was a couple of the country was a couple of season's back when the network erected a Quonter but the country was a couple of the set hut on the roof as a prop ware

set hut on the roof as a prop warehouse.

New rooftop facilities probably will be tied in with the arrival of local color telecasting for the web's WNBQ. Something of a three-way Windy City race is under way between the NBC plant, CBS's WBBM-TV and the Chicago Tribune's WGN-TV as to which will make the first hometown color splurge. WGN-TC has already revealed its color pians for its new space atop the Prudential Bidg, to be ready next spring. CBS is due shortly to announce its schemes for the Chicago Arena with the expectation that color equipment will be installed during the conversion of the layout.

NBC, incidentally, has been a Mart tenant since 1930, with its production facilities on the 19th and exec offices on the 29th floors. Present ty production overflow is being handled from the Studebaker Theatre.

Hall Chilk's O

# Hot to Cold Kine On TV 'B'fast' for West: Cast Changes on Tap

Chicago, Dec. 21.

TV version of ABC's "Breakfast Club" simulcast gets the cold kine Club' simuleast gets the cold kine treatment next month on the west-of-Omaha hookup to the Coast, Morning show had been reaching the western and Coast markets via the hot kine route sipece last fail but with only two quarter-hours sponsored weekly after the turn-of the year, it was decided to use the less costly standard delayed kine service.

less costs, service.

The Don McNeill-hosted pro gram will visit the Coast in per son the week of Jan. 24 on its son the week of Jan. 24 on its annual cross-country junket. The McNeill office is currently on the hunt for new male and femme vocalists with Johnny Desmond checking off Jan. 14 and Elleen Parker a couple of weeks later. Desmond, who has been a featured member of the BC cast since 1950, has a legit assignment lined up.

# WNEW Shuffles Talent Roster to Fill Gaps

WNEW, N. Y. radio indie headed by Richard Buckley, has just unby Richard Buckley, has just undergone a series of personality shuffles to straighten out the holes in the program sked left by AJ (Jazzbo) Collins (whom the station released from his contract to go to WRCA) and defecting Bert Wayne, Gabbers Bill Williams, Lonny Starr and Ed Locke are 6.2-ling the cross-the-board slots vareteu by Collins and Wayne, In another move, Norman Prescott was brought in from Boston to initiality fill four weekend slots left open by brought in from Boston to initially fill four weekend slots left open by the shifting of Williams, Starr and Locke.

Station has put Prescott, until now with WORL in Beantown, into four weekends on the state of th

now with WORL in Beantown, anto four weekend moorings, two on Saturday and two on Sunday, for a total of seven hours work. WNEW seems to have developed a policy under Buckley, who took over from Bernice Judis early in '54, to have a "reserve" corps of deejays. It was explained that Prescott's weekend-only status might be changed, with addition of others shows. This is in line with the Locke takeover of Collins post-midnight sessions. Locke was held in reserve for just auch an exigency as the anking of Collins.

# Erik Barnouw Prexy

Writers Guild of America East last week elected Erlk, Barnouw president of the new organization. Tally came a few weeks after a similar move by sister organization WGA West. Heretofore, matters have been moving more slowly in the East.

the East.

Barnouw defeated Halstead Welles, who instead, retains a seat on the WGAE council along with 14 other scribbiers. There is a 16th seat to be filled, but a draw between two candidates necessitates a runoff vote. Vicepresident is Philo Higley and William Kendall Clarke is secretary-treasurer. Even F. Burkey received official and

Charke is secretary-treasurer. Everyn F. Burkey received official approval as exec director.

What currently remains to be done by WGAE is to choose the scribblers to comprise the committees for video, radio and film.

# Resolve Hassle

The Milton Berle-Ruth Gilbert hassle has come to an end. Lawyers for both sides yesterday (Tues.) decided that the femme has the right to return to the Berle NBC video stanza a month after she has a haby, or at such time thereafter as she feels fit.

Decision was reached shortly he

Decision was reached shortly ne-fore the dispute was to go before an American Arbitration Assn. panel. Holding up the agreement for several weeks was Miss Gil-hert's insistence on being paid for the time she's off the air to have her baby. However, settlement does not call for such payment.

# ABC-TV PREPS FOUR **NEW SHOWS FOR '55**

ABC-TV is preparing to get some program projects off the shelf within the next 60 days. Web will shoot kines on four new properties within that time, and the network calesmen will have them on their selling

men will have them on their selling lists by early spring.

Of the four, two are properties the web has controlled for several months. One is "U. S. Steel Hour" director Alex Segal's new dramatic series based on Pulitzer Prize news Second is "Cafe Istanbui. stories. Second is "Cate Istanhui," which Marlene Dietrich did on CBS Radio a few years back. Neither has been cast. Third is a Lou Cowan-packaged variety show and the fourth, which the net is keeping under wraps, is said to feature a top star is a conwdy format.

### Blanchard

= Continued from page 27 =

When he returned the next day to do the half-hour disk show he'd been handling since his own show was lopped, he found himself a man without a station. "He gave me no choice," Hayes said. "It was rank insubordina-tion."

Blanchard didn't see it like that. Blanchard didn't see it like that, but felt he was only protecting bimself and his NBC future. The letter net, he says, told him not to let it appear that CBS was dropping him. "All I wanted was no publicity," he sald.

nuhlicity," he sald.

However, that was exactly what he did get. Three of the local radio columnists devoted the major part of their copy to the incident within two days and the general consensus seems to have been that Blanchard needed some good public relations advice.

Still up in the air is the fate of the proposed NBC series.

'3-STAR' GOES CO-OP

"3-5TAR" GOES CO-OP
"Three Star Extra," NBC Radio
quarter-hour news strip at
6:45 p.m., will be available as a coop on the network, excluding the
east, beginning in January.
Sum Oil Co. underwrites the
show in the east.

Home-Made

WQXR, N. Y., "Good Music" radio outlet, today (Wed.) departs from its usual procedure of using pro talent in airing its live musicasts, and is picking up a choral group to do a 55-minute "Carolling Down the Centuries" stanza with nary a professional in the lot. As a matter of fact, the N. Y. Times-owned station,

the N. Y. Times-owned station, has gleaned its voices from its own administrative and engineering staff. There's even a receptionist thrown in.

Keeping to the tyro elements strictly, the station will preem on the show a tune, "Xmas in My Heart" by Gordon Eis. He's from continuity.

# **Dual TV Sponsorship Branches Out on Local** Level Via 'Children's Hr.

Level Via 'Children's Hr.'

The alternating sponsorship pattern, long since firmly established in network television as a practical gimmick to free a single client from the 'whole hog' burden, has been gradually pushing its way into local video. Latest prime example is the Hoffman Beverage Co., sponsor of the last half-hour of the 10:30 to 11:30 Sunday am. "Children's Hour" on WRCA-TV, the N. Y. flagship of NBC. The Pabst subsidiary became the counderwriter way back when Horn & Hardart, pioneer of the kid stanza, opened it up for the dual ride. Hoffman, in turn, has now put in for a skip-week role.

The H & H gatery chain invaded

pite. Hoffman, in turn, has now put in for a skip-week role.

The H & H gatery chain invaded the tv precincts some five years in Philadelphia (its home base where the Automats were founded) and New York. The original radio version (show is a simuleast) only recently marked its 25th season in Gotham (it's even older in Philly). Few network or local shows can boast the strong public identification such as H & H has enjoyed with "Children's Hour." No matter how you cut it up, NBC-TV's Saturday night "Hit Parade" and same web's Sunday night "TV Playhouse," for instance, carry the silks of Lucky Strike and Philco as far as the viewers are concerned despite the fact that both shows have alternating sponsors. Having thus become firmly entrenched, the pankrollers are able to trim their

have alternating sponsors. Having thus become firmly entrenched, the bankrollers are able to trim their budgets approximately in half with virtually no less in representation. According to Jay J. Heitin, sales manager of WRCA-TV, the skipweek approach has its virtues, providing a hroader base to lure medium-sized clients and, in some cases, opening up tv to new money. It tends to "huild" the medium's commercial future. While the NBC o&o didn't look too kindly on alcommercial future. While the NBC obe didn't look too kindly on alternation in the beginning, largely because it meant working with two sets of advertisers, agencies, etc., the skip-coin design has become standard operating practice, a technique born as a squeeze play but now worthwhile on its own.

Of course, there's the old wheeze Of course, there's the old wheeze about the proof of the pudding, but Heitin said last week that Hoffman's alternating mate on the 11 to 11:30 portion of "Children's Hour" would represent no trouble in bagging and that a sale was "imminent." Show's separate N.Y. and Philly editions are produced in the latter city via the Alice Ciements agency. ents agency.

Nashua, N. H.—Arthur A. New-comb, general manager of WOTW here, was named "Man of the Year" by the Nashua Exchange Club Dec. 1. Award was given to the radio exec for leadership in community service. He was also cited for his charitable work in past years,

Scripter

Lou Derman is sanguine (and tells why)

You, Too, Can Write For TV

one of the many editorial features
in the upcoming 49th Anniversary Number

> VARIETY DUE SOON

# Radio Adv. Bureau Triples '55 Clinics And Spreads 'Em to Spur 'Audience'

# **WSYR-TV** Goes Color

Syracuse, Dec. 21. WSYR-TV here became the first video station in central N. Y. to stage its own color shows. Deal exceeded usual local tint displays since over and above multichrome film (including commercials), the outlet transmitted a local newscast, some sports and a half-hour dramatic show in tint.

Deal was helmed by E. R. Vade-boncoeur, WSYR-TV prexy and general manager. Syracuse mayor Donaid Mead launched the preem

# Disney's ABC-TV **Daytime Strip**

'Disneyland" has projected the network into the dominant program force on Wednesday nights, will put Disney to work in the daytime sector next fall with an hour-iong cross-the-hoard strip to originate in Hollywood. Strip would be a children's program and would aid in late afternoon time.

Project is still in the early planing state but understood it

ning stage, but understood it would originate live from the Dis-neyland site, with exact format and sales approach still to be mapped

# 'Person to Person'

Continued from page 27

usually thus would depend on the calibre of the athletes. A title fracas with major battlers will generally sweep the field, but few fisticuff engagements go much past 10:40 or so. Hence the Murrow program will get additional audience at its middle (or 10:45) mark, since the sole network competi-

ence at its middle (or 10:45) mark, since the sole network competition is "Great Moments in Sports" which segues from the Gillette bouts. "Moments" has been hitting less than 10, whether on ARB, Nielsen or Trendex.

But the Dec. 3 "P to P" had special marquee dazzle in Bing Crosby on the Coast and Mary Margaret McBride in New York as the "picture window" figures, hinting that it was more than a coincidence which pushed the show into Trendex's Top 10. The rise over November was a substantial 11.3 points and its share-of-audience rose 18.5, whereas the fights lost 4.1 in poundage and 9.3 in the audience share. audience share.

4.1 in poundage and 9.3 in the audience share.

Judged by itseif, sans competitive considerations, it's significant that "Person" has been on an upbeat kick on the station hookup. starting out last season with about 40 outlets and now checking in with close to 70. If it is true, as frequently reported, that Murrow & Co. are dissatisfied with the 10:30 station time, they are gradually beating the rap. In fact, its entry on Trendex with its nearly 30 points beat more than a dozen other major shows—all in prime time, of course—including an NBC-Max Licbman spectacular, Colgate "Comedy Hour," ABC's "Disney-land," Jack Benny, "TV Playhouse," Sid Caesar, "Robert Montgomery Presents," George Gobel, "Medic," "Lux Video Theatre," etc. That's how it was in the eight covered cities, that is.

# Station Reps Elect

Broadcast Advertising Bureau (Radio Advertising Bureau as of Jan. 1) has completely altered the schedule for sales clinics in 1955, first by almost tripling the number held this year and then by spreading the confabs over a '10-month period instead of the customary two. Aim is to increase by some 1,000 the number of attendees as well as save member stations substantial travel expenses.

In '54 BAB held 37 clinics which In '54 BAB held 37 clinies which were packed into the hot summer months which, says Kevin B. Sweeney, BAB boss, kept several vacationing station execs from attending. There'll be as many as five separate meets per state under the new arrangement, with things kicking off Jan. 10 in Miami, and ending Nov. 18 in Wichita, Kans, In addition Lesph F. Radding.

ing Nov. 18 in Wichita, Kans.

In addition, Joseph E. Baudino, new BAB board chairman, has rounded out the '55 committees. Plus Kenyon Brown of WWFT, Wichita Falls, Tex., as chalrman, the exec committee will have six others, Including NBC's William Fineshriber and CBS prexy Adrian Murphy. John Hayes will chair a seven-man finance committee that includes Bob Schmid of Mutual. George Higgins, KMBC, K. C., will head the membership committee for the second time. New bylaws committee chairman is John H. Moore, WSLS, Roanoke. All '55 committeemen are on the board of directors.

# TV Scores a First In Scaling Monument For lke's Xmas Tree Hoopla

Washington, Dec. 21.

A tv camera traveled to the top of Washington Monument for first time in history to help record the White House tree lighting ceremonies past Friday (17). WMAL-ABC, which originated President Eisenhower's annual stint for the network pool, conceived the novel idea in order to take panorama shots of the four cornered setting of the most impressive Yule cere-mony ever heid here.

mony ever held here.

Traditional pattern of lighting a tree on the White House lawn was expanded this year into a three-neek "Pageant of Peace," brain-child of Edward Kirby, former Army radio-tv topper. Kirby is aiso acting as general director of the observance, in which every segment of capital's official, civic and integrational life is participated. and international life is participating. Object is to accent the peace theme for international consumption, and to explore possibility of building up pageant as an annual tourist attraction.

In addition to network pickup of the Presidential tree lighting chores and speech, Voice of America has set up studios for recording and broadcasting during entire three weeks of activity. The idea three weeks of activity. The idea of a non-secetarian, non-partisan, non-profit venture such as this, in which even such non-Christian countries as Israel and the Islamic nations are participating, has impressed United States Information execs as a natural for spreading its message overseas.

# Conn. Broadcasters Elect Ryder as Prexy

Hartford, Dec. 21.

Connecticut Broadcasters' Assn., composed of 25 radio and tv stations, has been formed in the state. Prexy of the group is J. Maxim Ryder, manager of WBRY, Waterbury. Other officers are Aldo de Dominicis of WNHC-TV, New Haven, vice prexy; Walter B. Haase, general manager of WDRC, Hartford, secretary. Station Reps Elect

Adam J. Young Jr., of the firm bearing his name, was elected president and Arthur McCoy, of Avery-Knodel, v.p. of the Station Representatives Assn. for 1955. In all, eight new officers were chosen to head the alliance.

Joseph Timlin, of Branham Co., was voted secretary; John E. Pearson, of Pearson Television, treasurer, and the directors are Joseph J. Weed, of Weed Television; John P. Blair of Blair & Co., Russel Woodward of Free & Peters and George Brett of Katz.

Young, former SRA secretary, replaces John Blair, who was prexy for the past two terms.

# THE SENSATION OF THE MOTION PICTURE BUSINESS!

The Technique Used
On "Hansel and
Gretel" Now
Available For
Television
Commercials.

See

"Hansel and Gretel" at your local theatre over Christmas and discover for yourself the greatest new motion picture technique for television.

It took Michael Myerberg 15 years to create this new kind of puppet with no strings attached — "super-human" electronic puppets with stop-action "brains"! Their skin is a special plastic that looks and feels like real skin—the hair is real. They have "bones" of steel that move in every joint. They have a repertoire of 87,000 facial expressions! Yes—the Myerberg electronic puppets can act—walk alone—run—dance—talk—sing...on cue, on call, on film, in color or black and white! And they are the only actors you've ever seen who never lose their audience!



You can see electronic puppets on TV now for these advertisers:

GREEN GIANT (Leo Burnett) HAZEL BISHOP

HAZEL BISHOP LIPSTICK (Raymond Spector)

- More interesting, more charming, more flexible than "live" actors!
- More "real", more believable, more novel than "flat" animated cartoons!
- Here's the medium that has everything to make your commercials new
   different—exciting—entertaining! Here, at last, are all the qualities you've
   been looking for to capture interest—to hold interest—TO SELL!

Whatever you can dream of—we can dream up—and produce! Let your imagination run wild. Is it moppets you want? Or anything in the animal kingdom? Witches? Giants? Cinderellas? Prince Charmings? The unattractive "before"—the beautiful "after"? The touch of magic to bring a "static" product to life? Then here's your answer: call Michael Myerberg Productions. Each character is custom-made for you—remains your exclusive property. And a contract with us gives you an exclusive franchise in your industry.

Unlimited in its application to the problems of TV and commercial films.

MICHAEL MYERBERG PRODUCTIONS
TELEVISION COMMERCIALS INDUSTRIAL AND COMMERCIAL FILMS

NEW WORLD A'COMING
(Free and Equal)
With Louis Gossett, Maurice Tarplin, Jim Stephens, Anne Fi'oniak, Lulu King, Sandy Bickart,
Sidney Paul, Owen Jogdan; musie, George Gill
Producer-director: Howard Phillips
Writer: Edgar Marvin
30 Mins, Tues. (14), 9:30 p.m.
WMCA, New York
"New World A'Coming"

RADIO REVIEWS

World A'Coming, WMCA's award-winning series of dramatic documentaries, returned for its 11th season last week with a study of the effects of the Supreme Court ruling on segregation. Series, which will air on a onceamonth basis (with juvenile delinquency as the next topic), is a laudable public service effort by a responsible indie. But if the remaining programs are as limpid as the opener, the series isn't going to have much impact.

Perhaps it's the realism that televities as the control of the series isn't going to have much impact. for its 11th season last week with

have much impact.

Perhaps it's the realism that television has brought to public service broadcasting that makes the so-called dramatic documentary on radio seem pale by comparison. It's tough for AM to compete with that sound-and-picture impact of video documentaries, and thus it's been radio's taped documentaries, taken on the spot, rather than the dramatized ones, that have been most effective. Sophistication of the American audience has grown sharply over the past several years, and what once sufficed as a public service vehicle now seems inadequate.

At any rate, the dramatized story of a composite of the Dover, Del., school story and several others welded into dramatic form by Edgar Marvin lacked punch and purpose. It related the story of educational integration in a small town as seen through the eyes of a Negro schoolboy. At first, everything went smoothly, then the hatemongers started their work and forced the Negroes back to their own schools, and then the good people of the town rallied. That was the story, and its ending appeared to dangle with no resolution (although so has the entire integration problem at this point).

More to the point, the central

More to the point, the central character, as played by Louis Gos-sett (who achieved some fame for sett (who achieved some fame for his performance in last years "Take a Giant Step" on Broadway), was all virtue, and the young heavy played by Sidney Paul was all evil. As if. to strike a balance, Marvin wrote a cowardly friend for Gossett into the script, a virtuous and completely fair schoolmarm, and a friendly but confused white boy. With none of the characters especially credulous and with a situation that was never resolved, the entire story fell flat. Acting was merely so-so, and Howard Phillips' direction could never get the story off the ground.

COMPANION With Warren

COMPANION
With Warren Parker, Martha Greenhouse, Lon Clark Producer-Director: Drexel Hines Writers: Virginia Travers, Betta Ripley
30 Mins.: Mon.-thru-Fri., 11:15 a.m. ABC, from New York
Collaborating with Woman's Home Companion mag, ABC's domestic relations "angle" evolved as almost a straight-line quarter-hour soap opera when launched last Monday (20). Show, called "Companion," was supposedly based on the cases and counselling of Dr. David R. Mace who does a monthly feature Tor the distaff publication. However, what ever element of candidness and accuracy there was in the script was by and large suffocated by overly familiar histrionic cornball. Some-how, the scribbling and direction reflected a fear that the haustrau couldn't take an untainted documentary so early in the morning (11:15 a.m.), and documentary treatment seemed just what the lot needed.

"Cases" are designed to run for an entire week, with cliffhangers

slot needed.

"Cases" are designed to run for an entire week, with cliffhangers to entice another day's listening. First such was built around the problem of a wife who was told by her husband of his temporary infidelity. While she forgave him verbally, she managed to carry a secret burn over the fact. What happened to her emotions became a matter for Dr. Mace. Dramatic seense were tied to brief expository sessions with Mace, played by Warren Parker.

Treatment failed as a deenly

on Parker.

Treatment failed as a deeply onest, bangup impact piece, because of the superfluous dramatic Art.

Liveright Upped in N. O.

New Orleans, Dec. 21.

Herman Liveright, production manager of WDSU-TV, was upped to program director of station Fri-

New post gives Liveright full "Joyce aupervision of all tv programming." Wife."

## Radio Followup

Martin Block probably made a lot of kids happy by making his "Make Believe Ballroom" a live affair at New York's Manhattan Center Monday (20) but it came over as an unusually raucus session. Close to 5,000 youngsters jammed into the Center to get a first-hand glimpse of the platter spinner and his disker-guests. There isn't much chance for these fans to get an in-person view of their wax faves and it's quite understandable that they'd act up. But background noises of a rowdy crowd hardly make for good listening.

The flock of recording artists on Center Monday (20) but it came

ing.

The flock of recording artists on Block's guest roster was impressive. They all came through admirably singing their disclicks but the babbling aud diminished all values for the dialer at home.

Show was fashioned by Block as a special Christmas treat for New York's Police Athletic League. It was aired over ABC from 3:30 to 4 p.m. and over the net's Gothan key, WABC, from 3:30 to 6 p.m.

Gros.

With Irene Dunne, narrator; J. Carrol Naish, Ann Blyth, Stephen McNaily, Maureen O'Sullivan, Jeff Chandler, Marilyn Horne, Roger Wagner Chorale Writer; John T. Kelley 60 Mins, Sun., 9 p.m. Mutual, from Hollywood (transcribed)
With a cast of Hollywood stars and the Roger Wagner Chorale group "The Joyful Hour" could hardly miss. It doesn't. The film personalities not only are well chosen but come through with unexpected brilliance in this musical-narrative story of the first Christmas. Concentration is on the birth of the Christ Child.

of the Christ Child.

Irene Dunne, who serves as narrator, takes her audience back to Bethlehem' and characters best known in events surrounding the birth of Jesus. Special Christmas music is interwoven, with the repeated singing of the Lord's Prayer. It is all done in such good taste and so intelligently that the full hour comes through with real impact, 'especially for Sunday night audiences.

J. Carrol Naish is good as Benjamin, in the Annunciation se-

J. Carrol Naish is good as Benjamin, in the Annunciation sequence, while Ann Blyth is very strong as Rhea in "The Visitation." Stephen McNally is the real standout as the Innkeeper in "The Nativity" episode. He fits in splendidly in this character, contributing a masterful portrayal. Maureen O'Sullivan, as Rachel, in the "Presentation" sequence and Jeff Chandler as Ezra in "The Finding," measure up in fine style. Much credit is due Miss Dunne for her skillfull carrying of the story theme.

skillfull carrying of the story theme.

Each of the episodes starting with "The Annunciation" is described as the first, second, third, etc., in the Joyous mystery of the Rosary. "Little Town of Bethlehem." "Silent Night." "Joy To the World," etc., all typical Christmas songs or hymns, are introduced in keeping with the story.

The single soloist in "Night," is Marilyn Horne, and she is excellent. However, it is the magnificent voice blending of the Wagner group which gives the show such a splendid musical backgrounding. John T. Kelley's scripting is topflight while Harry Zimmerman deserves credit for composing the score and conducting a big symph orchestra.

Father Patrick Peyton is introduction.

orchestra.

Father Patrick Peyton is introduced as the man who made the program possible, and one suspects he had much to do with its production. He deserves credit for a very fine program of its sort.

Wear.

# **NBC Radio Schedules** Soapers for Morning

NBC Radio will launch 1955 with "Operation Human Interest" cross-the-board morningside. To cross-the-board morningside. To achieve that status, the web will schedule daytime serials in the ayem hours for the first time.

ayem hours for the first time.

The Mary Margaret McBride capsule fixture at 10 o'clock will segue to 10 minutes of clergyman Norman Vincent Peale, available for sponsorship. (Dr. Peale, author of marathon bestseller "The Power of Positive Thinking," was coincidentally "Person to Personned" on CBS-TV last week.) The 10:15 to 10:45 pair of soapers following the Peale stanza will be "Joyce Jordan" and "Doctor's Wife."

# MEET ERNEST HEMINGWAY With Leon Pearson, others 60 Mins., Sun., 7 p.m. NBC, from New York

"I Remember Papa" is the tag NBC should have given its hourlong salute to Ernest Hemingway last Sunday (19). Stanza, which was put together by net's news director William R. McAndrew and central news desk manager Joseph Meyers, featured recorded reminiscences by celebs of the Nobel-winning author.

Nobel-winning author. Best thing about the hour was its novel approach. It spotlighted commentary that was for Hemingway as well as agin' him. Too often prize-winning authors have been put on pedestals by radio profilers without any attempt at digging into the heart of the matter. In this instance, however, he was slapped down as often as he was revered. In the long run, he came out ahead but the going was lively and made for interesting listening all the way. all the way.

all the way.

Among the pre-recorded celebs
who sounded off were Marlon
Brando, Leonard Lyons, Cornelia
Otis Skinner, Max Eastman and
John Mason Brown. Leon Pearson,
NBC's "Critic at Large," wove the
whole thing together neatly. Stanza
closed fittingly with a Hemingway
statement to the Nobel committee.

# Pitt Telethon Hassle Had Nothing to Do With **CPA Resignation: Kates**

Jerome B. Kates, the former Cerebral Palsy Assn. exec who was pinned with the blame for the failure of Gene and Fred Kelly Cerebral Palsy Assn. exec who was pinned with the blame for the failure of Gene and Fred Kelly to show at a Pittsburgh telethon, declared this week that he had never promised the Kellys for the stint—in fact had said they were unavailable—and that he had resigned from CPA three days before the Pittsburgh affair over "personal differences." His resignation, he said, had nothing whatsoever to do with the Pittsburgh soever to do with the Pittsburgh

According to Kates, he was approached for talent for the WDTV one-hour YMCA fundraising show which aired in Pittsburgh Dec. 5 by Joe Feldman, partner in the Dubin & Feldman agency and one-time Warner publicist. Kates told Feldman, who had come to N. Y., that he'd let him know who he could round up. He then called Fred Kelly, in Reading for a Junior League show, about the possibility of doing a CP telethon in Manchaster, N. H., but Kelly turned him down because of the Reading commitment. When he called Feldman a couple of days later, Kates says, he said he had tried to get Kelly but without success, that Kelly was unavailable. Gene Kelly never entered the picture, Kates says, since he was in California all the time.

What happened thereafter in

ture, Kates says, since he was in California all the time.

What happened thereafter in Pittsburgh he doesn't know, Kates says, except for reports in the newspapers that the Pitt dailies had carried big stories about the Kelly's' appearing on the telethon and of course their final non-appearance. Why Feldman would have planted publicity about having the Kellys when he was told they were unavailable is what Kates can't figure out, he says. As to Feldman's charge that Kates had told them that the Kellys were booked for a telethon the preceding wekend in Baltimore, Kates says they were never booked in Baltimore and there was no publicity about an appearance by them in Balto. Regarding a final charge that he had falsely promised Bert Parks for the Balto stint, Kates says he called WAAM-TV general manager Ken Carter on Nov. 26 to inform him that Parks couldn't make it. make it.

make it.

Kates, who formerly worked for Hal Roach Jr., Herb Moss Productions and KRLD-TV in Dallas, joined CPA nine months ago as telethon coordinator and national talent coordinator. He resigned on Dec. 2, three days before the Pitt telethon but after he had sopken to Feldman. Kates says the resignation was over a personality clash, and adds that he expects to rejoin CPA as soon as the differences are resolved.

Tacoma — Maurice Dallimore, formerly with NBC in New York has been named production manager of KTVW here. Dallimore was a writer and director of British motion pictures before World War II and was active on the London stage and as a radio producer.

# From the Production Centres

IN NEW YORK CITY . . .

Jeanne L. Meyer handling radio-tv angles of Heart Fund drive for the Win Nathanson office . . . Anne Hummert (remember?) is still potent at Air Features despite its ownership by CBS, and her latest theory (actually a return emphasis) is that all daytime serials with theory (actually a return emphasis) is that all daytime serials with femme central character ought to be written by a femme writer... Donald H. McCollum elected a veepee of Schwerin Research Corp. in charge of client relations... Starting Christmas Day morning (9:05 to 10) the "Rosa & Bill" show (Rosa Rio and Bill Yeoman) will air from their home in Shelton on Far Mill River via WELL, New Haven... WRCA-plus-tv staffers and stars at Waldorf tonight (Wed.) for annual Xmas party. Bill Berns, the NBC stations' news-special events director, to Boston for holidays... Richard Essey, ex-Lever Bros., joins Grey Advertising as manager of office services... Mildred Fulton, until recently with Blow as head timebuyer on the Bulova account, moved over to McCann-Erickson for the same chore... John Lee Herbert, formerly with McCall's mag, joined the radio sales staff of George P. Hollingbery station rep outfit.

Irwin Greenfield to WMGM as staff director... Perry Comp pre-

of George P. Hollingbery station rep outfit.

Irwin Greenfield to WMGM as staff director . . . Perry Como presiding this afternoon (Wed.) on special Xmas stanza on behalf of Cardinal's Campaign for Foster Homes. WLIB will air . . . Bob Considing grabbed off Mutual Benefit Health & Accident Assn. renewal on his Sunday quarter hour via Mutual as of Jan. 23 . . . Bill Snyder play-by-playing "Santa Claus Bowl" tot grid game on Mutual Dec. 29 . . . Mutual audio coverage on the Bowl games actually kicks off on Sunday (26) with world pro championship twixt Detroit and Clevelano, with Earl Gillespie and Chris Schenkel doing gabbing. Gator Bowl five days later goes to Bob Wolff and Art Gléeson and New Year's Day East-West Shrine game to Harry Wismer and Mel Venter . . Bob Leder back from fortnight in Bermuda . . . Actress Grace Kelly and father and brother, Olympic champs John and Jack Kelly, guested on Harry Wismer's "General Sports Time" show via Mutual last Sabbath (19) to plug fund-raising for '56 Olympics . . . Bill Lang shooting local ski conditions on nightly capsule via WMGM . . . Gabber Bert Wayne ankled WNEW last week. Station also recently released d.j. Al Collins from contract so's he could shift to WRCA.

# IN CHICAGO . . .

Richard E. Hellyer, ex-Vogue-Wright, is WLS' new manager of sales promotion, advertising and publicity . . . Joseph Keene, James Isham and John Nagel awarded veepee chevrons at Needham, Louis & Brorby . . . Chi NBC sports and news spieler Nerm Barry and wife off to South America for a January hiatus. John Hollman pinchhits on his WMAQ morning news stint and Joe Wilson takes over his WMAQ-WNBQ sports shows . . . WFMT airing series of 13 weekly Fine Arts Quartet Tuesday nights from Kimball Hall with Daily News music critic Irving Sablosky conducting the intermission show. Allied Radio is bankrolling . . . WIND and the Chicago Church Federation combining forces on a "Christmas In Chicagoland" special airer Saturday afternoon (25) . . . Tom Mercein now supplying the chatter for WMAQ's Saturday afternoon "House of Music" record roundelay . . . David Winton added to the Needham, Louis & Brorby traffic department . . Standard Radio the past month has peddled its transcription library service and monthly Shorty-Tunes to 11 additional stations. Richard E. Hellyer, ex-Vogue-Wright, is WLS' new manager of sales

### IN WASHINGTON . . .

Esther Van Wagoner Tufty, capital editor for NBC's "Home" show, currently in the Netherlands as an official guest of the Dutch government . . . Enid Love, assistant director of School Broadcasting for BBC, back to her London desk after a four-month State Department sponsored tour of the U.S. for purpose of studying educational radio and tv in this country . . Earl Minderman, onetime FCC exec and more recently on staff of the National Citizens Committee for Educational TV, has been elected executive v.p. of the Greater Washington Educational Television Assn. . . Robert M. Adams leaving WRC-NBC to return to WTOP-CBS as new director of promotion for tv, replacing Cody Pfasntiehl, recently promoted station p.r. boss . . . Mac McGarry replacing the vacationing Holly Wright as emcee of WRC's daily "Terrace Room" airer from National Airport . . . Local radio-tv stations vying with each other to spread Yule cheer amongst town's needy . . . Navy flying its famed Navy Band to New Orleans for the Sugar Bowl telecast and to originate the "Navy Hour" immediately preceding game.

### IN SAN FRANCISCO . . .

Dick Cook, hired as a temporary replacement for Herb Kennedy whe resigned from KSFO staff, starts a new three-hour morning disk jockey show on the station this week. Cook comes from WLWD, Dayton . . . Chan Mueloy, a San Francisco State student, has been hired as Del Courtney's assistant and has taken over Courtney's KSFO disk jockey chores while the latter is on vacation . . . KPVR readying new offices in downtown San Francisco . . Cottonseed Clark's Western show dropped by KOVR . . . KSFO is getting ready to move into its new quarters in the Fairmont Hotel . . A new travel show sponsored by Pacific Grayhound debuts on KNBC next week. Ira Blue will handle it and Beaumont & Holden is the agency for the M-F 5:40-5:45 p.m. show . . . Russ Coglin ill with laryngitis and KROW staff filling out his chores.

### IN DETROIT ...

WJR has requested FCC permission to change location of its proposed Flint transmitter site which would put station out of Detroit coverage area. This move is expected to quiet Flint complaints that WJR is merely seeking to build a fifth Detroit tv station, rather than serve Flint primarily ... Robert J. McKendrick, from WLOK-TV, Lima, O., is the new assistant program and production manager at WWJ-TV ... Soupy Sales, WXYZ-TV comic, is auctioning himself off to attend a private party of the viewer who writes the best letter—in 25 words or less—why he'd like Soupy and his gang at the party ... Ron Gilbert, formerly with a life insurance company, has joined the WWJ-TV sales staff.

### IN MINNEAPOLIS . .

WTCN-TV personality Jack Thayer, whose programs include a children's show, held his first annual toy dance at Prom Ballroom to accumulate toys for underprivileged children. Admission was by toy... Black Hills Broadcasting Co. authorized to operate a tv station at Rapid City, S.D... Minneapolis established as a permanent link in coast to coast Boxoffice TV Network... Produced by U. of Minnesota radio station KUOM workshop, WCCO-TV's new children's show, boasting original idea, has Betty Girling, Minnesota School of Air director, stepping out of stagewagon to tell 15-minute stories about pirates, trolls, snowflakes and dragons, etc... WTCN-TV and WMIN-TV jointly offering the series of 13 "Amazing Tales of Hans Christian Andersen" series filmed in Denmark... U. of Minnesota Quiz Bowl team won seventh consecutive victory in NBC network radio college contest show with cash scholarships going to winning school. Last year it won eight in a row, a record not since equalled but now being (Continued on page 34). (Continued on page 34) .

# **Tele Follow-Up Comment**

There wasn't a chance that anyody could have missed placing books as Rudyard Kipling's "How he face last Saturday (18) night then Look mag paraded 13 wineers before the camera to receive sees before the camera to receive she with the paraded 13 wineers before the camera to receive the wine's just happened to the viewer just happened to the the viewer just happened to the steen of the winners stepped out of character on the NBC-TV state the ordinary parent coup'e reading their favorite stories to their character on the NBC-TV state the ordinary parent coup'e reading their favorite stories to their character on the NBC-TV state the ordinary parent coup'e reading their favorite stories to their character on the NBC-TV state.

its regular veck-toweer its regular where Face."

Garry Moore (best emcee) was the picture of charm and modesty; Ed Sullivan (best variety) may humble; Groucho Marx (best quiz) was backdropped by "You Bet Your Life" props and didn't miss a yok. Jack Webb (best director), who, along with Marx and Gobel, was filmed making his acceptance from the Coast, did a montonic thankyou in shirtsleeves; Helen Hayes (accepting best dramatic show for "U.S. Steel Hour") bowed her head and rendered in tremolo; George Gobel; was George Gobel; Dr. Frances Horwich (best juve casing, "Ding Dong School") spoke slowly, enunciating each words.

George Gobel was George Gobel.
Dr. Frances Horwich (best juve casing, "Ding Dong School") spoke slowly. enunciating each word), but the capper on the evening was Edward R. Murrow's cigaret smoke; the same gentle spiral to be seen on "See It Now" could be seen then. There were others. Win Eliot (for Gillette "Cavalcade," best sports show! John Cameron Swayse (best news program); Fred Coe (top producer), who was, incidentally, the least known face on the half-hour show; Alistair Cooke (educational tops was "Omnibus") being his typical literate humorist, and Bishop Sheen (best religioso show), who closed out the night as number 13 with some cuttes, including a how to his four writers, Matthew, Mark, Luke and John, Program wasn't strictly entertainment, but the big names in big numbers (13 being a lot for 30 minutes) gave the show a specola flavor. Allen, an NBC hireling, and others exchanged network plugs freely. Most obvious were contained in just the appearance of Murrow (who rejected a previous NBC Overseas Press Clubshow) and the CBS "eye" cufflinks belonging to Moore. However, rather than have people think that Gobel was plugging Toni by his appearance, his own NBC Sponsor. Dial (with same kind of products as Toni), demanded the only "here through the courtesy of" plug in during the whole night. As for maestro Harry Sosnik, he could have created another "Let Me Go Lover" with that embarrassing four-minute stretch the orchestra was left with because of the show's mistiming.

Leave it to CBS-TV's "Omnibus" show to come up with a Christmas

Leave it to CBS-TV's "Omnibus"

ILeave it to CBS-TV's "Omnibus" show to come up with a Christmas presentation that's both different and mature. Last Sunday's (19) program not only caught the spirit of the season, but also offered entertainment of a very special and very appealing sort, the likes of which one isn't likely to find elsewhere on the air.

Show divided up into three parts, each distinctive and done in excellent taste. Starter, a "live" telecast originating from The Cloisters, N. Y., was a staging by Elliot Silverstein of the 15th century mystery play, "The Second Shepherd's Play." which in those days was presented on the streets on Saint's days.

This was followed by a wholly delightful reading of children's stories by the stage team of Hume Cronyn and Jessiea Tandy, Yuletide show ended on a fitting musical note, with the Vienna Boys Choir offering Christmas carols, against medieval background of the Cloisters museum.

Since tv these days isn't exactly given to experimentation programwise, the performance of "The Serond Shepherd's Play" was a welcome departure, fascinating as much for its educational values as for the version of the Three Shepherds it presented. Adapted by John Gassman, it was capably acted out by Wood Romoff, Bramwell Flether, Earl Montgomery, Wright King, Adnia Rice and Marni Nixon. Romoff in the role of theiring rascal was particularly effective. How oddly this medieval British version of the long-familiar tale contrasted with the same story told in "Amahl and the Night Visitors" which went on on the competing Channel 4 at the same time.

The children's book readings of Cronyn and Miss Tandy (husband and wife in real total contrasted out for the competing Channel 4 at the same time.

time.
The children's book readings of Cronyn and Miss Tandy (husband and wife in real life), with their two children as listeners, were a pure delight both in their simplicity and their execution. They alternated in their readings, pre-

The Cronyns were completely at ease and seemed very much like the ordinary parent couple reading their favorite stories to their children. Miss Tandy in particularity is a charmer who can tell a story like nobody's business. One wishes they'd do this more often on tyl.

The world-famous Vienna Boys Choir was given a proper setting for its c'ear-voiced carol singing, the Cloisters providing a dark and beautiful background for their music. Whether the boys marched in procession down the corridor or assembled in one of the chambers of the nusseum which was put together from a number of old French monestary relics, the music was always equally lovely. The lighting, with the singers holding candles part of the time, was particularly effective.

After all the repeats of Dicken's The world-famous Vienna Roys

After all the repeats of Dicken's "Serooge" story and various other Christinas staples, this offbeat "Omnibus" show was a real treat. Alistair Cooke did the introductions with his usual suave skill. Seymour Robb'e directed, the over- all supervision being under the Ford Foundation's TV-Radio Work- shop's Robert Saudek, Hift.

A sincere, unpretentious yarn about jazz musicians provided a solid foundation to the "Armstrong Circle" show on NBC-TV last Tuesday night (14). Titled "Hit A Blue Note," the script neatly fell into the half-hour format with a natural blend of drama and dixieland music, as supplied by a firstrate combo headed by Conrad Janis.

natural blend of drama and dixieland music, as supplied by a firstrate combo headed by Conrad Janis.

Plot involved a has-been trumpeter, who cares for nothing except being the No. 1 man, and his everloving and ever-suffering girl friend who gets him a combo snot in the club where she sings. The trumpeter not only goofs his own chances but messes up a potential big break for the songstress when a couple of bigtime agents show up in the nitery. At the windup, the trumpeter sees the light and promises to reform by playing in time with the rest of the boys.

Performances were excellent, not least being the offstage horn blowing by Charlie Shavers for the role of the trumpeter. Latter was played convincingly by Walter Matthau with Carol Bruce also turning in an intense portrayal of a gal carrying a torch. Janis, besides fronting the jazz combo, also hendles his straight lines with lotsa savvy.

For its near-to-Xmas show on

handles his straight lines with lotsa savvy.

For its near-to-Xmas show on Sunday (19) CBS-Try's "Toast of the Town" deployed its load of talent between live and flim, with about equal effectiveness. The big marquee noise on the live side was via Patit Page and Julius La-Rosa, both in duetting and soloroles (on and off ice skates), with LaRosa winding the package in a Christmastime hymn. They were paired up front on "Winter Wonderland" and another Yule tune after a production number on the lice by the Ed Sullivan show's grouping, and toward the end of the hour Miss Page let go niftly on "Let Me Go, Lover." Before that, there was a plug for Mercury (the car), and after Page's "Lover" workover, a commercial for Lincoin, which made this area of the stanza a bit topheavy on the blurb values.

A good deal of the publiclyslanted bally was pegged around a filmed comedy scene with some of the stars of the Stanley Kramer-produced "Not As a Stranger," based on the bestseller. Various vignettes rounded up Olivia De Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame and Charles Bickford, with Sullivan capering with a few of them. (He also arranged one of those non-spontaneous ad libs under which the "Stranger" cast presented him with a gift for his grandson.)

The Hollywood sequences, directed by Kramer, were undoubtedly a big plug for the film, which is the main intention. There were, of course, Oscar values in the threesome of De Havilland-Sinatra-Grahame; fourth Acad Award winner in "Stranger" is Broderick Crawford, not seen in the comedy takes.

A cast of kids romped off with the show's honors. Led by de-

takes.
A cast of kids romped off with
the show's honors. Led by delightful Portland, daughter of the
James Masons (Pamela Kellino),
(Continued on page 40)

AMAHL AND THE NIGHT VISITORS

WARL AND THE MORT
VISITORS
(Hallmark Hall of Fame)
With Bill McIver, Rosemary Kuhlmann, Andrew McKinley, William Aiken, Leon Lishner, Francis Monachino, John Butler, Felisa Conde, Glen Tetley, others; Symphony of the Air (Thomas Schippers, conductor)
Producer: Symphony of the Air (Thomas Schippers, conductor)
Producer: Samuel Chotzinoff
Stager: Gian Carlo Menotti
Director: Kirk Browning
Oo. Mins., Sun. (19), 5 p.m.
HALLMARK CARDS
NBC-TV, from N. Y.

HALLMARK CARDS

NBC-TV, from N. Y.

(Foote, Cone & Belding)
Gian Carlo Menotit's "Amahl
and the Night Visitors," which
achieved the enviable position of
having become a modern opera
classic almost immediately after
its premiere performance in 1951,
has done well at the hands of NBCTV, for whom it was initially written. As a "television" opera—in
that it was commissioned astaged for tv by Menotti—it's received sensitive and respectful
treatment in its five performances
by the net. Sunday's (19) "Halimark of Fame" rendition was no
exception to the rule set over the
past three years by the web.
Perhaps the most appealing

past three years by the web.

Perhaps the most appealing facet of the opera, apart from its seasonal theme, is its allover warmth, and the entire NBC Opera staff, from producer Samuel Chotzinoff on down to the lowliest member of the chorus of shepherds, retained this warmth in a flawless presentation. The human traits of the three kings, the comic awkwardness of the shepherds, the agony of the mother, all give it a universality far beyond the Christmas theme. And with all due reverence for the story, it was the stressing of these very human feelings that gave the opera its spirit and movement.

Bill McIver, essaying the role of

stressing of these very human feelings that gave the opera its spirit and movement.

Bill McIver, essaying the role of Amahl for the third time, turned in a masterful performance in both the voeal and thesping departments. Youngster's voice has those clear-gs-a-bell choirboy tones that endowed his performance with the purity that the role calls for, and his acting was no less effective. Rosemary Kuhlman, another veteran of the opera, was equally effective in quite an opposite direction as the mother. Her voice had the sense of hardness that reflects the character of the loving mother faced with the realities of poverty. As the most comicly human of the three kings, Andrew McKhiley's stint was full of humor, while William Aiken and Leon Lishner as the other two visitors lent the proper sense of pomp. Francis Monachino's page was well enacted and sung, and the dancing trio of John Butter, Felisa Conde and Glen Tetley did an excellent job of executing Butler's comic choreography.

Ensemble singing of the three kings was highly melodic, as was the choral work of the shepherds. Symphony of the Air, under Thomas Schippers' baton, backed the opera beautifully, although audio director George Voutsas might have kept the more climatic segments of the accompaniment down so that the voices weren't drowned out quite so often. Eugene Berman's sets were intimate, yet realistic, and his costumes were in the spirit-of the story. Topping the long but not-to-benglected list of credits was Kirk Browning's deft and fluid direction.

Hallmark filled in the last 10 minutes of its hour with a pleas-

tion.

Hallmark filled in the last 10 minutes of its hour with a pleasant medley of Christmas carois performed very ably by the Columbus Boychoir of Princeton, under Herbert Huffman's direction.

Chan.

# 'American Forum' Goes 'Tradey' in Kickaround Of TV & Radio's Future

It wasn't by popular demand that Theodore Granik's "American Forum" played around with "What Is the Future of Radio and TV" on NBC-TV Sunday (19). It's too late now, but the title should have been "The Future of Radio in Relation to TV"; the sound medium couldn't have been equated with its visual counterpart in the way the question was put, considering that AM's future is, as they say, behind it, at least in the multiple network form under which it became one of the great communicators of our time; whereas video's future is happening every day on a larger if happening every day on a larger if not necessarily more qualitative

not necessarily more quantative scale.

The point is that in tv it's happening; in web radio, it's happened long since. But with four prominents on the panel there was bound to be a lot of interest engendered, perhaps more so from the trade

(Continued on page 36)

MARTIN & LEWIS ("Colgate Comedy H Producer-Director; Writers: Artie Phillips, Harry Crane
60 Mins., Sun., 8 p.m.
COLGATE-PALMOLIVE
NBC-TV, from Hollywood
(Ted Bates)
Dean Martin & Jerry Lewis, doing their first tv show this season,

have undoubtedly put on more stimulating programs. They might have been out of practice for this season's inaugural on the Colgate "Comedy Hour" Sunday (19), on NBC-TV. The duo relied on material rather than themselves, and the writing unfortunately was based on cliches.

the writing unfortunately was based on cliches.

However, the major gag of their show worked out well since it was designed to leave the viewers flabbergasted. The guest, widely advertised as Phil Abrams, happened to be Jack Benny. Upon clearing his throat, he was congratulated on his sterling performance and that was the end of his guestshot, except for the farewell at the end. It was a reciprocation for a similar type deal a few weeks ago when M&L did a walkon for Benny.

The material seemed to have had some hard usage in many show biz fields. The cafe sketch and the bit in which the Dean Martins senect an orphan, (Lewis) for adoption had a familiar design. There's something basically unfunny in an orphan submitting himself to a prospective parent that doesn't lend itself completely to comedy treatment.

The production elements such as

The production elements such as Castle Dancers' interpretation of "Swing Alley" and the excellent pacing imparted by Ernie Glucksman were the plus factors on the show. There were some moments when individual efforts seemed to rise above the material, but these were the exceptions.

Dick Stabile's Orch, the Castle

Dick Stabile's Orch, the Castle Dancers and a load of bit parts made this one of the larger casts around.

Jose.

LET'S TAKE SIDES
With Waiter Kieran, Frank Coniff,
Sloan Simpson, guests
Producers: Gerry Gross-Norman

Sloan Simpson, guests
Producers: Gerry Gross-Norman
Baer
30 Mins; Sun. 1 p.m.
WABC-TV, N.Y.
As indicated by the title, "Let's
Take Sides" is a discussion show.
A subject is introduced and then
its pros and cons are bandied
about by four panelists. Quartet is
evenly split in the debate. Impact
of the program depends on the
quality of the topics presented.
However, splitting of show's halfhour running time between two
subjects permits only skimpy evaluations by the debators and does
little more than whet the viewer's
appetite when dealing with consequential matters.
Initialer, Sunday (12) concerned

quential matters.

Initialer, Sunday (12) concerned itself with the questions, "Are Bachelors Happier Than Married Men?" and "Is President Eisenhower a Strong President?" The Eisenhower discussion was meaty enough to carry the whole show, with guesters New Jersey's Gov. Robert Meyner taking a negative view and U.S. Sen. Prescott Bush (Rep., Connecticut) an affirmative stand. Show's regular panelists, N.Y. Journal-American scribe Frank Conniff, and Sloan Simpson sided with Gov. Meyner and Sen. Bush, respectively.

The less exciting problem of the

respectively.

The less exciting problem of the emotional state of bachelors had Gypsy Rose Lee and author-playwright Max Shulman voicing their opinions. Miss Lee, in a lowcut gown, was against bachelorhood, while Shulman, a married man, was on the opposing team. Partnered with him was Miss Simpson, while Conniff joined forces with Miss Lee.

Walter Kieran, filling in for Walter Kieran, filling in for

Miss Lee.

Walter Kieran, filling in for moderator Bob Considine, also of the Journal-American, did an okay job. Camerawork at the start of show was a little sloppy, with iensmen failing to focus on Miss Simpson when she was introed by Jess.

### NBC's Big D.C. Year

Washington, Dec. 21.
Stations WRC and WRC-TV, the NBC o&o outlets in Washington, are having their biggest financial year in 1954, according to NBC veepee Carleton Smith, general manager of the outlets. The tv station, which went on the air in 1947, is having its greatest pocketbook year, its local and national spot time being up 28% over 1953.

Time sales on the radio station

BABES IN TOYLAND
With Dave Garroway, Dennis Day,
Jane Piper, Jack E. Leonard,
Karin Wolfe, Edward Brian, Jo
Sullivan, Wally Cox, Bil and
Cora Baird, Bambi Linn, Rod
Alexander, A. Robbins Jr.,
Charlie Cairoli and Paul, Charles
Sanford Orch
Producer-Director: Max Liebman,
Adaptation: William Friedberg,
Fred Saldy, Neal Simon, Will
Glickman, William Jacobson
Associate Producer-Director: Bill
Hobin
90 Mins., Sat., 9 p.m.

90 Mins., Sat., 9 p.m.
OLDSMOBILE
NBC-TV, from New York (color)
(D. P. Brother)

What a natural this Max Liebman production of Victor Herbert's "Babes In Toyland" would have been for Christmas Day! Especially in its dressed-up rainbow reincarnation which found the NBC-RCA compatible color impresarios putting their best tint foot forward in fashioning a brilliantly-toned holiday spectacle.

But do what you will with "Babes In Toyland," It's still a kid show, its whole appeal directed toward a moppet mentality. To pass it off for adult-slanted entertainment as a 9 to 10:30 p.m. presentation long after the kiddies are tucked in, is something else again. Despite its pretentions toward the spectacular—and it's obvious that painstaking care and lots of coin went into this tv adaptation—90 minutes of sugar-coated kid fantasy can taxeven the most patient and charitable of the Yuletide-infected adult viewer.

There were parts of "Toyland" that were stunningly executed, notably those which featured the Bil and Cora Baird marionettes. Indeed, the live performers had a hard time keeping up with the Baird-manipulated performers and, for the most part, the "live" contributions came off second best. With the exception of Jack E. Leonard, who managed to vest his role of the villainous Silas Barnaby, a "man of diabolical achievements and the inventor of castor oil," with an unscribted humor and sly comlealities (the guy was itching to break out as Jack E. Leonard; or again in the too brief wa'ly Cox episodes as the toy-maker, it remained for the Baird marionettes to endow "Toyland" with its most perfect moments. The inventiveness with which the Bairds manipulated various species of the animal kingdom, notably an ostrich, the cats, the lambs and the rabbits; or again their trio of ballet performers and the March of the Soldlers, provided some joy-ful moments, for they were nothing short of sheer artistry.

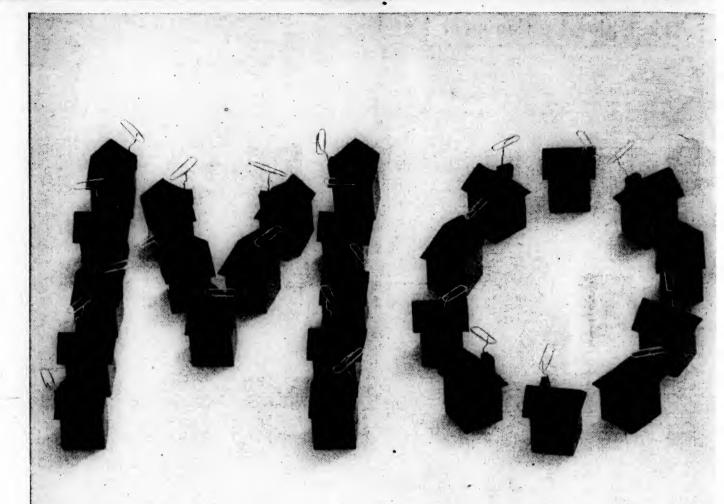
A beautifully executed turn by Bambi Linn and Rod Alexander and the insertion of some standard acts, such as A. Robbins Jr.'s long familiar and still delightful clowning, and the musicology of Charies Cair

STOP THE EXPERTS
With Jim McKay, Bill Hickey,

STOP THE EXPERTS
With Jim McKay, Bill llickey,
guests
Producer: McKay
Director: Frank Moriarty
15 Mins.: Sat., 4:45 p.m.
WCBS-TV, N. Y.
"Stop the Experts" should score
a comfortable batting average in
attracting a sports-minded audience. It's an informative 15-minute show covering all aspects of
athleties. Program doesn't have
any particular visual merit as it's
solely a question, and answer session. As show's moderator, Jim
McKay did a smooth job on initialer. Saturday (18), while permanent
panelist Bill Hickey and guester
Tom Meany, sports editor of Coilier's mag, demonstrated an authoritative knowledge of the sports
field.

year in 1954, according to NBC reepee Carleton Smith, general manager of the outlets. The tv station, which went on the air in 1947, is having its greatest pocketbook year, its local and national spot time being up 28% over 1953.

Time sales on the radio station are the best since 1948.

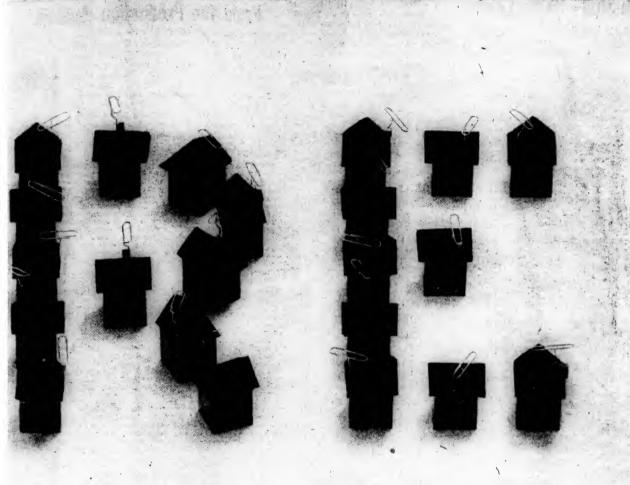


MORE homes. More families. More people. No matter how you figure it, NBC Television delivers more, and keeps on delivering.

MORE homes for nighttime sponsors—an average of 803,000 more homes per program than the second network since the middle of September, when the most competitive programming in TV's history began. That's almost equivalent to all the homes in Connecticut and Rhode Island, and it's extra!

MORE programs in the "Top Ten." In the first four Nielsen Reports this fall, NBC twice hit six out of ten, and twice made it seven out of ten. It's seven out of ten in the latest Nielsen pocket-piece, and every one of them reached more than 11,000,000 homes; the details are listed on the opposite page.

MORE sets tuned to NBC Spectaculars, and the dynamic program leadership that they represent. The latest Nielsen report shows still another of these 90-minute color super-shows in the top ten: the sixth to make a top-ten-



sized audience out of the seven so far rated. And the seventh barely missed. MORE homes for the time-tested programs, too. It's seven years now since Milton Berle took command of Tuesday night for NBC. He still holds it, and as the listing shows, he's attracting greater audiences than ever before.

MORE. That's the story of NBC programming. More homes. More families. More people. And naturally, more values for advertisers.

NBC's 7 out of 10 FROM THE LATEST NIELSEN REPORT\*

Program	No. of Homes Reached
DRAGNET	13,998,000
YOU BET YOUR LIFE	13,221,000.
BUICK-BERLE	12,463,000
MAX LIEBMAN SPECTACULAR	11,711,000
STEVE ALLEN SHOW	11,581,000
THIS IS YOUR LIFE (WK. 2)	11,549,000
FORD THEATRE	11,001,000

EXCITING THINGS ARE HAPPENING ON



DATA VERIFIED BY A. C. NIELSEN COMPANY (SEPT. REPORT #2, 1954—\*NOVEMBER REPORT #1)

# **Inside Stuff—Radio-TV**

Politicos' demand for equal air time can work in reverse. It dld with Edgar Bergen. Bergen had been having quite a time of it getting Republican blgwigs to appear on his CBS Radio show. The only politicians out of Washington represented on the stanza have been Democrats—Governor-elect Avereii Harriman of New York and Senators Gore and Jackson.

The ventro, in a telegram to Presidential assistant Sherman Adams d GOP national chairman Leonard Hail, brought up the question the Republicans' "lackadaisical" attitude while needling them about

It worked. Adams himself and Jim Hagerty, Ike's press chief, plus Bernard Shanley, the Presidential legal eagle, all expressed interest in appearing on Bergen's Sunday night show.

President Eisenhower did a commercial for CBS News at his press conference last week. Earlier in the week web correspondent Bill Shadel had reported on "World News Roundup" that the Administration was planning a 100,000-man reduction in military strength and withdrawal of a Marine division from the Pacific area. CBS correspondent Daniel Schorr referred to the report and asked the President if he would explain the reason for the moves. President Eisenhower asked where this information had been reported. "On CBS, of course, sir," replied Schorr. Ike joined in a roar of laughter with the newsnen and said he guessed he would have to accept that as authoritative, then proceeded to explain in detail his thinking on military problems.

Gabe Pressman, WRCA (N.Y.) roving reporter, who then as a newspaperman was one of two Americans permitted to cover the Cardinal Mindszenty "trial" in Budapest five years ago, guested on Tex & Jinx McCrary's afternoon show last week to discuss latest news on possible release of the prelate. Unusual intra-station "booking" may have been the start of a regular on-the-air parade by Pressman tied up with such timely events since Pressman's erstwhile news beat (for the N.Y. World-Telegram & Sun) took him into a multitude of spots in the U. S. and elsewhere, although he's now limited to Gotham.

NBC Radio's hourlong tribute on Sunday to Ernest Hemingway is part of the web's "auralacular" specials blueprinted by program veepee Ted Cott. Among other biggles due for the biog treatment are Arturo Toscanini (planned for two hours), Gertrude Lawrence, Bernard Baruch, Jimmy Durante, Bob Hope, Frank Sinatra and John Golden. The specially slotted Sir Winston Churchill 80th birthday paean, "His Finest Hour," is being albumized by the sponsor, Allis-Chalmers, and web has sold the latter the broadcast rights for New Zealand and Australia.

Eleven stations have signed formal agreements and as of yesterday (Tues.) eight others were on the verge of latching on to CBS-TV's Extended Market Plan under which the web's major shows are serviced to small markets. Contracts were turned in last week in New York at a CBS-hosted luncheon at the Waldorf-Astoria. The 11 pacts are from WMSL-TV, Decatur. Ala; KGVO-TV, Missoula, Mont; KVEC-TV, Sag Luis Obispo, Cal.; KFXJ-TV. Grand Junction. Colo; WINK-TV. Ff. Myers, Fla.; KLIX-TV, Twin Falls. Idaho; WFAM-TV, Lafayette, Ind.; KYOS-TV, Bellingham, Wash; WDNI, Jackson, Tenn.; WBOC-TV, Salisbury, Md., and WGBI-TV, Columbus, Miss.

With these in the bag and others expected momentarily, the web established a special sales unit for EMP, with Terence McGuirk as sales manager in charge. McGuirk is a sales services specialist of the

Edward J. Noble, key stockholder in American Broadcasting-Paramount Theatres and chalrman of the corporation's finance committee, has donated \$5,000,000 to the Edward John Noble Foundation, an endowment fund which supports hospitals, education, charities and other philantropic activities. Gift follows by a year a \$2,000,000 donation by Noble to the Foundation, which was organized in 1940. Noble said he was making the glft as an individual effort in the hope that it "will encourage other businessmen to give as individuals to charitable causes or to foundations which strive to meet the constantly increasing needs of charities, of hospitals and of educational institutions."

"Peacock City" air credit on CBS' 'Studio One' recently misspelled the author credit. It should have read Carey Wilber, not Wilbur. That disposes of any family resemblance or coincidence with the oldtime screen actor-writer-director Crane Wilbur who, by sheer happenstance, had spent some time in Phenix City, Alabama, the city which sees itself the original of the Wilber television script, as presented on "Studio One." Wilber and CBS deny that this is true. Wilber lives and writes in Connecticut, has never visited the famed gambling burg of the South of the South



The Channel 8 Mighty Market Place all yours

**WGAL·TV** LANCASTER, PA. NBC · CBS DUMONT

STEINMAN STATION CLAIR McCOLLOUGH PRES.

Representatives MEEKER TV, INC.

Heatter's SRO Status

Gabriel Heatter strip via Mutual achieved an SRO status this week, with the signing of two new bankrollers. Bankers Life and Casualty Co. of Chicago will hereafter alternate on Tuesdays with Beltone hearing aids. The other new biz comes from Olson Rug Co. in the lately sustaining Thursday anchorage.

Bankers Life starts on Jan. 4 and Olson on Jan. 6. Grant, Sci.wenck and Baker agency inked for the former and Mark Smith agency handled matters for Olson. Show is cross-the-board at 7:30 to 7:45 nm.

### Norman Cash

Continued from page 26

tral organization working for their collective interest, thereby raising tv to the top revenue position among the media.

### 55% of Goal Achieved

Though it wasn't until Cash got the official nod that the TvB membership campaign began, there was \$213,000 in the till from unsolicited station memberships. That's 55% of the \$400,000 that Treyz expects as working capital in the org's first year (Jan. to Jan.). He said that \$400,000 was far less than he that \$400,000 was far less than he expected. He mentioned that there are 400 some odd tele stations now in operation, but he said that he deliberately avoided counting how many of them were actually members of TVB so far. Rogers, however, managed an aside to the effect that none of the stations who had joined the short-lived TVAB, inspired by stations alone, and vet failed to come through as had yet failed to come through as members of the new outfit.

memoers of the new outfit.

It was an afternoon when Rogers, Treyz and Cash all had their say, entirely for the benefit of the press. In answer to a query, Rogers explained that TvB will avoid generalities, and actually pitch local, spot or network television, according to the advertiser's needs.

Incidentally, in the naming of Cash to a top level TvB post, the industry is seeing a repetition of the radio-to-tv swing that began in the radio-to-ty swing that began 1948 and continued strongly through 1951. Fact is that TvB, set up as an all-industry organization to promote ty, has recruited its two key men from the ranks of perturbative addio. (Trans. una for a continue addio.) of network radio. (Treyz was merly director of ABC and C was its eastern sales chief.) and Cash

What makes the present situa-tion stand out is the fact the tv station owners and network rep-resentatives running TvB have reached into network radio for their new execs at a time when reached into network radio tor their new execs at a time when the latter medium is being counted out. Of course, they counted radio out back in the height of the AM-to-tv trend, but then it was ac-cepted practice to change your me-dium. Now, it makes new esdium. Now, it makes news, especially when it's in regard to video's representative pecially when it's in regard to video's representative group. Cash, incidentally, came to ABC from WLW, and was just upped to eastern program chief a couple of weeks ago. ABC Radio veep weeks ago. ABC Radio veep Charles Ayres, commenting on the loss of two key men to TvB, wryiy said, "Paradoxical, isn't it?"

# Claim Sabotage

Continued from page 26

Television Artists continued to Television Artists continued to cross the picket line, AFTRA has asked the San Francisco Labor Council to sanction a strike at the station, and it is expected that AFTRA will also waik out momentarily.

In a statement released shortly In a statement released shortly after the station was struck, general manager Philip G. Lasky charged that the station's equipment had been "sabotaged in a manner unprecedented in the 30 years of broadcasting history in the U. S." In the 36 hours after the strike started, Lasky charged, such examples of sabotage as the following were found: fuses removed and dummies inserted in their place: equipment hidden: moved and dummies inserted in their place; equipment hidden; blueprints and instruction books hidden; sync generators knocked out by small bits of wire; audio circuits shorted; tubes removed; the optical system of film projectors put out of alignment.

To all the charges, Robert Lenihan. NABET representative, issued a categorical denial.

# From the Production Centres

... Bee Baxter, KSTP-TV personality, one of winners of McCail's 1954 awards to outstanding women in radio and tv because of her series, "Operation TLC," produced in cooperation with U. of Minnesota radio station KUOM and telling story of nursing profession in effort to enlist more women for it . . . After 19 years at WTCN, much of time as program director, Judy Bryson has resigned to join new KEYD-TV as assistant to program director Bob Fransen. same video newcomer will have Jim McGovern, from KGTV, Des Moines, as promotion manager and news broadcaster. Prior to joining KGTV, he was WDGY radio news director here.

## IN BOSTON . .

WCRB, suburban indie, has been granted a nighttime license and is now on the air from 6:30 a.m. to 12:30 midnight. Station feature; longhair platters. . . In addition to his regular sportscasts, Lee Eagan, WBZ gabber, has taken over the newscasts formerly handled by Ken Mayer, who recently ankled the station . . . Richard H. Gurley, Jr., formerly a salesman at WTAO-TV, has joined the WEEI sales staff . . WBZ deejay Paul Knight who formerly conducted an all-night disk show, is now on staff with the platter show on automatic play . . . Disk "What is Christmas?", scripted and etched by WTAO deejay Ed Penney, on Radex label, getting big play over local airwaves and shapes as one of most successful newcomers of the Christmas season . . . Latest survey shows 1,339,424 tv sets installed in Hub coverage area, a jump of 15,643 sets over previous survey.

### IN DALLAS . .

Buddy Harris, dean of local deejays, quit record spinning at KGKO to become commercial manager there. Behind him are top stints with WRR, KLIF and KGKO here, and KFWB, Holiywood. With Harris' promotion, station added dj. staffers Ray McFarland, Frank Bell, Art Magee and Charlie Boland... Evangelist Billy Graham aired his ABC "Hour of Decision" from the First Baptist Church, where his membership rests... Audle Murphy, personaling here with the "Destry" film opening, guestarred on Gerry Johnson's "Variety Fair" via KRLD-TV and on Gene Edwards' KLIF platter show. Edwards retains his deejay slot after being promoted to program director at KLIF, succeeding Bill Stewart... George Wilson, announcer-newscaster, now a WFAA staffer... Charles Clary, KRLD-TV announcer, moved into the news department of KRLD and KRLD-TV.

### IN PHILADELPHIA . . .

Al Krivin, formerly of KYW, has joined sales staff of WPTZ... Director Cal Jones and Producer Dick McCutcheon boarded Venezuelan freighter below quarantine at Lewes, Dei., to vidfilm ride up Delaware River and delivery of iron ore to Fairless Steel... Hal Woodard is the commentator and Mark Olds the producer-writer on the new KYW three-hour Saturday matinee show "Hi Fi Festival"... David G. Stephens, musical director of WCAU, Iras been elected to membership in ASCAP. Stephens is a graduate of Curtis Institute and was a member of Stokowski's All-American Youth Orchestra... Max Leon, president of WDAS, has received authorization from the FCC to increase his station's power to 1,000 watts... Jim Leaming, WIP sports director, has been elected president of the Philadelphia Basketball Writers Assn... Harry Sylk, WPEN owner, was awarded the annual Mastbaum award for outstanding community service, by the Jules E. Mastbaum Lodge, Brais Brith... Del Parks, former WPEN broadcaster, is doing a late evening show for WPWA, Chester, Pa., originating from a Chester night club.

### IN CLEVELAND . . .

WSRS Executive Director Norman Bergholm banned "Calypso Christmas" (RCA) and Rosemary Clooney's "Mambo Italiano" saying first leaves bad Xmas taste, latter as being slanderous to race . . . WGAR's Jack Dooley, out for four months because of gunshot wounds, now newscasting 5 p.m. daily stint . . . Lloyd Yoder and Bill Davidson back from NBC managers' New York convention . . . Wayne Vaughn shifting from WXEI to WEWS saies . . Tom Slater named radio-tv director for Fuller, Smith, Ross . . WXEL engineers and projectionists picked CIO as reps . . . Johnny Andrews adding late aft-early-eve stint as Bill Mayer relaxes . . . Irvin and Co., decorators, pacted concert pianist Arthur Loesser as narrator, Karl Bates, announcer, in hourlong Sunday 3 p.m. disk stint . . . Karnan Wright, ex-NHK, Tokyo, is nightly WSRS organist-announcer.

## IN PITTSBURGH . . .

Wanda Saylor quitting as leader of EZC Ranch Gals on WDTV next week to join her husband. Leo Heisel, in St. Petersburg, Fla., where he's an engineer at WSUN-TV. They've already bought a home and equipped it with a nursery; the baby's due the end of January... Dottie Talbot, formerly Jean Connelly's assistant and stand-in on Channel 2, picked to replace Elaine Beverly during latter's maternity leave of absence on daily 'Meet Your Neighbor'' program. Miss Beverly co-stars on it with her husband, Joe Mann... George Kleeb, transmitter supervisor at KQV, just chalked off 13 years of service with the station... Noel Mills, wife of Tommy Riggs, WCAE nighttime platter spinner, doing a lot of ty pinch-hitting work on WDTV... Eddie Brennan, ex-Post-Gazett reporter, has left the Harry Kodinsky office to go with public relations department of the Ketchum-MeLeod-Grove agency

### 'Kukla'

Continued from page 24 =

tv-shy bankroilers. North Amer-lean Insurance Co. will bankroll in Los Angeies and San Francisco, with another insurance outfit, Wylie with another insurance outfit, Wylie B. Marshall Co., sponsoring in Manchester. In York, show will be cosponsored by the local Chamber of Commerce and the Manufacturers Assn. National Bank of Decatur is sponsoring, while in Wichita it will be the Southwest Federal Savings & Loan Co. as cosponsor. Lord & Taylor department store sponsors in Hartford, while the Stone Dept. Store bankrolls in Wheeling. In Washington, D. C., it's the Washington Gas & Light Company. Company.

Dallas - Gene Edwards, KLIF disk jockey, has been promoted to program director, replacing Bill Stewart.







ROAD OF LIFE
With Don McLaughlin, Virginia
Dwyer, Barbara Becker, Harry
Holcombe, Bill Lipton, Elizabeth
Lawrence, Michael Kane, Elspeth Erle, Hollis Irving; narraior, Nelson Case
Producer: John Egan
Director: Walter Gorman
Writer: Charles Gussman
15 Mins.; Mon-thru-Fri., 1:15 p.m.
PROCTER & GAMBLE
CBS-TV, from N.Y.
(Compton)
"Road of Life" is Procter &
Gamble's latest entry in daytime
"scrialities." A 17-year radio weeper, it continues in its aural groove
on CBS at 1 o'clock. Since the vidversion is slotted 15 minutes later,
a constant follower of the ups n'
downs of this particular "Life" is
afforded a daily double merely by
segueing from the sound to the
sight knob on a radio-tv receiver.
Lacking a combination set, the
householder need only walk over
to the video receiver to achieve
her objective. (Presumably it's
"her," according to the age-old statlistics).

That the broadcasting duality may cause confusion as to episodes (etc.) on a given day is probably of no particular consequence. It is legendary that a hausfrau has that particular mental agility which enables her to put a dozen disaster operas into a mental sorting machine and follow each chapter of each series each day with a comprehension that could easily confound the best of psychiatrists with a predification for the whys and wherefores and the what-goes of daytime draymas.

No reviewer should be obliged to entrap himself by appraising the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and performance values of a contract of the story and the sto

and performance values of a me serial. Neither should



• Radio Registry •

program are sent in by viewers, "Road of Life" be made a patsy, with contributors receiving cuffo its if the captive-at-home didn't want is the panelists.

Preem show included questions on baseball, football, basketball, poetry relative to sports and topical news. Answers to queries were generally elaborate and interesting.

Jess.

ROAD OF LIFE

PEE WEE KING SHOW
Director: McKinley
99 Mins; Sat., 10 p.m.
NATIONAL CLOTHING; GRAND
CENTRAL MOTORS
WBBM-TV, Chicago
With WLS' "National Barn
Dance" a Windy City Saturday
night radio fixture for more than
two decades, there's no reason to
assume a Saturday night ty hoedown won't stir up some interest
among the country and western clientele. Alfalfa entry has a big
c&w name in Pee Wee King and
his versatile gang of sidemen and
an apparently lavish guest budget.
Initial show (18) left a big ques-

an apparently lavish guest budget. Initial show (18) left a big question unanswered. That's whether King's regular gang and the assorted guests can keep the haylot jumping over the 90-minute stretch. What with the padding of the two amateur square dance sets, and a couple of throwaway proguest stints, the affair seemed about 30 minutes too long for all but the most avid barn dance patronage.

about 30 minutes too long for all but the most avid barn dance patronage.

King showed he's no novice at this sort of thing, hosting the proceedings with the proper flair of geniality without overdoing the drawls. He fronts a hep bunch of Instrumentalists who stepped forward to join him in such King trademarks as "Slow Poke" and "Tennessee Waltz" for the eving's best moments. Name visitor this time was Lauri Anders, the Tilke the Wide Open Spaces" gal, who bounched through "Sure Fire Kisses" and "Mr. Sandman" in lukewarm fashlon. The Davis Sisters vocal due, raced through a brace of ditties for unexciting effect.

Frank MacCormick spieled the overlong National Clothing pitches on the first hour and Bruce Roberts worked the Grand Central Mootrs blurbs.

MONTAGE
Producer: WCAU-TV Experimental
Theatre
Director: James Lindemuth
30 Mins., Sun. (19) 3 p.m.
WCAU-TV, Phila.
Charles Vanda, v.p. in charge
of television at the WCAU stations,
turned over a half-hour of Sunday
matinee time to the newly-organized Experimental Theatre, to
showcase new ideas and techniques
of the "young men" on the staff.
"Montage" is their first effort. Although it turned up nothing avant
garde in either writing or lensing,
the training ground concept should
problems of production are handled without assists from regular
personnel, the lone exceptions
being announcers John Facenda
and Barry Cassell.
Composed in two sections, offer-

ing follows "Omnibus" pattern, with moderator introducing each segment. Opener on Giuseppi Verdi "an essay for television" had narration of w.k. biographical facts done by Facenda to stills showing birthniace and town backgrounds. birthplace and town backgrounds, with musical excerpts from the operas.

operas.

An exceptionally dated device showed Verdi, quill in hand, composing such scores as "Rigoletto" and "Traviata." Not much better was another live contribution of three people, presumably seated in a box, nodding their approval to the flow of recorded melody. A frail rendition of the "Dles Irae" and a creditable ballet number by Jan Ozog (also a set designer) were other live features. The Verdi regment would have had practically the same effect if it had been done on radlo, and seems too hard a try for the fledgling group. group.

group.

Less difficult and better negotated was the second half "Surprise for Barbara" a satire on office party collections. Barry Cassel had the lead with a supporting cast recruited from Hedgerow. Although the general effect was more amateur than experimental, the idea behind "Montage" is sound. Opening program was well balanced in its contrasting halves. The WCAU-TW newcomers appear too steeped in the cliches of their elders. A little more originality, or some venturesomeness would have compensated for the lack of professional gloss. Gagh.

### 'American Forum'

Continued from page 31

slant than from a layman's view. The kickaround group consisted of NBC prexy Pat Weaver, comic and author ("Treadmill to Oblivion") Fred Allen, N.Y. Dally News radioty critic and author ("I Looked and I Listened") Ben Gross, and BBD&O radio-tv vicepresident Robert Foreman.

On nctwork radio: Weaver didn't offer any panaceas for the maintenance of web radio although hinting at a blueprint in this connection. He admitted that it must change its form, perhaps leading to a "diffusion" of listenership. Foreman blumed both ad agencles and networks for not knowing how to capture large audiences currently, saying it's still an important medium. Gross said the "golden era" of radlo will never return, doubted the survival of the network setup, but saw the auralsphere as a great field for music, discussion of Imbut saw the auralsphere as a great field for music, discussion of im-portant issues and other programs gaited to local or community ap-neal

portant issues and other programs gaited to local or community appeal.

On talent: Allen, speaking as an actor and writer, said no one in the business is interested basically in the development of performer, scripter and other talent. Foreman countered by saying that there's no future in the estheics of radio, that no one is going to throw his dollars into the medium against such values, to which Allen countered that without esthetics (through the building of performers, writers, etc. "you have no medium." Weaver pointed to the NBC Cocedy Development Plan, admitting it was concentrated in tv, so that Allen's key question remained unanswered as far as radio is concerned.

On spectaculars: Weaver 24-sheeted his web's 90-minute big ones, again chiding the critics for making an adjective out of the word (as per his recent extended remarks on the Steve Allen "Tonight" show) and said the specolas are here to stay. He thought the load of doing a show every week is "terrible" and enthusiastically endorsed the occasional show (or spec) for bigtime talent. Foreman, on the other hand, said that the weekly, habit-forming exposures should not be "written off." Allen, playing with the frequency idea, thought conditioning the "adaptered to a monthly show presents difficulties, while notting the "dangers" of steadier exposure. Gross declared the specs were a "good idea" but wondered whether audiences needed these "tremendous spectacles."

On color: Weaver said RCA's 21-inch color receivers are coming off the line: Foreman and

spectacles."

On color: Weaver said RCA's 21inch color receivers are coming off
the line; Foreman, that even a bad
show in color is "tremendously exciting" and that everybody will 'go
for a tint set if it's at a good
price; Allen, that they sure will if
they don't have to pay for it,
meaning when it's on the installment plan.

ment plan.
On ratings: Allen said the sample was too small; Foreman, that measurements give vague indications; Gross, that the audience survey was nothing for the sponsor to worry about if his product sells; and Weaver, that ratings are tools that should not be substituted for

judgment erator.

# **Television Chatter**

### New York

New York

John Alexander, who created the
"Teddy Rooseveit" role in the play,
film and on radio, will again do the
part in "Arsenic and Old Lace" on
CBS-TV's "Best of Broadway" Jan.
5. Bob & Ray pacted to do the
Piels Beer plugs on WCBS-TV's
two-hour "New Year's in New
York" show (Dec. 31-Jan. 1). Incidentally, the singers with Tito
Rodriguez, one of the orchs playing the talent-evaded show, will be
Josephine Madera and Marilyn
Winters. Julius Bing cast for
NBC-TV's "The Hunter" Sunday
(26) ... Legit producer Clinton
Wilder granted Bob Downing leave
of absence from "Tender Trap" for
one night so that he could leg it
to Philly to appear on Mike Ellis'
WPTZ show. Ellis and Downing
were in the Boston company of
"My Sister Elleen" in '41 and were
together on several other legiters
... Clancy Worden, PubAffairs
chief of WCBS-TV, to Acapulco.

"My Sister Elleen" in '41 and were together on several other legiters. Clancy Worden, PubAffairs chief of WCBS-TV, to Acapulco, Mex., for three weeks of fishing... Jay Barney featured on DuMont's "The Stranger" Friday (24). Allan Melvin in a longterm pact on the Phil Silvers telepix skein... Jim McKay's WCBS-TV pre-Bowl sizeup on New Year's Day backed by Consolidated Cigars. Station's news review of '54 for a half-hour that evening, consisting of film clips out of CBS Film Sales for the one-shot syndicate circuit, will be narrated by Ron Cochran, the "News of the Night" secapper .. Rod Serling's "Save Me From Treason" set back a week to Jan. 4 on NBC-TV's "Armstrong's Circle Theatre." Dec. 28 show will be Carol Warner Gluck's "The Way Things Happen." Same night, ABC-TV's "Elgin Hour" will present George Lowther's "Falling Star," and with Miss Gluck and Lowther both repped by Blanche Gaine, atter is struggling with her conscience as to which program to view. (Suggestlon: Do what's become a tv habit; start with Armstrong at 9:30, then turn the knobs at 10 to Elgin for the last 30 minutes). James Blumgarten's "Let Nothing You Dismay" on DuMont's "The Stranger" last week was his eighth script in the series; he alternates with John Gay Jinx Falkenburg will present her "Woman of the Year" in a special hour show on WRCA-TV Dec. 31.

Jackie Robinson replacing Marty Glickman for 10 weeks as emcee

an of the Year" in a special hour show on WRCA-TV Dec. 31.

Jackie Robinson replacing Marty Glickman for 10 weeks as emcee of "Junior Champions" on WRCA-TV while Glickman tours the country doing play-by-play on NBC-TV's pro basketball series... Harry Townes set for the innkeeper role on Kraft's production of "A Child Is Born" tomorrow (Thurs.) on ABC... David Cole will star as David Copperfield on "Robert Montgomery Presents" Monday (27) In the production of the Dickens novel . Lesle Nielsen planed for the Coast over the weekend for a role in Paramount's "The Vagabond King"... Alfred Drake signed for Max Liebman's production of "Naughty Marietta" on Jan. 15.

Frank Baxter did another "See It Now" commercial last night (Tues.).

Lou Goldberg's ("Original Amateur Hour") music box collection.

Frank Baxter did another "See It Now" commercial last night (Tues.).

Lou Goldberg's ("Orlginal Amateur Hour") music box collection, planned as nucleus for a museum, showcased Monday (20) on Dave Garroway's "Today". Doreen Lang on "The Stranger" Friday (24) ... Producer Arnold Wolff sailed yesterday (Tues.) on the Caronla with his wife for 12-day holiday cruise to the West Indies and South America ... With Renee Wolf, timekeeper on "Masquerade Party," to absent herself next month to have a baby, Janice Gilbert, the teller on "Break the Bank," will pinchhit ... Bud Palmer telecasting the finals of Holiday Festival basketball tournament from Madison Square Garden on New Year's Eve via NBC ... Before hitting out for Hwood and a pair of film commitments, Louise King will play femme lead on "Studio One" Monday (27).

Everett Chambers directing his initial video program this Studen.

chared the specs were a "good dea" but wondered whether audiences needed these "tremendous pectacles."

On color: Weaver said RCA's 21-nch color receivers are coming off he line; Foreman, that even a back how in color is "tremendously exiting" and that everybody will go or a tint set if it's at a good orice; Allen, that they sure will if they don't have to pay for it, nearning when it's on the install-nent plan.

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Steve McCormick was the modator.

Trau.

"Studio One" Monday (27).

"Initial video program this Sunday (26) on NBC's "American Inventory." Megged Equity Library presentation of "Doughgirls" few weeks back ... Cantor Moishe Oysher long of WMGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WMGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WmGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WmGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WmGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WmGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WmGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WmGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WmGM's radio show "American-Jewish Caravan of Slars") into first "Jewish Home Oysher long of WmGM's radio of Slars") into first "Jewish Home Oysher long of WmGM's radio of Slars") into first "Jewish Home Oysher long of WmGM's radio of Slars") into first "Jewish Home Oysher long of WmGM's radio of Slars") into first "Jewish Home Oy

Larry Storch will head up NBC-TV's 8 to 9 Tuesday nighter Jan. 4. NBC-TV veep John Lanigan will appear on CBS-TV's "Omni-bus" in mid-February in a curling session, he being a master at that sport.

vp., has been upped to veep status at the McCann-Erickson agency . . Milton Douglas, former exec producer at ABC-TV, joined packagers Barry, Enright & Friendpin the same capacity . . ABC's John MacVane elected president of the Assn. of Radio News Analysts, succeeding H. V. Kaltenborn . . Eric Kirkland, eight-year-old son of Gypsy Rose Lee, guesting a piano stint on Ted Strater's WABD show tomorrow (Thurs.).

Chicago

Chicago

Chi NBC'er Alan Beaumont got the directorial nod from the Ted Bates agency for Sunday's (26)

'Comedy Hour' showcasing of the 'Hiollywood Ice Revue' from the Chicago Stadium. Packager Jules Power has opened production shops in Detroit, St. Louis and New Haven. Snyder & Sons, appliance dealer, is reviving one of those tweedding displays Sunday noons via WBBM-TV with Franklyn MacCormack and Patricia Vance as the cohosts. With Janet Brace off to fill an engagement at the Blue Angel nitery in Manhattan. Judy Jones has signed on as one of the femme wocalists on Tom Duggans WBKB daytimer. Kling Films shooting an animated color film for the Paraffined Carton Research Council which is being scripted by staffer Ruth Rathy and scored by musical director Jerry Abbott. Lincoln Park Zoo director Marlin Perkins, who conducts NBC-TV's "Zoo Parade," has joined forces with ex-NBC-TV producer Reinald Werrenrath Jr., in an indie packaging firm Sig Sakowicz working the blurbs for City & Suburban Heatings Thursday night WBBM-TV telepix series. WNBQ music supervisor Larry Johnson vacationing in Mexico.

Galveston—Robert S. Wilson has been named general sales manager for GUL-TV, it was revealed by Paul E. Taft, prez of the outlet. Wilson comes here from the Katz Agency, New York.

## REHEARSAL HALLS

LARGE BALLROOMS, STAGE, BY DAY, WEEK OR MONTH

REASONABLE BATES

### BEETHOVEN HALL

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## Season's Greetings FROM ME AND A FEW OF MY WRITERS



# · RED BUTTONS ·

## VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This. VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time - day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING		TS IN	PROGRAM	OMPETING	PROGRAM STA.	RATING
GRAND RAPIDS-KALA	AMAZOO	Approx. Set	Count—425,00	00	Stations-	_wk	ZO (3), W	JIM (6	), woo	D (8)
1. Liberace (Mus)	WOOD	Guild	Wed. 9:00-9:30 Thurs. 8:30-9:00	36.5	60	61.1   St 57.9   C	trike It Rich		. WKZO	22.3
3. Mr. District Attorney (Myst). 4. Wild Bill Hickok (W)	. WKZO	Ziv	. Sat. 10:00-10:30	25.4	57	44.9 M 26.3 R	lax Liebman I owena Round	Presents	. WOOD	19.5
5. Range Rider (W)	.WKZO	CBS	. Thurs. 7:00-7:30	20.3	73 43	33.8 Se	Runyon Reported File, USA	A	. wood	8.4
6. Cisco Kid (W)	WOOD	Z'v	Sat. 7:00-7:30	15.3	39	43.7 St	tudio One	ather	. WKZO	25.6
9. Favorite Story (Dr)	WOOD	Ziv	. Fri. 8:00-8:30 . Thurs. 10:00-10:30	14.7	30	49.6 M 48.8 L	ama ux Video Thea		. WKZO	33.1
SYRACUSE	App	prox. Set Coup	-345,000	0.0		Sta	ntions—W	SYR (3	), WHE	N (8)
1. Liberace (Mus)	wsyr	Guild	Wed. 7:00-7:30	40.0	92	43.3   Ir	ndustry On Pa			
2. Amos 'n' Andy (Com) 3. City Detective (Myst)						35.1 L	ife Begins at 8	30	WHEN	8.1
4. I Led Three Lives (Dr)	WSYR	Ziv	Sun. 7:00-7:30	23.3	55	42.4 L	assie Omnibus		. WHEN	19.0
6. Foreign Intrigue (Dr) 7. Wild Bill Hickok (W)	WSYR	Sheldon Reynolds	Wed. 10.30-11:00	14.8	24	62.2 B	lue Ribbon Bo anyon Jack	outs	. WHEN	47.4
Favorite Story (Dr)	WSYR	Ziv	Thurs. 7:00-7:30	14.3	59	24.3 P	epsi Cola Play core Board; Ir	house	. WHEN	10.0
10. Big Playback (Sp)							Industry: Wir	iter Comes.	. WHEN	1.0
QUAD CITY, IOWA	Ap	prox. Set Coun	<i>t</i> —265,000			s	stations—	WHBF (	4), WO	C (5)
1. Fasket Squad (Adv)				35.9	71	49715	ee It Now		WHRE	14.5
2. Superman (Adv)	WHBF	Flamingo	Fri. 7:30-8:00	34.3	. 68	50.b G	olden Opport	unity	WOC	16.3
4. Liberace (Mus)	WHBF	Guild	Fri. 10:00-10:30	21.7	58	37.6 M	Iasquerade Par tudio One	rty	WOC	15.9
6. Death Valley Days (W)	WOC	McCann-Erickson	Wed. 9:30-10:00	19.3	. 30	64.9 B	llue Ribbon B	outs	. WHBF	45.6
8. Captain Midnight (Adv) 9. Favorite Story (Dr)	WHBF	Screen Gems	Sat. 10:00-10:30	17.4	100	17.4	t's a Great Li	fo.	WOC	17.4
10. Meet Corliss Archer (Com)	woc	Ziv	Sun. 6:00-6:30	12.6	26	48.9 L	assie		WHBF	36.3
TULSA	Ap	prox. Set Coun	<i>ı</i> —230,000		Stations-	<b>–ко</b> т	TV (6), K	TVX (8)	), KCEF	3 (23)
1. Life of Riley (Com) 2. Death Valley Days (W)	коту	NBC	Mon. 7:00-7:30	50.7			ome Closer		KTVX	8.1
	KOTV	McCann-Erickson	Sat. 9:30-10:00	42.4	. 81 . 81	60.3 C	Ay Hero		KTVX	
3. Stories of the Century (W) 4. City Detective (Myst)	KOTV KOTV	Hollywood TV Se	Sat. 9:30-10:00 rv/Thurs, 9:30-10:00 Thurs. 7:00-7:30	42.4 40.8 36.9	. 81	52.6 N 46.7 C	My Hero China Smith		KCEB	6
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst)	KOTV KOTV KOTV	Hollywood TV Se MCAZiv	Sat. 9:30-10:00	42.4 40.8 36.9 36.4	. 81	52.6 N 46.7 C	Ay Hero	ports	KCEB KTVX KCEB	6.3
3. Stories of the Century (W) 4. City Detective (Myst)	KOTV KOTV KOTV KOTV	Hollywood TV Se MCA	Sat. 9:30-10:00	42.4 40.8 36.9 36.4 35.4	. 81	52.6 M 46.7 C 44.0 M 46.4 C	My Hero China Smith Mail Story Cavalcade of S Person to Per Cheatre 8 Matir	portsrson	KCEB KTVX KCEB KTVX	6.1 5.9 5.4 8.3
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst) 6. Amos 'n' Andy (Com)	KOTV KOTV KOTV KOTV KOTV	Hollywood TV Se	Sat. 9:30-10:00 rvviThurs. 9:30-10:00Thurs. 7:00-7:30Fri. 9:30-10:00Sat. 6:00-6:30Sun. 5:30-6:00	42.4 40.8 36.9 36.4 35.4 33.7	. 81	52.6 M 46.7 M 44.0 M 46.4 C 44.2 T 38.3 D	My Hero China Smith China Smith China Smith China Story Cavalcade of S Person to Per Cheatre 8 Matir Oraw With Me. Channel 8 M Vestern Movie	portsrsonee	KCEB KTVX KCEB KTVX KTVX KTVX	6.1 5.9 5.4 8.3 4.4 6.3
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst) 6. Amos 'n' Andy (Com) 7. Liberace (Mus) 8. Annie Oakley (W) 9. Waterfront (Adv)	KOTV KOTV KOTV KOTV KOTV KOTV	Hollywood TV SeMCAZiv	Sat. 9:30-10:00  "Thurs. 9:30-10:00  Thurs. 7:00-7:30  Fri. 9:30-10:00  Sat. 6:00-6:30  Sun. 5:30-6:00  Mon. 5:30-6:00	42.4 40.8 36.9 36.4 35.4 33.7 27.6	81	52.6 M 46.7 C 44.0 M 46.4 C 44.2 T 38.3 D 33.2 W 37.6 N	Ay Hero  Ail Story  Cavalcade of S Person to Per  Cheatre 8 Matir  Channel 8 M  Vestern Movie  Chief Blue E  Liews, Weather,	portssoneeeelodiesaglesports.	KCEB KTVX KCEB KTVX KTVX KTVX KTVX KTVX KTVX	6.1 5.6 5.4 8.3 4.4 6.3 4.9
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst) 6. Amos 'n' Andy (Com) 7. Liberace (Mus) 8. Annie Oakley (W) 9. Waterfront (Adv)	KOTV KOTV KOTV KOTV KOTV KOTV	Hollywood TV SeMCAZiv	Sat. 9:30-10:00  "Thurs. 9:30-10:00  Thurs. 7:00-7:30  Fri. 9:30-10:00  Sat. 6:00-6:30  Sun. 5:30-6:00  Mon. 5:30-6:00	42.4 40.8 36.9 36.4 35.4 33.7 27.6	81	52.6 M 46.7 C 44.0 M 46.4 C 44.2 T 38.3 D 33.2 W 37.6 N	Ay Hero  Ail Story  Cavalcade of S Person to Per  Cheatre 8 Matir  Channel 8 M  Vestern Movie  Chief Blue E  Liews, Weather,	portssoneeeelodiesaglesports.	KCEB KTVX KCEB KTVX KTVX KTVX KTVX KTVX KTVX	6.1 5.9 5.4 8.3 4.4 6.3 4.9 10.3
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst) 6. Amos 'n' Andy (Com) 7. Liberace (Mus) 8. Annie Oakley (W)	KOTV KOTV KOTV KOTV KOTV KOTV KOTV KOTV KOTV	Hollywood TV SeMCAZiv	Sat. 9:30-10:00	42.4 40.8 36.9 36.4 35.4 33.7 27.6	81	52.6 M 46.7 C 44.0 M 46.4 C 44.2 T 38.3 D 33.2 W 37.6 N 32.2 N	Ay Hero  Ail Story  Cavalcade of S Person to Per  Cheatre 8 Matir  Channel 8 M  Vestern Movie  Chief Blue E  Liews, Weather,	portssoneeeeelodiesaglesportssportssportssports	KCEB KTVX KCEB KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX	6.1 5.9 5.4 8.3 4.4 6.3 4.9 10.5 7.6
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackle (Myst) 6. Amos 'n' Andy (Com) 7. Liberace (Mus) 8. Annie Oakley (W) 9. Waterfront (Adv) 10. Colonel March (Myst)  SAN ANTONIO  1. Badge 714 (Myst)	KOTV	Hollywood TV Se MCAZiv	Sat. 9:30-10:00	42.4 40.8 36.9 36.4 35.4 33.7 27.6 24.7 23.2	81	52.6 M 46.7 C 44.0 M 46.4 C 44.2 T 38.3 D 33.2 W 37.6 N 32.2 N	Ay Hero hina Smith Asia Story avalcade of S Person to Per heatre 8 Matir braw With Me. Channel 8 M vestern Movie Chief Blue E lews, Weather,	portssonseedelodiesaglesports	KCEB KTVX KCEB KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX	6.1 5.6 5.6 8.3 4.4 10 7.0 35 (5)
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst) 6. Amos 'n' Andy (Com) 7. Liberace (Mus) 8. Annie Oakley (W) 9. Waterfront (Adv) 10. Colonel March (Myst)  SAN ANTONIO  1. Badge 714 (Myst) 2. I Led Three Lives (Dr) 3. Favorite Story (Dr)	KOTV	Hollywood TV SeMCAZiv	Sat. 9:30-10:00		81	52.6 M 46.7 C 44.0 C 44.0 C 44.2 T 38.3 D 33.2 W 37.6 N 32.2 N	Ay Hero.  Ail Story  Person to Perheatre 8 Matir  Craw With Me.  Channel 8 M  Vestern Movie  Chief Blue E  Lews, Weather,  Lews, Weather,  Lews, Weather,  Market Movie Studio One  Cour Miss Brookstudio One  Collywood Half	portsrsonee lelodiesaglesportssportswOAI (4	KCEB KTVX KCEB KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX	6. 5.4 5.5 5.5 5.6 8.3 4.4 4.3 4.4 10.3 7.0 38\$ (5)
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst) 6. Amos 'n' Andy (Com) 7. Liberace (Mus) 8. Annie Oakley (W) 9. Waterfront (Adv) 10. Colonel March (Myst)  SAN ANTONIO  1. Badge 714 (Myst) 2. I Led Three Lives (Dr) 3. Favorite Story (Dr) 4. Death Valley Days (W)	KOTV. KOTV. KOTV. KOTV. KOTV. KOTV. KOTV.  K	Hollywood TV Se MCA  MCA  Ziv  CBS  Guild  CBS  UTP  Official  Prox. Set Coun  NBC  Ziv  Ziv  McCann-Erickson	Sat. 9:30-10:00	42.4 40.8 36.9 36.4 35.4 33.7 27.6 24.7 23.2 38.3 35.5 32.0 30.0	81. 87. 84. 79. 80. 83. 61. 72. 60. 68. 65.	52.6 MA.0 F. C. S.	Ay Hero.  hina Smith  fail Story  fail Story  favalcade of S  Person to Per  heatre 8 Matir  fraw With Me.  Channel 8 M  vestern Movie  Chief Blue E  lews, Weather,  fews, Weather,  futtions  Our Miss Brook  Studio One  follywood Half  Cavalcade of S  Price of Libe	portssonee lelodiesagleSportsSports  WOAI (4	KCEB KTVX KCEB KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX KTVX	6. 5.4 5.4 8.3 4.4 10. 10. 7.0 38S (5)
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst) 6. Amos 'n' Andy (Com) 7. Liberace (Mus) 8. Annie Oakley (W) 9. Waterfront (Adv) 10. Colonel March (Myst)  SAN ANTONIO  1. Badge 714 (Myst) 2. I Led Three Lives (Dr) 3. Favorite Story (Dr) 4. Death Valley Days (W) 5. City Detective (Myst) 6. Lone Wolf (Adv)	KOTV	Hollywood TV Se MCA Ziv  CBS Guild  CBS  UTP Official  Prox. Set Coun  NBC Ziv  McCann-Erickson  MCA UTP	Sat. 9:30-10:00	42.4 40.8 36.9 36.4 35.4 33.7 27.6 24.7 23.2 38.3 35.5 32.0 30.0 27.0	81	52.6 N 46.7 N 46.4 C 44.2 T 38.3 D 33.2 W 37.6 N 32.2 N 52.5 S 48.0 F 46.0 C	Ay Hero.  hina Smith  fail Story  Cavalcade of S Person to Per  heatre 8 Matir  raw With Me.  Channel 8 M  Vestern Movie  Chief Blue E  Jews, Weather,  Lews, Weather,	ports rson reledies agle Sports Sports WOAI (4	KCEB KTVX	6. 5.4 5.5 5.4 6.3 6.3 6.3 6.3 6.3 6.3 6.3 6.3 6.3 6.3
3. Stories of the Century (W) 4. City Detective (Myst) 5. Boston Blackie (Myst) 6. Amos 'n' Andy (Com) 7. Liberace (Mus) 8. Annie Oakley (W) 9. Waterfront (Adv) 10. Colonel March (Myst)  SAN ANTONIO  1. Badge 714 (Myst) 2. I Led Three Lives (Dr) 3. Favorite Story (Dr) 4. Death Valley Days (W) 5. City Detective (Myst) 6. Lone Wolf (Adv) 7. Ramar of the Jungle (Adv) 8. Liberace (Mus)	KOTV	Hollywood TV Se MCA Ziv  CBS Guild  CBS  UTP Official  Prox. Set Coun  NBC Ziv Ziv McCann-Erickson  MCA UTP TPA Guild	Sat. 9:30-10:00  "TVThurs. 9:30-10:00  . Thurs. 7:00-7:30  . Fri. 9:30-10:00  . Sat. 6:00-6:30  . Sun. 5:30-6:00  . Tues. 10:00-10:30  . Wed. 10:00-10:30  . Fri. 8:30-9:00  . Mon. 9:30-10:00  . Tues. 9:30-10:00  . Tues. 9:30-10:00  . Tues. 9:30-10:00  . Turs. 9:30-10:00  . Sun. 9:30-10:00  . Sun. 5:00-5:30  . Tues. 7:00-7:30		. 81	52.6 N 46.7 M 46.4 C 44.0 M 46.4 C 38.3 D 33.2 W 37.6 N 32.2 N S S S S S S S S S S S S S	Ay Hero hina Smith  Availcade of S Person to Per heatre 8 Matir  Channel 8 M Vestern Movie Chief Blue E  Lews, Weather, Lews, Weather, Lews, Weather, Lews, Weather, Lews Brook  Lour Miss Bro	ports	KCEB KTVX KCEB KTVX	6. 5.4 5.5 5.5 5.5 5.5 5.5 5.5 5.5 5.5 5.
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3. Stories of the Century (W). 4. City Detective (Myst). 5. Boston Blackie (Myst). 6. Amos 'n' Andy (Com). 7. Liberace (Mus). 8. Annie Oakley (W). 9. Waterfront (Adv). 10. Colonel March (Myst).  SAN ANTONIO  1. Badge 714 (Myst). 2. I Led Three Lives (Dr). 3. Favorite Story (Dr). 4. Death Valley Days (W). 5. City Detective (Myst). 6. Lone Wolf (Adv). 7. Ramar of the Jungle (Adv). 8. Liberace (Mus). 9. Mr. District Attorney (Myst). 10. Dangerous Assignment (Adv).	KOTV. KOTV. KOTV. KOTV. KOTV. KOTV. KOTV.  K	Hollywood TV Se MCA.  Ziv  CBS. Guild.  CBS.  UTP Official.  Prox. Set Count  NBC.  Ziv  McCann Erickson  MCA.  UTP  TPA  Guild.  Ziv  NBC.	Sat. 9:30-10:00	42.4 40.8 36.9 36.4 35.4 33.7 27.6 24.7 23.2 38.3 35.5 32.0 30.0 27.0 26.5 25.0 23.0 19.3	81. 87. 84. 79. 80. 88. 83. 61. 72. 60. 68. 67. 65. 54. 55. 74. 41. 64.	52.6 M 46.7 M 46.4 C 44.0 M 46.4 C 38.3 M 33.2 W 33.2 M 33.2 M 32.2 N 52.5 S 48.0 C 50.0 L 50.0 L 50.0 M 33.8 M 33.8 M 33.8 M 46.0 C	Ay Hero  China Smith  Asil Story  Cavalcade of S  Person to Per  Cheatre 8 Matir  Cheatre 9 Matir  Che	ports. rson nee lelodies agle Sports Sports WOAI (4 ks Hour ports rety hatre e ws se ws rr Life	KCEB KTVX KGBS WOAI	6.1 5.8 5.4 4.3 4.5 10.3 7.6 38S (5) 25.1 11.1 23.1 23.1 24.1 25.1 16.6 20.0 11.1 23.1 24.1 25.1 16.
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# '55—VIDPIX YEAR OF DECISION

## H'wood Gets Public Relations Assist

Good public relations and good business obviously go hand in hand in the new packaging firm set up by publicist Aleon Bennett to meet the needs of organizations around the country which want Hollywood names for fund-raising purposes. As a direct result of the profitable and successful initial package, Bennett finds himself with a salesman's commission on a telefilm series.

Initial package headlined Marie Wilson, who was breaking in her new nitery act in the junket to Minot, S. D., for the dedication of the new Civic Auditorium. Others in the cast were Penny Singleton, Champ Butler, Hal Peary, Rodney Bell, Earl Barton, Joe Russell and planist-leader Phillip Della Penna. Bennett packaged and produced the layout, working on it for more than two months. Unit left Hollywood a day early in order to have plenty of time to make necessary production arrangements and supervise lighting, etc. The result was a show that went off like clockwork—and one that made a decided impression on Minot residents, to the tune of editorial comment praising Hollywood and its personalities and plugs during the show, on the air and in the paper, for upcoming productions with which cast members are connected.

"Usual stories about troupes of this kind," Bennett declared, "are about the snobbish attitude on the part of townspeople. I went along to protect the troupe and act as a sort of buffer. I felt I owed it to both parties. But there was no difficulty of any kind here, nothing but mutual respect and admiration. They got a good show and Hollywood got some good public relations."

## TV Inc. Sets 1st Station-Owned Filmbuying Org; Seek 100 Outlets

ated filmbuying organization has been established and will go into been established and will go into operation in New York Jan. 2 under the corporate name of TV Inc. Firm, which will be headed administratively by telepix vet Herb Jacobs, has some 40 station members already participating, with an additional 10 outlets expected to sign by the starting date, and a total of 100 stations as the membershing goal.

sign by the starting date, and a total of 100 stations as the membership goal.

Only object of the company, which is headed by station operator Gene O'Fallon (KEFL-TV, Denver) as president, is to act as liaison between its member stations and distributors by acting as a central buying office for the outlets. Idea is to get film at lower prices for the member stations via volume buying, and at the same time procure the cooperation of distribs because of reduced selling costs involved in central selling costs involved in central selling the principle of servicing distribs through centralized purchase for what otherwise would prove prohibitive sales expense in getting to the small markets.

Another possible function of the organization as it affects its memer stations is a nuch for stand-

Another possible function of the organization as it affects its member stations is a push for standard methods of film pricing. Jacobs pointed up the fact that "the tv industry has grown to a point where it can no longer afford the hit-and-miss methods now (Continued on page 40)

## **OF to Syndicate** Denove's 'Music'

Official Films, which has been expanding its distribution catalog rapidly over the past couple of months, has signed to syndicate Jack Denove's "This Is Your Music," the haif-hour series which is airing in some 14 Coast markets for Pacific Tel & Tel. Official's distribution begins as of now, and only a couple of days after it got the property last week, it set it in Salt Lake City via Ben Larson's KTVT.

Sait Lake City via Ben Larson's KTVT.

Series, which stars Byron Palmer and Joan Weldon, has been airing for Pacific Tel & Tel for 13 weeks and has just been renewed for another 13. Denove himself set the telephone company deal and had been pitching the series for large regional deals himself, but without success. Result is his handing it over to Official for syndication, with 13 already in the can. Official will also participate in the financing of the upcoming pix. Halsey Barrett, who repped Denove on the series in the east, will continue to act as his representative on other properties and commercials and industrial pix, but no longer will handle !'Music."

Ionginue to use their present Filmways site on W. 54th St. for commercials, while shooting programs or leasing the premises of Cinema Soundstage.

Use of the Hansard rear-screen Projection unit, the only one in the east, purchased outright from Robert Hansard, its owner and inconst, according to Ransohoff. Unit can eliminate location shooting for commercials, since back-round footage can be taken from stock libraries, set up on the unit and the entire scene with the commercial and background together can be shot in the studio.

Ziv Television Programs Prexy

John L. Sinn details why he calls

Zivcolor: a Tint-Mint . . .

en interesting byline piece in the forthcoming

49th Anniversary Number

VARIETY OUT SOON

## Filmways' Major Manhattan Studio **Seen Boom to East**

New film studio, said to be the second largest in Manhattan and second largest in Mannattan and the first in the east to employ a Hansard rear-screen projection unit, will be opened in mid-Janu-ary by Ed Kasper and Martin Ran-sohoff, owners of Filmways Produc-tions. New setup which will be letions. New setup, which will be lo-cated on E. 95th St. in a new build-ing, will have a 100x55 ft. sound-stage which will be able to house program production as well as commercial and industrial shoot-

program production as well as commercial and industrial shooting.

Studio, which will operate under the name of Cinema Soundstage Productions, will greatly enlarge program shooting facilities in the New York area. It brings to three the number of studios in Manhattan available for largescale production of programs, the others being Fox-Movietone and Biltmore, and to seven the number of studios in the metropolitan area, others being Bedford Park and Vitagraph in the Bronx, the Warners lot in Brooklyn and Parsonnet Studios in Queens. Kasper and Ransohoff will continue to use their present Filmways site on W. 54th St. for commercials, while shooting programs or leasing the premises of Cinema Soundstage.

Use of the Hansard rear-screen projection unit, the only one in the east, purchased outright from Robert Hansard, its owner and inventor, will effect great savings in commercial and program production costs, according to Ransohoff. Unit can eliminate location shooting for commercials, since background footage can be taken from stock libraries, set up on the unit and the entire scene with the com-

ONE FOR DISTRIBS

Finalization this week of the merger between the Music Corp. of America's syndication subsidiary and the Coast-headquartered United Television Programs, with all the ramifications it bears, has alerted the telefilm distribution field to the cold facts of life of the coming year. Key tradesters feel that 1955 will be a year of decision, one in which only the strongest-entrenched distribs will be able to weather successfully. Feeling by these distribs is that if they do come through next year unshaken, they'll be in for keeps.

Back of the MCA decision to expand via the merger route, it's said, the feare correctifities the titution.

come through next year unshaken, they'll be in for keeps.

Back of the MCA decision to expand via the merger route, it's said is the fierce competitive situation that reigns in the field today, with all its outward manifestations of wild pricecutting. Belief at MCA is said to have been that such would not only make MCA the biggest distrib in the field with more than 25 separate series, but would eliminate a substantial chunk of top-flight competition. While UTP has one of the hottest sales runs of any firm recently, it's also had that finger of accusation pointed at it on the pricecutting score. Elimination of a major competitor, absorption of a number of shows that are doing well ("Mayor of the Town," "Lone Wolf," et al.) and strengthening of its sales department were all key considerations.

But the fact that MCA is now kingpin in terms of properties and manpower has flashed the danger-signal to other distribs. Prospect of having to compete with the industry's new Goliath has resulted in two stave-off-the-wolf philosophies, one of expansion and one of belt-tightening. Official Films, for example, is taking on new properties as fast as they can sign them and expanding their sales force rapidly, under the belief that if they're to compete with MCA and stay in business; they've got to achieve volume. On the other hand, other distribs, ABC Syndication for example, has set a policy of staff austerity, under the philosophy that a tight black-ink operation is the best manner of weathering the storm.

What's responsible for the pricecutting wave and what also may

the best manner of weathering the storm.

What's responsible for the price-cutting wave and what also may cause several distribs to go under this coming year is the stretch on their financial resources. In many cases where distribs are selling cheap, it's because they've got to meet guarantees or loans now coming due. It's a matter of raising cash as quickly as possible to meet their payments; and if pricecutting achieves the purpose that's what they resort to. But at best, this is considered a precarious existis considered a precarious existence, and the emergence of the telepix "glants" will make it far more so.

## **WOR-TV** to Also Give Italo Pix Multiple Ride A la Million S Movie

WOR-TV has inked with Jules Weill's Fortune Films for use of several of the Italo feature films

well's Forume Films for use of well's several of the Italo feature films in the New York market. Aim of the station is to sell the dubbed pix in a fashion somewhat similar to the way "Million Dollar Movie" (General Teleradio's Bank of America films) was handled, with each pic getting 14 showings over a two-week period.

This multiple exposure on pix, including names like Gina Lollobrigida, Jean Pierre Aumont, Anna Magnani and Alida Valli, will consist of seven showings the first week on the air at 9 to 10 p.m. (this being between evening showings of "MDM") weeknights and 3:30 to 4:30 p.m. weekends. Second week will have version from 11:30 p.m. to signoff for seven nights. Bankrollers are being offered a chance to buy first or second week or a combination of both. The Associated Artists pix, another recent WOR-TV buy, will not be integrated with the Italo showings.

## NEXT YEAR VITAL MCA Finalizes \$1,000,000 Takeover Of UTP; Catalog Tops Industry

Carl M. Stanton details his plan for

How to Stop the Price War in Syndication

an interesting editorial feature in the upcoming

49th Anniversary Number

VARIETY **DUE SOON** 

## Anglo-Jamaican Telepix Venture; \$1,000,000 on Tap

Island of Jamaica is putting in its bid as a site for production of feature and television films. joint Anglo-Jamaican venture to be known as Jamaica Film Centre was organized last week to build studios in Kingston, the island's capital for the production of all types of motion pictures. Jamaica is the second Caribbean site to be devoted to filmmaking in the past

devoted to filmmaking in the past six months, the first having been Bermuda, where a large studio site was set up on Darrell's Island, the former airfield serving Hamilton. Jamaica Film Centre will be jointly owned by the Industrial Development Corp., a statutory corporation comprising Jamaican industrialists established under the island's Industrial Development Law, and the American producing trio of Martin Jones, Henry Olmsted and Gordon Knox. Latter, head of the Princeton Film Centre in Princeton, N. J., will serve with the others as a member of the board and executive producer, while Olmsted, president of Olmsted Sound Studios in N. Y., will handle all sound work. sound work.

Studios in N. Y., will handle all sound work.

Studios are initially financed at nearly \$1,000,000 and the first building to go up on the Hope Gardens Farm School site in Kingston will cost some \$300,000. It will house two stages, one 90x80 ft. and the other 90x60. According to Jones, local labor savings can effect overall cost reductions of 20% without sacrifice in quality, even with the projected use of Americans for the technical jobs. Another advantage is availability of varied backgrounds for location shooting. Construction begins on the studio before the end of the year, and the first program to go before the cameras will be a series of 52 half-hour dramatic telepix, siated to start early next year.

## Unity's \$1,500,000 In Len Firestone Drive

Unity Television's "Len Firestone Drive" honoring its sales manager is winding up its 12-week term with over \$1,500,000 in con-

term with over \$1,500,000 in contracts with two weeks still to go. Unity topper Archie Mayer, who set the drive, said to be the first of its kind in the telepix field, said he expects it to finish with more than \$1,800,000 fn contracts.

Contest angles to the drive have eastern division manager Noah Jacobs leading in largest single dollar contracts; north central division manager Bill Young ahead with largest dollar volume; and Coast branch manager Jerry Weisfeldt leading with the largest number of contracts.

day (Tues.) in the absorption of United Television Programs by the Music Corp. of America, thereby giving MCA-TV, the agency's syn-

dication arm, the largest program catalog and the biggest fulltime sales force in the industry. Takeover of UTP's properties and staff, said to have cost MCA about \$1,000,000, brings the MCA-TV's program roster to 22 half-hour series comprising about 1,100 half-hours of film, with 10 series having been brought in from UTP. Additionally, MCA's national sales department acquired representation rights on at least two series formerly repped by UTP.

Under the staff transfer, wherein all UTP sales personnel become MGA-TV staffers, former UTP sales veep Wynn Nathan becomes an MCA-TV v.p. and general sales manager. Aaron Beckwith, UTP Gotham veep, becomes v.p. and sales manager of the New York office. John Rohrs, UTP's midwestern sales veep, becomes a v.p. and midwestern sales chief, and Tom McManus, UTP eastern sales chief, and Tom McManus, UTP eastern sales chief, will be useful to the sales manager of MCA-TV. MCA's own Robert Greenberg becomes a v.p. and western sales chief, while UTP's Ray Wilde has been named southwestern sales manager. Additionally, staff expansion has resulted in setting up of a group of field supervisors, with UTP's Frank Brill in charge of New York territory, MCA's DeArv Barton in Cleveland, USP's Karl Von Shaliern in Chicago, MCA's Layton Bailey in Dalias and UTP's Ed Simmel in New Orleans. Total number of MCA-TV branch offices will be 19, two of them inherited from UTP.

Buyout of Jack Gross and Phil Krasne, who were sole owners of UTP, involves their return to a production-only status with Gross-Krasne Productions, but it's understood that G-K will have its properties distributed through MCA, and that the agency will help finance new properties. Lee Savin, UTP executive vicepresident, joins Gross-Krasne on the production ond. All but two UTP-represented properties, "The Ruggles" and "The Chimps," were involved in the transfer. Among the key shows moved over are "Lone Wolf," "Waterfront." "Mayor of the Town," "Rocky Jones." "Where Weet You," "Heart of the City" ("Big Town" reruns), "Royal P

new departments, a station program sales division, to be headed (Continued on page 40)

## **Ed Hall Named** To Helm Vitapix

Vitapix Corp., which has been without an active administrative chief since Frank Mullen assumed the presidency of Vitapix-Guild

without an active administrative chief since Frank Mullen assumed the presidency of Vitapix-Guild Programs, Inc., gets one this week in the person of veteran CBS exec Edward E. Hall, who becomes v.p. and general manager of the station-owned firm, Hall, until now business manager of the CBS Racio sales department, will operate as administrative head of the firm, working particularly in the area of station clearance for the Guild vidpix entries.

With the alignment of Vitapix with Guild and subsequent election of Kenyon Brown of KWFTTV, Wichita Falls, as president to succeed Mullen, who moved over to the newly-formed Vitapix-Guild setup, Vitapix as a corporate entity had no administrative factorum to guide the operations from New York Hall fills this niche, having in his several years at CBS operated in station relations in both the radio and tv networks. Before assuming his most recent post in the radio sales department, he was eastern station relations, chief of the tv network.

The lush foreign market, long a bonanza for Hollywood studios using dubbed-in talk strips to "berlitz" the attractions, looms as a distinct tv possibility for the new filmed "Carl Brisson Show" which bows in early next year under the North American Television Productions banner.

ductions banner.

Brlsson, dubbed the "Dazzling Dane" on the swank supper club circuit in this country, occupies a position in his native Scandinavia somewhat akin to that of Bing Crosby over here. He's been knighted by the Crown, etc., and his popularity extends to London, Paris, Brussels and other Continental landmarks. What is more important—Brisson has command of several tongues, giving carbon copy performances in French, German, Danish, of course, and English.

The Brisson "United Nations

The Brisson "United Nations package" filmwise will be done on an encore basis using identical sets, camera positions, lighting and other production techniques when other production teerinques whenever possible. In other words, as
soon as the English version is in
the can there'll be' another run
through in French, German or
Danish, as the case may be. Since
the Brisson show is being tailored
for local sponsorship there'll be

the Brisson show is being tailored for local sponsorship there'll be no commercials to be scissored out for the overseas editions.

With NATP poised for the first of the half-hour programs right after the holidays (with H. Leopold Spitalny wielding the baton) the first order of business, naturally, will be to iron out the to-be-expected production snarls, whip camera and technical crews into shape and "get the show on the road."

The next gleam in E. M. Glucks-

The next gleam in E. M. Glucks-man's eye (he's prez of NATP) is so shoot pilot films of the Brisson stanza in Danish for peddling in benmark, Sweden and Norway where, based on Brisson's proven draw and popularity, sales pros-pects seem brightest and best geared to keep pace with the spread of television in those coun-

tries.

It's planned to repeat musical numbers on the multi-lingual shows to ge; additional mileage out of Spitalny's arrangements but there'll be insertions from time to time of traditional German, French and Scandinavian songs not considered Hit Parade material questions are the second scandinavian songs not considered. Hit Parade material questions are the second scandinavian songs not considered that Parade material questions are the second scandinavian songs not considered. considered Hit Parade material qn these shores but surefire across the pond. In addition, special material will be filmed to fill unavoidable gaps in the English programs such as might occur when guests are used who, unlike the star, do not "have" French, Danish or German.

### TV Inc.

Continued from page 3 employed." And O'Fallon, discussing the evolution of the organization at an initial regional meeting held last spring in Spokane, said that when the station operators there compared prices, "there was no rhyme or reason" to them. "They didn't reflect our rates. They didn't reflect the tv receivers in the market. They didn't reflect each market's population." Result of this comparison and the fact that small buying combines were getting the "best buys" was the establishment of the organization.

Directors Named

Directors Named

Directors Named

Directors of the organization, besides O'Fallon, are Joe Floyd of KELO-TV. Sioux Falls; Tom Bostic of KIMA-TV, Yakima; Gene DeYoung of KERO-TV, Bakersield; W. D. (Dub) Rogers of KDUB-TV. Lubbock; and Ed Craney of KXLF-TV, Butte. Jacobs, formerly head of syndicated sales for DuMont and latterly with Atlas Television before forming Herb Jacobs Associates, is v.p. and general manager. Each station holds stock in the amount of its own rate card highest hour rate. Stock is common, non-assessable votting stock. Firm will do no block-buying, and each station is aulonomous, buying only what film, it wants.

### Tele Followup

with Mason as narrator-producer, with Mason as narrator-producer, they were showcased in a preview of the British actor's "Star of Bethlehem" as seen through the dream of Portland. Fifteen-minute recap of the Nativity was a charming piece, acted out by the all-kid cast as if they were doing a grade school play, for a winning sort of recitative. Little Portland was particularly captivating and will be heard from again. The Masons should make sure of this to secure their old age. their old age.

Suliivan had a good laugh at himself announcing an act prematurely. (It was Jane Russell, who came on later via film for a quickie Christmas greeting from an orphanage in England.)

an orphanage in England.)

Mata & Harl were on in a slick
and click impression of clowns on
a tight wire — probably a slack
thread at that considering the flexibility with which they carried out
the terping antics. The Chordettes,
femme quartet, pitched their wax
winner, "Mr. Sandman," for good
resuits. Trau.

resuits. Trau.

Whether in color or in monochrome, a Fred Waring show has the same staple ingredients of good taste and good music. On his first colorcast for the "General Electric Theatre" stanza Sunday night (19) on CBS-TV, the tints were a definite plus but subordinated to the usual Waring programming formula. This show, one of four that Waring is fronting in the GE spot, was pegged to a Christmas theme and few stanzas will be more Yuletidish than this one. The Waring chorus delivered a flock of the standard seasonal numbers from "Jingle Bells" to "Cantique Noel" in typical Xmas settings.

Major production sequence was

Noel" in typical Xmas settings.

Major production sequence was a colorful ballet framed around Tschaikovsky's "Nuteracker Suite."
Robert Onigman and Ralph Linn handled the featured dance spots with grace while the musical selections were rendered with Waring's usual precision. Plug for GE was also in the Christmas groove with clips of the company's massive lighting display in Nela Park, Cleveland.

## **Filmways**

Continued from page 39

Coast, on the Hal Roach, General Service and Goldwyn lots. Hansard himself is planing into New York in January to conduct a one-week clinic for technicians on the use of the unit.

To back up their claim that the studio can shoot programs, Kasper and Ransohoff are going ahead with one of their own, the first package they've tried. It's a quarter-hour children's series, titled "Flukey Luke," which employs live actors in a manner to give them cartoon characteffstics. Pilot has already been shot and is being offered for sponsorship, and they ex-

VARIETY

pect to go into fullscale production on the series at the new studio in 90 days. New site will be a fully-equipped studio. It's housed in a new build-ing on the former site of a lot, and was built with studio facilities in was built with studio facilities in mind. Stage has a concrete floor and street entrance-ways that en-able autos, trucks and other heavy equipment to drive in and be housed there, and enough floor space to house seven standing sets, according to Ranshoff.

#### MGA - UTP

Continued from page 39

by MCA's Lou Friedland as v.p. in charge, and a merchandising division, to be headed by former "Lone Ranger" merchandising chief Frank Mincola, who'll also get veepee stripes. Friedland's department will handle library sales station packages.

Entire syndication operation of MCA will continue to be headed Entire syndication operation of MCA will continue to be headed by veep Dave Sutton, who recently was named a inember of the board of MCA-TV. It's understood, however, that Sutton will operate strictly in the national and high-level regional sales sphere, with Nathan actually directing the syndicated sales effort. Programwise, MCA prexv Lew Wasserman and v.p. Taft Schreiber will continue to maintain control. Aside from the 22 shows currently in syndication, MCA-TV will get reruns on several MCA and Revue Productions packages now on the networks.

## Berle: Desk Man

= Continued from page 25 :

as the Morris brass listened with rapt attention to what, some say, was a definite primer and a college course on the overall subject of television.

Berle told Weaver why he wants to go film. Weaver, no slouch himself on the gab circuit, put up a persuasive argument in defense of staying live. Apparently Berle was impressed, but wouldn't concede that he was changing his mind—yet. Berle said live tv, aside from being so arduous, has too many restrictions. Suppose, for example, said Berle, he wanted to do a show from Las Vegas, so he could utilize LV talent and capture the atmosphere of the resort. Berle told Weaver why he wants he could utilize LV taient and cap-ture the atmosphere of the resort. What would his chances be as a live performer? Easy, answered Weaver. Go to Las Vegas or wher-ever you want—we'll bring it in live—and better.

Berle's still torn between film and heeding Weaver's plea to "stay live."

**Holtz Joins Father** 

Holtz Joins Father
Portland, Ore., Dec. 21.
Merriman H. Holtz Jr., former
manager of co-op programs and
film sales at DuMont in New York,
has become associated with his
father, Merriman Sr., northwest
rep for Guild Films and president
of Pictures, Inc.
Holtz ankled DuMont three
months ago, and was abroad before
returning to Portland.

## **New Telepix Shows**

EDDY ARNOLD TIME
With Betty Johnson, The Godonaires (4), Hank Garland a
Roy Wiggans
Exec Producer: Joe Csida
Producer-Director: Ben Park
Writer: Park
26 haif-hours
Distrib: Walter Schwimmer Co.

This series has a lot of things going for it in the admittedly rugged musical telepix sweeprugged musical telepix sweepstakes. It marks the telefilm
debut of Eddy Arnold, whose name
needs little pre-selling what with
his RCA Victor recording sales
now at the 30,000,000 level. And
while Arnold, and rightly so, is
the kingpin, it's more than a
singleton effort as he's aided and
abetted by a worthy supporting
cast in the person of Betty Johnson, a pert, telegenic lass with
pipes to match, the Gordonaires,
a real pro vocal quartet, and Hank
Garland and Roy Wiggins, guitar
specialists.

The basic ingredients are there

trimmings to give the necessary spice and movement to the inherently rigid format of a musical package. After a standup opening ditty by Arnold, who comes through with lots of low-pressure warmth, this particular film seques into a period piece vignette built around a Western Ho wagon train. Campfire layout, featuring bits of neat lighting and lensing, is the takeoff point for a string of fitting tunes by the entire company.

Arnold supplies tasty treatments of "Jeannie With the Light Brown Hair" and "Across the Wide Missouri." Miss Johnson sells prettily "I Know Were I'm Going" for the distaff pacechanger and the Gordonaires deliver a zingy rouser with "Battle of Jerico." Routine makes for pleasant watching and listening. Haif-hour finales with an Arnold trademark, his closing hymn.

With host Arnold projecting

Hooper

formers and programs in particular, depending on how they fared on the Hooperatings, but as a personality he was almost without peer in the industry. A colorful, dynamic figure, he matched survey strategy with super salesmanship and an alertness as a speaker. He could have made a fortune as a network salesman, ad agency exec and "front man," but preferred to operate on his own.

operate on his own.

Hoop sold his network rating service to the A. C. Nielsen Co., of Chicago, in 1950, agreeing to exclude national measurement from his domain and devoting himself to studies more limited in scope, such as city ratings. The five-year agreement between Hoop and Nielsen expires in March of next year, when the Hooper company would be permitted to reenter the national sphere, if it wished, but Hooper was to have no personal connection with such a setup. Such an agreement naturally bespoke Nielsen's own view of Hoop as a master drumbeater.

Before joining the Starch com-

Before joining the Starch com-pany, Hooper, son of a Kingsville, O., clergyman, was an appliance salesman and advertising executive (Harvard Business Review, Scribner's Magazine, among them).

Hooper's death resulted from being hit across the body by a plane-type propeller of a boat with an overhead motor. When the boat became lodged on a sandbar, Hooper climbed out to dislodge the Hooper climbed out to dislodge the craft and was knifed by the whirler, dying shortly after being admitted to Latter Day Saints Hospital in Salt Lake City. He was on a fishing trip with an old friend Frank McClatchey, owner of several stations on the Coast and of KSL in Salt Lake.

### '54 TV Profits

Continued from page 24

New York City area, 28 of whose 31 stations did an aggregate gross business of \$16,191,000. This does not include operations of three network owned and operated

Next largest concentration was in Chicago where 23 of 27 stations reporting grossed an aggregate of \$9,750,000 and earned \$1,441,000. Third was Los Angeles, where 23 of 25 stations reporting grossed a total of \$8,820,000 and earned \$1,437,000.

The report confirms the network upswing in tv and the downturn in radio. It shows a 3.3% reduction in radio revenues in 1953 by the webs and their 22 o&o stations. Network radio profits last year were down 7% from 1952. Profits for the radio industry as a whole were off 8.4%.

Time sales by radio networks fell 10.4% last year. Non-network time sales to national spot advertisers increased by 4.8% and sales to local advertisers rose 4.1%.

to local advertisers rose 4.1%. Whether radio suffered last year because of tv cannot be determined by the Commission's report. However, the agency plans to break down its figures in forthcoming tabulations to show operations of radio stations in tv and non-tv markets. Data will also be issued on profitable and losing stations.

## No Raiding—Sarnoff

Continued from page 25 ;

ties from NRC and ARC to Coties from NBC and ABC to Co-lumbia radio. In fact, Paley is represented today as opposed to such talent raiding for tv, prefer-ring instead to develop shows from scratch, just as Sullivan did on CBS. (Practically every major property on the network today comes within this CBS-built-and-developed concept and even though Jackie Gleason was wooed over Jackie Gleason was wooed over from DuMont at fancy coin, his emergence into the big bigtime didn't actually crystallize until he got rolling in his Saturday 8 to 9 Columbia slot.)

cast in the person of Betty Johnson, a pert, telegenic lass with
pipes to match, the Gordonaires,
a real pro vocal quartet, and Hank
Garland and Roy Wiggins, guitar
specialists.

The basic ingredients are thereAnd off the installment viewed,
it's apparent that producers Joe
Csida and Ben Park are dressing
the series with the production

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## WEILL TO DOUBLE ITALO PIX SUPPLY

Jules Welll, topper of Fortune Films, plans to nearly double his supply of Italo features for video by next spring. He just recently added 52 films to his original supply of 30 dubbed pix, but new additions will bring the total to 150, with 25 of the properties to be. with 26 of the properties to be in

Weill and Italian Films Export's Ralph Serpe are heading for Italy in February to decide on the new films. The color plans are Weill's first step in that direction.

first step in that direction.

Fortune's first 30 pix were acquired last January, and so far Weill reports they've played 93 markets, with the next 52 films (picked up this fall) currently inked in 27 markets, including N. Y. To accommodate the increase in properties for distribution, Weill will move to larger quarters after Jan. 1. And for the present he is adding two more to his office staff.

## Indies' Status

Continued from page 27

the FCC. The other non-specialized radio station among N. Y.'s indies is WMCA which pushed sales up about 20% over '53. National spot has increased also.

Among specialized language indies, WWRL (dealing in Negro as well as Spanish) national spot, which accounts for 60% of the station biz, is slightly up over last year. WEVD (Yiddish) reports to year. WEVD (Tiduish) reports to have fallen off in national spot ad-vertising, but has picked up major advertisers to bankroll Yiddish stanzas in their entirety. WEVD had a 40% gross increase, but management feels much of it was management feels much of it was due to upped rates. WLIB (slightly less than half foreign lingo programmed) saw a small increase in all billings, with national spot (accounting for 80% of the biz) remaining steady. WHOM (Spanish) and WOV (Italian) would not comment on the variety of the state of the sta (Spanish) and WOV (Italian) would not comment on the year end pleture. However, as far as WOV is concerned, informed sources say that the station, doing all national biz but for three local accounts, is quite well off, particularly since tv hasn't yet made a dent in Italo programming.

#### **RCA Target Year** Continued from page 24 :

of national service and national

"The NRC adjustment to the

"The NBC adjustment to the changing circumstances of network radio is well on the way, and as a result of systematic, considered action, NBC is again leading all networks in nighttime radio and in actively seeking to bring about similar improvement in its day-time radio position. We are confident that radio as a medium will continue to live, and we expect that NBC will maintain leadership not only in television, but in radio as well."

In summation, Gen. Sarnoff.

In summation, Gen. Sarnoff pointed to the achievements in science, art and industry that marked the year in radio-tv and electronics as one of progress, stating that these advances "augur well for even great accomplishments in 1955." The electron and the atom are "strengthening the bulwarks of freedom and democracy" on land, sea and in the air. "The new and promising developments of the Electronic-Atomic Age open the way for the creation of new businesses, new jobs, and higher standards of living. With the blessings of peace and the practice of good will, we can surely transform these promises into realities."

Continued from page 25 =

who was advertising director for Monsanto Chemical Corp., along with John Kelly, advertising director of All, a Monsanto product, resigning their respective jobs to head up the Columbus agency and pave the way for the acquisition of the Avco biz.

Arnold Cohan, who recently shuttered his own advertising agency in New York, will run the N. Y. office for the Columbus setup, as reported some weeks ago.

# NEW BIZ HORIZONS FOR DISKS

## **BMI Wins Sundry Legal Decisions** In Prelim Exams of Suing Cleffers

Tin Pan Alley Vet

Al Stillman

has authored

A Practical Catechism For Lyrical Neophytes

a bright byline piece in the upcoming

49th Anniversary Number

VARIETY

**OUT SOON** 

**Switch From** 

Atlantic Pacts Hunter

Victor to NBC

Sacks Denies

The 33 songwiters suing the broadcast industry and Broadcast Music Inc. for \$150,000,000 in an antitrust suit suffered a setback last week, when N. Y. Federal Judge E. J. Dimock ruled that the plaintiffs could not begin immediate examination before trial of the defendants. The judge said that BMI, which has only examined 10 of the 33 songwriters, should first compiete its examination of the remaining 23 cieffers.

The judge, however, stipulated that this examination must be completed within the next 30 days. That, however, is contingent on the ability of John Schulman, attorney for the songwriters, to produce the rest of the plaintiffs in N. Y. for the examination before trial. That may prove a difficult assignment, since some of the writers are out of town and may even be out of the country.

BMI also has won court rulings under which three songwriters were ordered to answer specific queries put to them by BMI attorneys. These questions sought to link the American Society of Composers. Authors & Publishers, with which all of the plaintiff songwriters are affiliated, to the suit. The court has also ruled that the songwriters have the right to examine BMI's books but only on BMI premises. In addition, the plaintiffs must keep any Information on how BMI acquires its contracts confidential.

The songwriter's suit. launched in November, 1953, alleged that the broadcasters and BMI were invoived in a conspiracy to hold down the performances of tunes by writers who were not affiliated with BMI. Also named as defendants were RCA Victor and Columbia Records, both of which are subsidiaries of broadcasting networks.

## Jim Backus Adding **New Facet to Career** With Col Disk Deal

Hollywood, Dec. 21.

Hollywood, Dec. 21.

Triple and quadruple threat men are becoming almost commonplace in show business, but Jim Backus apparently is out for the decathon record. Already established in seven different fields, Backus will invade a new branch of the entertainment industry in 1955 when he becomes a disk artist.

Deal has been set with Mitch Miller for Backus to record for Columbia Records, the terms to be finalized as soon as the suitable property is obtained. Etching, either singles or an album, will probably be based on the "Mister Magoo" character which Backus created for the United Productions of America cartoon series.

In the last year and a half, Backus created and the property series are series.

America cartoon series.

In the last year and a half, Backus has appeared regularly on the "I Married Joan" tv series; had a featured spot in "Deep In My Heart" at MGM; broke in a new nitery act; continued guest shots on radio as "Hubert Updyke," the richest man in the world; starred as "Magoo" in the award-winning series; did "The Man Who Came to Dinner" in stock; sold a screenplay, "Big Taient," to MGM and another to UPA; and did the voice of the villain Judge Hawkins in the cartoon feature version of the Broadway hit "Finian's Rainbow."

bow."

Actually, Backus made his recording debut on "Finian's." since
it was strictiy a vocal stint, Capitol
Records will release the soundtrack album, so Backus will be
heard on disks via Capitol before
his Columbia deal gets underway.

#### Betty Johnson to RCA

Betty Johnson to KCA
Betty Johnson, member of the
singing Johnson Family which is
on RCA Victor's roster as a country group, has been inked by the
diskery for pop singles.
Miss Johnson had been cutting
solo sides for Bell Records, the
Pocket Books' lowpriced label.

# SARNOFF SEES

Horizons for the disk industry are due for a tremendous expansion in the next half decade, according to RCA board chairman David Sarnoff. In his year-end statement to RCA stockholders, Sarnoff predicted that about 20,000,000 phonographs are expected to be produced and sold in the next five year. five years.

five years.

That will virtually double the gross of the disk industry if the current rate of sales per machine continues at the same pace. Sarnoff pointed out that the introduction of the 33 and 45 rpm speeds back in 1948-49 greatly increased the number of record players in use Compared with only 18,000,000 phonographs in use at the end of World War II, today there are more than 25,000,000 (urntables. Many of these machines, moreover, are equipped to handle all three disk speeds (including the old 78). Sarnoff saw a reciprocal action

disk speeds (including the old 78).

Sarnoff saw a reciprocal action between the upped phono sales and the disk gross. He said: "Renewed popularity of the phonograph is expected to continue to increase the number of machines in use and this, of course, will mean greater sales of records." Sarnoff spotlighted Victor's introduction of the "Gruve-Gard" pressing technique this year which, by raising the rim and centers of the platters, protects the playing surface.

and centers of the platters, protects the playing surface.

The RCA exec also stressed the importance of the hi-fi movement in stimulating the sales of disks. He said that in the hi-fi instrument field, the industry increased sales in 1954 by 50% over the previous year. "It is estimated," Sarnoff said, "that the annual retail sales total of \$225,000,000 will rise to (Continued on page 46).

(Continued on page 46)

## SHEARING MAPS SWITCH: **SEEN SWINGING TO CAP**

Recurrent rumor that Manie Sacks, RCA v.p., was exiting his post as general manager of the Victor disk division for a top spot in the NBC web again was flatify denied by Sacks. Rumor apparently stems from the fact that Sacks was originally moved into the disk division early in 1953 on a "temporary" basis with the idea that he would resume his activity as an NBC exec. Sacks said he had no intention of getting out of Victor, aithough he would like to spend more time on the broadcasting end. He suggested that RCA toppers were in no mood to "divorce" him from the disk operation at this time. "My duties with the company today," Sacks said, "are the same as they were last year. As a matter of fact I'm an officer and on the NBC board and have been some time." George Shearing is multing a label switch when his current pact with MGM Records winds up in February. Shearing, one of the few keyboarders of the modern school to crack through commercially, currently is being dickered by several major diskeries. It's expected, however, that he'll swing over to Capitol Records.

Shearing has been with MGM Atlantic Facts Flunter
Atlantic Records, indie rhythm & biues label, has tagged Ivory
Joe Hunter to a longlerm pact.
Hunter already has cut his first sessions for the label and they're being prepped for release within the next few weeks.
Hunter previously etched for MGM Records.

Shearing has been with MGM since 1949. He's currently appearing at Birdland, New York jazz nitery.

## **Problem of Copyright Renewals** Due to Be Intensified in 1955

**Arnold Shaw** 

has written enother euthoritative closeup on the music business

'I Just Love It'

one of the many byline pieces in the forthcoming

49th Anniversary Number

VARIETY OUT SOON

## **Carmichael May** Settle 'Star Dust' Hassle With Mills

Amicable talks are currently underway between Hoagy Carmichael and reps of Mills Music on the Coast for a settlement of the songwriter's court action to get back the copyrights on some dozen songs, including the standard, "Star Dust." No definite agreement has been reached as yet, but it's understood that Carmichael is looking favorably upon a deal under which the Mills firm would retain the copyrights.

Carmichael, represented by attorney Lee V. Eastman, iaunched his suit against Mills a year ago, under which he challenged the copyright renewal clause in the original contracts he signed with the publishing firm. He sued for return of the copyrights in a case that promised to be precedental for (Continued on page 48)

## Hayes-Healy, Cherry Added to Col Roster

Columbia Records has inked crooner Don Cherry to a special four-side deal. Cherry previously recorded under the Decca banner. Also added to Col's roster last week were Peter Lind Hayes and his wife Mary Healy.

als, with the continual threat of lost or split copyrights for the old-line publishing firms, is due to be intensified next year. The question of renewais, in fact, has become one of the major headaches of the music biz in view of the flock of valuable copyrights written in the late 1920s on which the first copyright term of 28 years is now running out.

late 1920s on which the first copyright term of 28 years is now running out.

\* The top publishers are not worried about each other as far as angling for renewals is concerned. There is apparently some kind of gentieman's agreement among the oidline firms not to compete for renewals, but rather encourage the writers to let their tunes remain where they are.

That, however, doesn't go for the younger firms in the business. Some of these have been aggressively competing for the renewals by dangling fat advances, ranging up to \$10.000, before the writers. Oldline publishers can't or don't want to meet that kind of front money, and have to sell writers on renewals on the grounds that they are better equipped to handle the sustained exploitation that a standard needs to earn steady disk, sheet and performance revenue.

\* Added Threat\*

#### Added Threat

Added Threat

Another threat to the oldline publishers getting the renewals stems from the actions of writers such as Billy Rose and Hoagy Carmichael. (See separate story.) Both are involved in court suits challenging the validity of the old contract provisions under which a the songwriter assigned his copyright renewal to the publisher when he inked the original pact. At the present time, under the Songwriters Protective Assn. basic contract, the writer automatically gets (Continued on page 46)

## Edmundo Ros to Col. Atwell to Philips In **Brit. Label Switches**

London, Dec. 21. Edmundo Ros and Winifred At-London, Dec. 21.
Edmundo Ros and Winifred Atwell are switching disk affiliations. Trinidad planist Miss Atwell, Britain's topselling planist on wax, who came from Decca to Philips early in 1953, is now returning to the Decca fold. Among her first recordings for Decca will be the Grieg Plano Concerto, which she recently played as soloist with the London Philinarmonic Orchestra at the Royal Albert Hall.

Britain's top Latin - American natoneer, Ros, is going over to Columbia. Contracts were signed last week and the first session will take place on Jan. 10.

Ros, who is addition to being one of the country's busiest bandleaders, also owns the New Coconut Grove nitery on Regent Street. He has been with Decca since 1941, and his contract expired in August of this year.

## DANNY THOMAS FORMS OWN PUBLISHING CO.

Hollywood, Dec. 21.

Now, it's Danny Thomas, music publisher.

Comedian is head of the new pubbery Dan's Tunes Inc., founded with his brother, Ray Jacobs, and his iongtime pianist-arranger Wally Popp. Dan's Tunes is affiliated with BMI.

## Dietrich's Brit. Nitery Stint as LP Package

Marlene Dietrich's nitery stint at London's Casino de Paris several months ago has been put into the groove and will be released as an LP package by Columbia Records early next year. Piatter was etched during one of Miss Dietrich's performances at the nitery. Album already is on release in England under the Philips banner.

## OUT SOON

49th Anniversary Number



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Decca, with its penehant for original soundtrack albums from top filmusicals, will hit the jackpot tagain with its newest, Irving Berlin's "There's No Businless Like Show Businless." It will ride the crest for big sales, as did Decca's "Glenn Miller Story," produced by its affiliated Universal Pictures Co, and as did the more recent Parpic, "White Christmas," another Berlin score.

Cavalcade's Debut Disk

To Feature Bahamas

Cavalcade Records, a new is label, will hit the market after first of the year with a cour featuring former Nassau, Baha policeman Eddie Munnings. To the initial release will "Goombay" and "My Heart." pic, "White Berlin score.

Berlin score.

The diskeries have a pretty good inside track with their contractual tieups of personalities so that whatever the Hollywood producer's inclinations and merchandising ideas, the picture companies must bow to the platteries. If, as in Decca's circumstance, Bing Crosby and Danny Kaye happen to be exclusive artists, then automatically the "White Christmas" package segues to the Milton R. Rackmil firm.

firm.

Metro, which has its own MGM disk label, has found itself defeated frequently in original sound-tracking where, for example, a Mario Lanza happened to be an exclusive RCA Victor recorder, or such as when Judy Garland was with Decca (since shifted to Columbia).

lumbia).

Decca had Ethel Merman, Donald O'Connor, Dan Dailey and Mitzi Gaynor already signed. Victor wouldn't release Marilyn Monroe, just signed exclusively, but Columbia did a noblesse oblige and loaned Johnnie Ray to help round out the original cast of stars for the Decca album.

the Decca album.

In the case of this Decca omnibus, Dolores Gray, a regular contractee, but not in the film, sings the Marllyn Monroe songs—"Heat Wave" and "After You Get What You Want"—assuming that MM's sizzling performance comes under the generic category of "singing." (As a matter of fact Miss Gray, while simulating the Monroe style, will probably emerge a standout will probably emerge a standout with her own Individual singles of the same songs, maintaining the the same songs, maintaining the Alfred & Lionel Newman orchestral interpretations).

This has certainly been Berlin's year, with two kingsize filmusicals year, with two kingsize nimusica's a month or two apart, playing the two top deluxers in the world—"White Christmas" at Radio City Music Hall, where it established a No. 2 money record for the mam-

(Continued on page 45)

### TO TRY SOAP & SHELLAC FOR DISCLICK FORMULA

Having scored twice in one month with a tv tieup, the diskers are now prepping a collaboration with a soap opera. Columbia Records is readying a longplay album, "Joanne Sings," with which it will tie with CBS-TV's daytimer, "Search for Tomorrow."

"Search for Tomorrow."

Platter was cut by Mary Stuart, star of the soaper. The tunes will be integrated into the story line and the platter will be played on a regular basis.

Previous disk-tv tieups were one-shot plugs: Joan Weber's Col slice of "Let Me Go, Lover" via CBS-TV's "Studio One" and Bob Manning's Capitol cut of "My Love Song to You" via Jackie Gleason's CBS-TV show.

Col and CBS will get an extra promotional push for the aibum from Procter & Gamble and the Biow agency.

### ASCAP Trio Wins \$750 In Albany Infringe Suit

Three ASCAP publishers (Shapiro, Bernstein; Harms and Joy Music) were awarded \$750 damages and costs last week in a copyright infringement suit against Gerards Restaurant, Albany. Suit charged the defendant with the unauthorland professors of the suit of the

the defendant with the unauthorized performance of three tunes, "Pennsylvania Polka" (S-B). "Three Little Words" (Harms) and "Honeysuckle Rose" (Joy). Judge Stephen W. Brennan of the U. S. District Court for the Northern District, N. Y., also awarded an injunction which restrains the defendant from publicly performing these songs in the future.

## To Feature Bahamas Cop

Cavalcade Records, a new indic label, will hit the market after the first of the year with a coupling featuring former Nassau, Bahamas, policeman Eddie Munnings. Tunes on the initial release will be "Goombay" and "My Heart."

Cavalcade has been set up by Allan R. MacLeod with headquar-ters in New York. Label already has lined up 20 distributors around the country.

the country.

Another recently formed indie Thunderbird Records, also will tee off with the new year. Diskery, which will be headed up by Jordan Ramin with Meyer Gendel as general manager, has Inked Jack Haskell, crooner with Jack Paar's CBS-TV show. Haskell's initial sides, "I Remember Mambo" and "Who Can Say," were cut under the musical direction of Sidney Ramin, who's associated with Milton Berle's tv show. Distribution will be handled by Sam Clark.

Album Reviews

Ruby Braff Quartet (Bethlem Records, orners)

Ruby Braff Quartet (Bethlem Records, orners)

the new entries in the jazz field, has been turning out consistently has been turning out consistently acteful releases in a variety of Jazz ididoms. In this set, Ruby Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn Braff's trumpet is showcased on a group of eight standards. Braff is been described by Stems and Braff's trumpet is showcased on a group of eight standards. Braff is been described by Stems and Braff's trumpet is showcased on a group of eight standards. Braff is been described by Stems and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and ensemble chorused by Stewn and Braff's trumpet is showcased on a group of eight standards. Braff is the solo and the stewn in the solo and the solo



LAWRENCE WELK

CHAMPAGNE MUSIC STAMPAGNE MUSIC

STAMPAGNE MUSIC

STAMPAGNE MARKET

STAMPAGNE MALTZES

(For Dancing)

Someone To Love." Joseph Gershenson batons the studio orch.
"Private Hell 36" (Coral). This is a series of mood instrumentals taken from the soundtrack of the Ida Lupino starrer of the album's title. Leith Stevens, who also did the expressive score for "The Wild One," again displays his agility with modern jazz techniques which he juggles in a varlety of tempos, all interesting. The sldemen in the orch, conducted by Stevens, are all firstrate and they execute the solo and ensemble choruses with perfect precision. It's for the hipsters and Bill Simon has written an appropriate liner to the set.

Woody Herman Orch: "The

## Jocks, Jukes and Disks

Four Aces: "Melody of Love""There's A Tavern In The Town"
(Decca). The 1942 oldie, "Melody
of Love," which was revived recently by Dot and Mercury Records
releases, is now sparking an unusually intensive competitive race
among major labeis. It's the only
pop to make its way through the
current hollday tune crush and
promises to be a big one in the
post-Christmas period. One of the
unique aspects of the flock of current versions is that the interpretations are varied, instead of being
carbons of each other. All are
solid, with the Four Aces, slice for
Decca having top potential. The
boys give it a slow, schmaltzy
workover with plenty of commercial impact. The flip is a fine arrangement of another great oldie
that also may take off.

Jill Corey: "Edward"-"I'm Not
At All In Love" (Columbia). Jill
Corey, Columbia's young song-

## Best Bets

FOUR ACES
(Decca)
JILI, COREY
(Columbia) MELODY OF LOVE
Tavern In the Town
EDWARD
I'm Not at All in Love MELODY OF LOVE

declared partner in the tune "Hills of Home." Vogel is charging inter-ference by the defendant over the renewal rights.

renewal rights.

Vogel claims that Margaret M. Calhoun, heir to Floride L. Calhoun, who penned the tune's lyrics, assigned the renewal rights to him, while Oscar Fox, who wrote the music, assigned the renewal rights to Fischer. Vogel also is asking for an accounting of profits.

## Vienneau Into Lyons' Asst. A&R Post at MGM

Jimmy Vienneau will take over the assistant artists & repertoire post vacated by Dick Lyons at MGM Records. Vienneau, who's been with the diskery's production division for the past seven years, will work under Harry Meyerson, label's a&r chief.

Lyons ankled the company last week for a stab at the tv-film biz on the Coast. He'll be associated with the Edward Small org. Lyons left for the Coast Monday (20).

#### Camden's Dealer Contest To Hypo Platter Sales

Camden Records, RCA Victor's low-priced line which recently was taken over by Victor's regular distribs, is holding its first dealer contest to hypo sales. Label will hand out 53 prizes with a top award of \$250.

WHITE CHRISTMAS Bing Crosby Decca
IT'S A WOMAN'S WORLD Four Aces Decca
[Ray Anthony Capitol Figures in parentheses indicate number of weeks song has been in the Top 10] Contest will revolve around Camden's packaged set of the six Tchaikowsky symphonies as well as a similar multiple-disk package due to be released in February.

## VARIETY 10 Rest Sellers on Coin-Machines

****	******** In pest peticis all call lit	acititics
1,	LET ME GO, LOVER (4)	Joan Weber Columbia   Teresa Brewer Coral   Patti Page Mercury
2.	MISTER SANDMAN (6)	Chordettes Cadence Four Aces Decca Lancers Coral
3.	NAUGHTY LADY OF SHADY LANE (4)	Ames Brothers Victor Archie Bleyer Cadence
4.	TEACH ME TONIGHT (7)	DeCastro Sisters Abbott
5. 6.	I NEED YOU NOW (16)	Eddie Fisher
7. 8.	HEARTS OF STONE (1) HOLD MY HAND (12)	Fontane Sisters Dot   Charms DeLuxe   Don Cornell Coral
9. 10.	PAPA LOVES MAMBO (11) SHAKE, RATTLE AND ROLL (10)	Perry Como
	Second Group	
	GIVE MY HEART TO YOU	Doris Day Columbia Denise Lor
MAI	KE YOURSELF COMFORTABLE	Sarah Vaughan Mercury
THI	S OLE HOUSE	Jaye P. MorganVictor Rosemary ClooneyColumbia
NO	MORE	DeJohn Sisters Epic

DIM, DIM THE LIGHTS

Bill Haley's Comets

Decca

HOME FOR THE HOLIDAYS

Perry Como

WHITHER THOU GOEST

Les Paul-Mary Ford

Capitol

Decca

..... DeJohn Sisters ..... Epic

## See 3-in-Row For Cap Via Album On 'Guys' Soundtrack

Hollywood, Dec. 21.

For the third time in six months, Capitol's contract roster appears to have guaranteed it the sound-track album on one of the film versions of a big Broadway musical. There haven't been any formal negotiations, but the Coast label apparently will wind up with the soundtrack packaging of Samuel Goldwyn's independent filmization of "Guys and Dolls." Decca had the original Broadway cast album. Capitol's inside track stems from the fact that Frank Sinatra, a Capitol artist, will star in "Guys and Dolls." along with Marlon Brando, Vivian Blaine and Jean Simmons. Label recently got the soundtrack for the cartoon feature version of "Finian's Rainbow" because of the cast presence of Sinatra, and Ella Logan and snagged the film soundtrack album on "Oklahoma," because the pic stars Gordon MacRae, another Capitol artist.

## **KOOL Disk Jockeys** Deny Station Banned 'I'm a Rollin' 'Disk

Phoenix.

I feel I must clear up a situation that I'm sure came about as the result of a misunderstanding. Here's the complete story.

Some time ago when "I'm a Roll-In" first came in I played it for

Some time ago when "I'm a RollIn" first came in I played it for 
Tom Chauncy, our managing director. He did not bar the record, 
on the contrary he thought it was 
so funny he wanted to get some 
extra copies for his friends. He 
did take the record home with him, 
not because he didn't want it in 
the library, but because he wanted 
to play it for his guests. We actually went out and purchased a 
78 rpm version for the station so 
that Bob Donnelly, our morning 
deejay, could play it on his novelty 
show and morning program. 
I myself have not played the record on the air on either of my two 
shows, not because I was told to 
bar it, but because it does not fit 
in with the type of music I play. 
I rarely play novelties of my shows, 
preferring to concentrate on stand-

I rarely play novelties of my shows, preferring to concentrate on standards and the prettier popular tunes. I'm one of these rare depays who didn't play "Doggie in the Window" or "The Mama Doll Song." On several occasions I was called and asked if I would play the record. I told the caller that I did not play the record on my shows.

the record. I told the caller that I did not play the record on my shows.

Perhaps Mr. Jonas was one of those who called and misconstrued my answer to mean that I couldn't play it. If so, he is mistaken. In the two years and three months I have worked at this station I have never once been told what not to play or what to play on my shows. The management here has always hewed to a hands off policy when it comes to the musical content of our record shows. As this is a rare experience for me since I first entered radio some 10 years ago, I have been extremely happy with KOOL. If at any time they were to tell me what to play I would leave. I feel I am a responsible person who knows music and I would never play anything in bad taste. I presume they have the same regard for my ability for they have never interfered.

Prank Pollack.

Ditto Donnelly

Editor, Variety:
When the recording of "I'm a Rollin" by Jackie Miles arrived at our station, I had the pleasure of auditioning it for our managing director, Tom Chauncey, Chauncey was very amused by the recording and encouraged me to plug it. He also requested me to purchase several for his own personal use, which I did. At no time did he menion the banning of it.

Bob Donnelly.

New Scot Orch Maestro
Glasgow, Dec. 21.
Michael Collins, has been named
conductor of the BBC Scottish
Variety Orch, succeeding the late
Kemlo Stephen. He has been
maestro of the Criterion Light
Orch, London.

## VARIETY Scoreboard

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets** 

**Coin Machines** Retail Disks **Retail Sheet Music** 

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

#### TALENT

POSI	TIONS		
	Week	ARTIST AND LABEL	TUNE
1	2	JOAN WEBER (Columbia)	Let Me Go, Lover
2	1	CHORDETTES (Cadence)	Mister Sandman
3	3	EDDIE FISHER (Victor)	(I Need You Now
4	4	ROSEMARY CLOONEY (Columbia)	Hey There
5	8	AMES BROTHERS (Victor)	Naughty Lady of Shady Lan
6	6	De CASTRO SISTERS (Abbott)	Teach Me Tonight
7	5	PERRY COMO (Victor)	(Papa Loves Mambo
			Shake, Rattle and Roll
8	7	BILL HALEY'S COMETS (Decca)	Dim, Dim the Lights Rock Around the Clock
9	10	FOUR ACES (Decca)	(Mister Sandman It's a Woman's World
10		SARAH VAUGHAN (Mercury)	Make Yourself Comfortable

## **TUNES**

TIONS	(*ASCAP. †BMI)	
<b>Week</b>	TUNE PUBLISHER	
1	*MISTER SANDMAN Morri	S
2	†LET ME GO, LOVER Hill & Range	e
4		
7		
5	*COUNT YOUR BLESSINGS Berlin	n
3	†THIS OLE HOUSE Hambler	a
6	*I NEED YOU NOWMille	r
8	*PAPA LOVES MAMBO Shapiro-Bernstein	n
	*MAKE YOURSELF COMFORTABLE Rylan	n
	†HEARTS OF STONE Regen	t
	Last Week  1 2 4 7 5 3 6 8	Tune

## BRUBECK SETS SCHOOL DATES AT \$1,000 PER

DATES AI \$1,000 PER

Chicago, Dec. 21.

Dave Brubeck will make a swing of the colleges next year at an average \$1,000 per night. School dates, for most of which Brubeck's quartet will perform a single two-hour jazz concert, have been booked nearly solid in January and February, save for a two-framer at the Blue Note in Chi.

Concentration of Brubeck's college appearances will be in the midwest.

## Sues Cugat for 21½G, Charging Pact Breach

Los Angeles, Dec. 21.
Franklyn D'Amore filed suit in
L.A. Superior Court against Xavier
Cugat and three John Does, charging breach of contract and asking

Cugat and three solin Does, chais-ing breach of contract and asking \$21.500 damages. Plaintiff declares he was re-sponsible for booking Cugat for al 12-week tour of Europe which dia about \$200,000. He wants 10% and another \$1,500 to cover ex-penses. He also wants 7% interest dating from Oct. 17 of this year.

### Mary McCoy Single

Mary McCoy, formerly vocalist with the Sammy Kaye band, made her debut as a single at the Town Casino, Buffalo, Monday (20).
This is hometown week for Miss McCoy, who was once a school-teacher in Buffalo.

## 2d Gotham Area Disk Distrib Shift

For the second time this month. For the second time this month, the New York area's disk distribution setup is getting a reshuffling. Last week Mercury Records launched plans for an owned and operated distrib setup replacing Malverne, and now MGM is prepping a switch from Sanford to the newly-organized Ideal Record Distributors. Both distrib operations are expected to tee off by the first of the year. of the year.

Ideal outfit is being set up by Al Levine, who's been Capitol's N. Y. area distrib. He's ankling Cap to take on the MGM account. Sanford had been handling the MGM platters for the past three

years.

It's understood that the Sanford personnel working on the MGM distribution will move over to Levine's Ideal firm. Ideal will have offices in midtown Manhattan for closer contact with the diskery.

### 'Hit Parade' Lineup

On Dec. 18 NBC-TV Show)

1. Mister Sandman . Morris

2. Teach Me Tonight . Hub

3. Let Me Go, Lover . H & R

4. Count Blessings . Berlin

5. Papa Loves Mambo . S-B

6. Naughty Lady . Paxton

7. I Need You Now . . . Miller

## **DELUXE ALBUM MARKS** ARNOLD-VICTOR ANNI

ARNOLD-VICTOR ANN
Eddy Arnold's 10th anniversary
with RCA Victor will be marked
this week with the release of a deluxe commemorative album titled
"Eddy Arnold—An American Institution." Set, which will be issued in LP and EP form, will consist of 10 country tunes from each
of the past 10 years. None of them
was previously recorded by Arnold.
In his association with Victor,
Arnold has been consistently
among the company's topselling
artists. For many years, his standing initial order on all his releases
was highest at Victor and, although a country singer, Arnold's
disks sales have also been an important factor in the pop field as
well.

## Special Plugger Set By 'Stockings' Producers

an unusual plugging maneu-In an unusual plugging maneu-ver for a legituner, producers Cy Feuer and Ernest H. Martin have put Kappi Jordan on the payroll to promote the disks from the Cole Porter score for "Silk Stockings." Producer practice, heretofore, had been to rely upon the score's pub-lishers for all the disk plugging ac-tivity.

lishers for all the disk plugging activity.

Chappell Music, score's publishers, already have set 30 separate waxings on the tunes and an original cast album is due from RCA Victor. Miss Jordan is a freelance disk promoter.

## Stuart Hamblen's **Prolific Parlay** Of Religiosos

Stuart Hamblen is winding up the year as one of the music biz's hottest composers. The western-religioso tunesmith, who ran for President in the 1952 election on the Prohibition ticket, already has a 1,000,000-plus platter seller in Rosemary Clooney's "This Ole House" and is now riding strong with "Old Pappy Time" via Arthur Godfrey (Columbia) and June Valli (RCA Victor). He's also got a strong hit contender in Decca's coupling of "The Lord Is Counting On You" and "Open Up Your Heart" by the Cowboy Church Sunday School. As well as Vaughn Monroe's "Good Night Mrs. Jones" for Victor. for Victor.

Hamblen, who is an itinerant re-Hamblen, who is an itinerant rerivalist preacher, made a big dent
in the pop field four years ago with
"It Is No Secret." Tune was published by Duchess Music, a Leeds
subsid, and sold well over 500,000
sheet music copies. Since then
Hamblen has launched his own
publishing operation and his own
songs are going in there.

songs are going in there.

His acceptance is analogous to that of the late Hank Williams in both the hillbilly and pop markets. Like Williams, who cut his numbers on the MGM label, Hamblen has been doing his songs for RCA Victor recently and before that, for Columbia Records. At the present time, a Hamblen tune gets automatic coverage by other country artists and frequently by pop names as well.

## Papa Celestin, Jazzman From Original Basin St., Dies in N. Orleans at 70

Dies in N. Orleans at 70

New Orleans, Dec. 21.

Oscar (Papa) Celestin, Negro jazzman who helped to carry the dixeland rhythm to its heights in the era of prohibition, speakeasles, old Basin street and naughty Storyville, died last Wednesday (15) at his home here of cancer. He was 70 years old.

Celestin died a few hours before, the formal presentation of his sculptured head at ceremonies in his honor by civic leaders and loyal jazz fans. The work was by Rai Graner Murray.

The career of Celestin spanned the days when jazz was born in Storyville's Basin street. It was the closing of Storyville and the razing-of the area's cabarets and bordellos that sent Celestin into semi-oblivion. But he returned to the jazz spotlight along the French Quarter's celebrated Bourbon street, which became the rallying ground for Basin Street's alumnus.

First hint that Celestin was seriously ill came last September when his band played without him at the New Orleans Jazz Club's festival on behalf of the Crippled Children's Hospital. Celestin held forth as the city's greatest. The tone of his trumpet was still clear as a bell a few short weeks before he expired.

Celestin came to New Orleans at the turn of the century, expert but unknown. Musicians like King (Continued on page 48)

## Rose & Jack Robbins' 35th

Rose & Jack Robbins celebrate their 35th wedding anniversary New Year's eve with an intimate family group at their Mayflower Hotel (N. Y.) apartment.

Both Howard (Buddy) and Marshall (Brother) Robbins are married, former residing in New York, and the latter on the Coast. He's coming east with his bride for the event. Both, like the veteran music publisher and founder of The Big Three dynasty (until selling out to Metro and 20th Century-Fox), are independently in the music business.

### Millinder Rejoins King

Bandleader Lucky Millinder is rejoining the King Records' art-ists roster. Millinder is current-ly reorganizing a unit for disk pur-

Millinder exited King last year after a long association.

FAR WEST

MIDWEST

SOUTH

EAST

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designed to indicate those records rising in these on the Ratings are computed on the a No. 1 mention, nine for a No. 2, and so on the diverger possible, only records with two or led, even though their total points are less in which receive only one mention. Cities and n useek to useek to present a comprehensible of the country regionally.				Sarah Vaughan Mercury	2	Eddie FisherVictor	Eddie FisherVictor *Count Your Blessings	Archie Biever Cadence *Naughty Lady		Rosemary Clooney Columbia *Mambo Italiano	Fontane Sisters Dot 'Hearts of	Four Aces Decca *Mister Sandman	Perry ComoVictor	Four Aces Decca *It's a Woman's Wo	nets	Les Paul-Mary Ford Capitol † Whither Thou Goest	LeRoy Holmes MGM *Tara's Theme	David Whitfield London		Johnny Desmond Coral	Rosemary Cloney Columbia †This Ole House		Don, Dick & Jimmy Crown *That's What I Like		Tony Bennett Columbia Funny Thing	Lorry Kaine Dot What Would I Do	Billy Vaughn Dot *Melody of Love				Nat (King) Cole		McGuire SistersCoral *Muskrat Ramble	Bill Haley's Comets Decca	McGuire SistersCoral*Christmas Alphabet	Lio.
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tion is seel as the seed are light those are the seed at the seed	Artist	Joan Weber	Chordettes	rah	Ames Brothers	die	Eddie Fishe	i e	Teresa Brewer	sema	John	1	Ţ	A Ju	Ha	Pal	LeRoy Holmes	vid V	Perry Como	nny	Rosemary Cloone	Charms	, D	Julius LaRosa	B B		Rosemary Cl	McGuire Sisters	ers.	Jo Stafford	Four Coins	Kitty Kallen	Suir	H	Guir	rman
ilatic s we s own point ns a han vary		Jos	5	Sai	An	Ed	Ed	Are	Ter	Ros	Fo	Fo	Per	For For	Bill	Les	2 2	Da	Per	200	Ro	CP		70	Tou	10	Ro Bi	Mc	Š,	9	Fou	Kit	Mc	Bill	Mc	No
This compilation is designed to indicate those records rising in Probability as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so most on to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and picture of all sections of the country regionally.  *ASCAP †BMI	. Pos. No. last weeks wk. in log	4	10	-	3 6	18	10	2	8	2	2 60	2	14	= -	2	12	20 0	3 8	2	20	20	63	6 9	2	-	4	1 24	-	9	200	- 0	00	9 -	15	- 0	2
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poor door som	F S	-	62	63	-	9		8B 10			13			16		6	20A			23B			27B	30A 15	308	22	33				360		19.A	128		42D
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## **Decca's 'Show Business' Set**

moth showcase, and "No Business" at the Roxy, where it is concurrently.

Decca's albums of both supermusicals are tiptop jobs. "Business" has the edge although, sans the variegated visual interpretations, the reprises of "Alexander's Ragtime Band" becomes a bit surcition yalues attendant to Mizzi Gaynor doing a French colala version; the versatile Donald O'Connor in the production values attendant to Mizzi Gaynor doing a French colala version; the versatile Donald O'Connor in kilts; the spectacle of the Tyrolean version; along with the other lush orchestral treatments. However, this is a lesser detail.

"The Laugh of the Party"

In its 10-inch LP, Decca's affiliated Coral didn't do as right by eight comics doing eight comedy monologs. It is cornily titled "The Laugh of the Party." One obviously better title could be "No Couvert Charge," because the eight funsters are dominantly identified with the niteries, and their routines are in the cafe idiom.

The very album title page looks as if Coral wanted to sneak the whole thing out of town and not onto any customer's phonograph.

## **Top Christmas Sellers**

(As Reported by MDS)

- 1. Home Holidays .. Roncom
- White Christmas . Berlin
- Silver Bells .....Famous Winter Wonderland BVC

- Rudolph .... St. Nicholas Christmas Alphabet Budd Mom Kissing Santa Regent
- 8. Santa Is Coming ... Feist
- 9. Mom Doing Ma'bo . Regent
- 10. Santo Natale ..... Spier

It's been one of his standard or this been one of his standard routines. It's easily the best item of the eight entries. Coral had re-leased it singly, as has been the case with most of the other items in this anthology.

in this anthology.

Jimmie Komack has a sophisticated pianologistic monology on "The Daily News," more in the idiom of the Blue Angel and Ruban Bleu set, but OK on wax. This is followed by Eddie Lawrence's satire on "Old, Old Vienna," a sharp satiric lampoon of the nostaigic exponents. And Jackie Miles tops it off with "I'm A-Rollin;" another sharp bit of contemporaneous humor that has durabilitly.

It's too good a package to camou-

It's too good a package to camou-flage the way the Coral people did. This is savvy show biz stuff, circa 1954-55, and deserves better merchandising presentation.

## Jazz Upsurge Cuts Into Band Biz **As Campuses Call for Hot Combos**

### Decca Inks Waxman

Franz Waxman, Hollywood composer and conductor, has been signed to a term pact by Decca Records. Besides writing for films, Waxman also has composed stand-ard concert works.

Waxman won two Occars for his musical scores in the films, "Sun-set Boulevard" and A Place In The Sun."

## Sunset Strip Nitery As Locale for Albums

Hollywood, Dec. 21. Next Mel Torme album for Coral

probably will be a "Torme at the Crescendo" package. Singer cut 12 sides with the backing of a four piece band as part of his regular floorshow stint.

Crescendo, Sunset Strip nitery, is owned by deejay Gene Norman and Chuck Landis, Similar disk deals may be made with other artists who work the room.

slice out of the danceband bit take this year. The orchs have been losing out to the jazz combos in the battle for bookings as well as on the disk level.

the battle for bookings as well as on the disk level.

The mushrooming interest in jazz has opened up naw booking vistas for the jazzlers and they are new moving into terrifories that belonged exclusively to the touring orchs. The jazz takeover has been especially noticeable in college and university dates. Agencies are flooded with calls to fill these bookings with jazz combos, and in many instances the groups are earning as much for a one-niter as the larger dance orchs. Dave Brubeck and Gerry Mulligan, for example, have been getting as high as \$1,000 a night for a campus stand. In order to meet the growing demand for the jazz combos, the percenteries are on a steady prowl for new outfits and are laying a heavy promotion and exploitation barrage on these properties. properties.

In the shellac field, the jazz combos have been racking up a strong sales score, especially in the package line. The disk companies have been issuing a steady flow of new jazz releases, but they figure the market is big enough and still growing.

Many orchs are still on the disk company rosters but they're not getting the same promotional push as they did a couple of years ago. Only sock band slice this year was Ralph Marterie's "Skokiaan" for

Mercury.

Orchs also are taking it on the chin from the touring jazz packages and "big shows." Orchsters have been squawking that fans have been staying away from their gigs because they only offer one name, while the packages have been giving them as many as 10 stars.

The touring packages also have clipped the booking opportunities for the orchs. Promoters have gone all out to nab the packages and in most cases have been brushing off band bookings to constitute on the concentration on the concentration. on the concert package

## **DECCA UPS HURLEY TO HEAD N.Y. SALES BRANCH**

HEAD N.Y. SALES BRANCH

Edward Hurley, manager of
Decca Records' Philadelphia
branch, has been upped to manager of the New York branch in
line with the diskery's policy of
promoting from within the company. Hurley, with Decca's sales
force since 1946, will work under
Albert E. Simpson, vice-prexy of
Decca Distribution Corp. and eastern division manager.

Leonard Salidor, who has been
doing disk promotion for Decca in
Philly, takes over Hurley's spot in
the city. Both will assume their
new posts on Jan. 1.

Hurley replaces Lou Klayman
who left Decca to head up Mercury's newly organized N. Y.

## Alan Freed to Promote 'Rock & Roll Ball' in N.Y.

ROCK & KOII Ball in N.Y.

Deejay Alan Freed will head up
New York's first rhythm & blues
bash at the St. Nicholas Ballroom
Jan. 14-15. Freed, who airs on the
Gotham Indie WINS, will feature
the winners of his current r&b
popularity poil at the shindig!
The jamboree will be tagged
"Bock and RoII Ball." Freed prevlously had promoted similar affairs in Cleveland and Newark under the "Moondog Ball" monicker
but he recently lost the title to the
original Moondog, Louis Hardin,
blind perucssionist who works on
the streets of N. Y.

## ASCAP Ups Connors

Howard Connors, ASCAP field rep, has been named a member of the Society's radio and television station relations division under J. M. Collins, ASCAP sales man-

Connors, who joined ASCAP's staff a couple of years ago, will cover Géorgia, Florida, Alabama and Mississippi.

## RETAIL DISK BEST SELLERS Enterprise Inc. Leary)

Albany - (Van Curler Music Co.) VARIETY Survey of retail disk best sellers based on reports ob-tained from leading stores in 22 cities and showing com-parative sales rating for this and last week. Dallas - (Whittle Music Co.) Washington-(Super Philadelphia-(John Louisville-(Variety (Don Ħ York-(R. National Rating This Last Artist, Label, Title CHORDETTES (Cadence) 10 "Mister Sandman"......
JOAN WEBER (Columbia) 'Let Me Go, Lover". . AMES BROTHERS (Victor)
"Naughty bady of Shady Lane" DeCASTRO SISTERS (Abbott)
"Teach Me Tonight"..... ROSEMARY CLOONEY (Col.) This Ole House EDDIE FISHER (Victor)
"I Need You Now"..... PERRY COMO (Victor)
"Papa Loves Mambo"... EDDIE FISHER 'Victor'
"Count Your Blessings".....
SARAH VAUGHAN (Mercury)
"Make Yourself Comfortable". HALEY'S COMETS (Decca) "Shake, Rattle and Roll"...
FONTANE SISTERS (Dot)
"Hearts of Stone".... FOUR ACES (Decca)
"Mister Sandman"
BILLY VAUGHN (Dot) "Melody of Love"

COWBOY SCHOOL (Decca)
"Open Up Your Heart"

II. WINTERHALTER (Victor) 20 "Barefoot Contessa" ROSEMARY CLOONEY (Col.)
"Mambo Italiano"..... DORIS DAY (Columbia) 'If I Give My Heart to You". PERRY COMO (Victor)
"Ilome for the Holidays" "Whither Thou Goest"...
HALEY'S COMETS (Decca)
"Dim, Dim the Lights"... DeJOHN SISTERS (Epic) 21A 23 No More PENGUINS (Dootone) 21B 19 "Earth Angel" THREE CHUCKLES (Label X) Runaround" DON CORNELL (Coral)
"Hold My Hand"

JAYE P. MORGAN (Victor)
"That's All I Want From You". 24A 10 24B 17 10 .. 3 4

SIX TOP ALBUMS STUDENT PRINCE Marie Lanza Victor LM 1837 ERB 1837

2 WHITE CHRISTMAS Crosby-Kaye-Lee Decca DL 8083 ED 819

MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-509

GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701

A STAR IS BORN **Judy Garland** Columbia BL 1201 BA 1201 BM 1201

**Broadway Cast** Columbia ML 4840

PAJAMA GAME

A 1098

## **Inside Stuff—Music**

In its third year, "Silver Bells" moves into select company as an alltime Christmas song with its inclusion in a special deejay album of Bing Crosby tunes issued by Decca. Other tunes in the package are "Silent Night," "Jingle Bells" and "White Christmas." Ironically, "Bells" has become an annuity for Jay Livingston and Ray Evans who wrote it, almost under duress, for "Lemon Drop Kid," the 1951 Bob Hope starrer. Tunesmiths balked, figuring all Yule tunes had been written, finally decided to try one with a city theme. It is now Hope's annual Christmas theme song, and the tune now is second only to "White Christmas" as the Yuletide sales topper of modern times. By the end of the current season, sheet music will have passed the 365,000 mark and disks the 1,000,000 mark. Coincidentally, Crosby—the alltime topper with "White Christmas"—has the biggest "Bells" disk as well. Others are by Doris Day and by Jimmy Wakely and Margaret Whiting.

The old argument about "is there a season for songs?" got another working over this week after tunesmiths L. Wolfe Gilbert and Ben Oakland put on an oldfashioned songplugging routine. Gilbert and Oakland penned "Mr. Publisher (Have I Got a Song For You)" and Gilbert and Sammy Fain turned out "Is That Asking Too Much?" Both tunes were bought by Mills Music and recorded by the pubbery on its subsidiary American Records, back to back. However, Irving and Paul Mills decided to wait until after the holidays before pushing the tunes or the etchings by Bob London. Gilbert and Oakland however, decided not to wait and took some dubs around to Coast deejays, mailing others east. The result was that the firm was forced to get the disk into release.

Tunesmiths on the Coast are accustomed to the whlms of film producers who demand special tunes for any and all occasions, but Hugh Martin and Ralph Blane faced a new one when they went to work on "The Girl Rush" at Paramount. Producer Frederick Brisson demanded a theme song with the flavor of Las Vegas and adaptable to every sort of tempo." After some work, Martin and Blane came up with "Take A Chance." In the picture it will be played and sung as a waltz, tango, beguine, German oompah band standard, French cancan, dixieland, fast foxtrot and lush ballad.

Montreal pianist Andre Mathieu's claim for a world record for continuous playing, following his recent 21-hour pianothon, is being contested by Frank Crowther, who broadcasts under the name of Red Cross on WMAZ-TV in Macon, Ga. Cross played 121 continuous hours back in 1929 in a "world championship" match with a German 88er. Cross, who was chained to the piano, won by 15 hours.

## MACHITO CREW TO PLAY | play a couple of one-nite stands | before moving into The Downbeat COAST BEFORE S.A. TOUR

Hollywood, Dec. 21. Machito and his Latin-American

orch have been set for a flock of one-niters and jazz spot engage-ments on the Coast in the next couple of months. Following its current stand at the Oasis in Los couple of months. Following its current stand at the Oasis in Los Angeles, the Machito crew will It'll be headed up by Eli Kassner.

before moving into The Downbeat in San Francisco Jan. 6 for two weeks. Following, the combo will tour through Arizona and Califor-nia before starting its annual South American tour Feb. 10. Tour has been handled by the Storper Agency in N. Y. and the Sennes Agency here.



## DEAN PARKER

Sings

VERA CRUZ

MANDOLIN

## Songs With Largest Radio Audience

The top 30 songs of week (more in case copyrighted Audience Coverage Index & Audience Trend Index.
Published by Office of Research, Inc., Dr., John Gray Peatman,
Director. Alphabetically listed. \* Legit musical. † Film.

#### Survey Week of December 10-16, 1954

All Of You-*"Silk Stockings"	Channell
Christman Alphabet	Dudd
Christmas Alphabet Count Your Blessings-†"White Christmas"	Barlin
Count four Blessings- white Christmas	Bernin
Fanny—*"Fanny" Give Me Your Heart For Christmas	Спарпец
Hey There-*"Pajama Game"	Frank
Hold My Hand-+"Susan Slept Here"	
Home For The Holidays	
I Need You Now	
Idle Gossip	Evans
If I Give My Heart To You	Miller
It's A Woman's World-+"Woman's World"	Robbins
Let Me Go, Lover	H & R
Make Yourself Comfortable	Pylan
Mister Sandman	
My Own True Love-+"Gone With The Wind"	
Naughty Lady Of Shady Lane	Paxton
Papa Loves Mambo	
Rudolph The Red-Nosed Reindeer	
Santa Claus Is Comin' To Town	
Silk Stockings-*"Silk Stockings"	
Silver Bells	
Sleigh Ride	
Smile	
Teach Me Tonight	
This Ole House	
Vera Cruz—†"Vera Cruz"	
Without Love—*"Silk Stockings"	Channell
Wrong, Wrong, Wrong	
You're Nobody 'Til Somebody Loves You	
Toute Mobolly III Somebody Loves Tou	Douthern

### Top 30 Songs on TV

(More In Case of Ties)

Cara Mia	Felst
A Dame's A Dame-+"So This Is Paris"	Mills
Crazy 'Bout You Baby	Feist
Count Your Blessings-+"White Christmas"	Berlin
Crazy 'Bout You Baby	
Dance, Mister Snowman, Dance	Favorite
Davey Crockett	
Every Christmas Morning	
Give Me Your Heart For Christmas	
Home For The Holidays	Roncom
I Dreamt That I Was Santa Claus	Ludlow-F
I Need You Now	Miller
I Need You Now If I Give My Heart To You	Miller
Let Me Go, Lover	H & R
Love Can Change The Stars	
Make Yourself Comfortable	Rylan
Mister Sandman	Morris
Muskrat Ramble	Simon
My Love Song To You	SongSmiths
Naughty Lady Of Shady Lane	Paxton
Papa Loves Mambo	
Pupalina	
Santa Claus Is Comin' To Town	Feist
Santo Natale	Spier
Sh-Boom	H & R
Silver Bells	Paramount
Sleigh Ride	Mills
Teach Me Tonight	
Three Bon Vivants-†"So This Is Paris"	Mills
Two Of Us-+"So This Is Paris"	
Wait Till Paris Sees Us-+"So This Is Paris"	Mills

## FELDMAN CLUB, BRIT. GI MUSIC HANGOUT, FOLDS

The Feldman Club, jazz resort on Oxford St. which was visited by hundreds of Gl's and American musicians during the war, closed its doors last Sunday (19).
Opened in 1943, the club never missed a session throughout the darkest days of the war, and Glenn Miller was one of its regular visitors when he was over there.'
Reason for the closure is the dearth of the right kind of jazz talent to bring in the fans, say the organizers.

organizers.

#### **Best British Sheet Sellers**

(Week ending Dec. 11) London, Dec. 14

#### Second 12

No One But You Robbins
Things Mean a LotRobbins
Sky Blue Shirt Wright
Count Your Blessings Berlin
I Still Believe Macmelodies
I Love Paris Chappell
Story of Tina Macmelodies
High-Mighty . Harms-Connelly
Wait For Me Lafleur
Heartbeat
Mama Doll Song Leeds
Finger of Suspicion Pickwick

## This Personal Mgr. Even Pounds Keys for Singer

Hollywood, Dec. 21.
There can't be any complaint about the amount of work personal manager Al Lerner is willing to do for singer Bobby Milano. Latter

made his debut as a Capitol Records artist in a session last night
(Mon.)—with Lerner at the piano.
Lerner, keyboard accompanist
for Frankie Laine, signed Milano
in Buffalo and the youngster is a
Laine protege.
Capitol is giving Milano a big

Capitol is giving Milano a big treatment in the first sides which have backing by a 25-piece orches-tra, including 16 strings, arranged and conducted by Les Baxter.

## Bell Bells Colby

Bell Records, indie lowprice label, has tapped Marion Colby to a disking deal. Nitery and legituner thrush etched her initial sides ("Dim, Dim the Lights" and "Unsuspecting Heart") for the diskery last week.

She's currently appearing in the legituner, "Pajama Game," on

legituner, Broadway.

### Renewals

Continued from page 41 :

back his copyright at the end of 28 years and has a second lick at bat in trying to make a new deal either with the old, or with a new firm, depending on where he can get the best deal.

Also part of the general problem is the growth in the number of split copyrights. In cases where there are two or more songwriters on a tune, the possibility of the collaborators splitting the copyright renewals is always present, particularly if an estate is involved where the savvy in music biz operation is lacking. In the case of split copyrights, the publishers point out that everybody loses, including the writers, since no one is going to lay out any exploitation coin on a tune in which they have only a half-interest or less.

### Disk Horizons

Continued from page 41

\$300,000,000 for the industry as a

sanoff also touched on another aspect of the hi-fi movement in pointing out that magnetic sound pointing out that magnetic sound recorders are gaining in popular-ity. He said that over 750,000 are already in use in homes and in-dustry. He pointed out that Victor became the first major record combecame the first major record com-pany to make a library of tape re-cordings for the commercial mar-ket. Sarnoff also said that Victor was also the first to produce stereo-phonic recordings. The RCA top-per stated that the company will explore further possibilities in these new fields in 1955.





CAHN MUSIC COMPANY



CHARLIE APPLEWHITE

Per. Mgt. Direction
WYNN LASSNER WM. MORRIS AGENCY



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the first record with the lynd on the fast breaking

# MELODY OF LOVE

YOU'RE GETTING TO BE A HABIT WITH ME

20/47-5975

DON'T MISS
LEO DIAMOND'S great
harmonica version of

MELODY OF LOVE with: THE PHANTOM GAUCHO 20/47-5973

RCA VICTOR



#### New York

MUSIC

New York

Abbey Albert orch winds up a stand at the Hotel Statler, Washington, Saturday (25) and moves into Detroit's Hotel Statler Dec. 27 for an indefinite stay ... Al Morgan, currently at the Hatboro Hotel, Hatboro, Pa., into the Copacabana, Pittsburgh, Dec. 27 ... Disk promoter Buddy Basch editing Top Hit Record News mag ... N.Y. Indie WNEW staffers Rudy Rudderman and Bill Harrington penned the new Guy Mitchell tune, "Gee But You Gotta Come Home" ... San Clark, MGM Records Boston distrib, in town for sales huddles ... Joni James guesting on WLWD-TV. Davton, for the polio drive ... The Four Joes, new MGM Records vocal combo, open at the Hotel Statler, Cleveland, Jan. 16 ... Sol Yaged's Quintet into Birdland Monday (27) for a one-nite jazz concert ... Cy Baron and Willle Shore, owners of Quintet into Birdland Monday (27) for a one-nite jazz concert. Cy Baron and Willie Shore, owners of The Composer, feteing Deems Taylor with a special afternoon birthday party today (Wed.) Dick Linke, Capitol Records' eastern promotion manager, back at his N.Y. desk after a quickie Coasteast deejay trek . "Day of Triumph" has been bought by Ross Jungnickel Music, Hill & Range's ASCAP firm.

#### Chicago

Jimmy Blade had elosing notice recalled at Drake Hotel, where he's played some three years, and stay-







#### Pittsburgh

Pittsburgh
Tommy Carlyn's band signed for Newspaper Guild's annual Page One Ball at William Penn Hotel Jan. 29... Bill Brant orch set for New Year's Eve party at Gateway Plaza... Del Monaco Quartet back into the Blue Moon for an indefinite stay... Bobby Cardillo, recuperating from kidney operation, expects to resume with Reid Jaynes at the Carlton House's twin pianos on Christmas night... Stan Conrad, organist, has picked up a six-month option hike at the Vogue Terrace... Doren Faust foursome opened New Nixon restaurant and will be there for two weeks... George Wittington Trionow featured at the Midway Lounge... With Chicaco and Las Vegas bookings in the offing, Larry Faith's orch will pull out of the Horizon Room after the first of the year... Everett Haydn, organist, renewed at Dore's restaurant in East Liberty... Deuces Wild engagement at My Brothers Place has been postponed until Jan. 3

### FLANAGAN'S STRING OF LOCATIONS, ONE-NITERS

After a three-week hiatus, the Ralph Flanagan orch is swinging into a string of location and one-niter booking through April. Orch opens the Roosevelt Hotel, New Orleans, tomorrow (Thurs.) for a two-week stay and then moves to a one-weeker in Houston, playing for the Auto Show there. Flanagan will then begin a one-niter schedule which will take his band through Texas, Kansas, Nebraska, lowa and Michigan. The one-niters will be primarily at colleges and universities.

#### Carmichael

Continued from page 41 the music biz in establishing the validity of the old renewal clauses.

validity of the old renewal clauses.

Billy Rose, in his suit against Bourne Music for return of the copyright on "That Old Gang of Mine," written with Mort Dixon and Ray Henderson, is involved in a similar court test. The first 28-year term on "Star Dust" runs out in 1957, while on several lesser tunes in the Carmichael suit, the initial terms have already expired. Lyric to "Star Dust" was written by Mitchell Parish, whose part of the copyright would remain with Mills Music no matter what Carmichael did.

Jack Mills, head of Mills Music, recently returned from a trip to the Coast, where he confabbed with his brother Irving, the firm's v.p. on the proposed Carmichael settlement. The Mills attorney, Sam Buzzell, also was on the Coast for the talks.

## RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtai

Rating

2

10 11A 11 11B 13 14A 12

ined from leading stores in cities and showing comtive sales rating for this last week.  ASCAP † BMI	New York-(MDS)	Boston-(Mosher Music)	Philadelphia—(Charles D	San Antonio-(Alamo Pia	Chicago-(Carl Fischer)	Polis—(P	Detroit—(Grinnell Brothe	Minneapolis (Schmitt M	Kansas City-(Jenkins Mu	St L. Music	Talend (Grosemen	A margin (D	Seattle—(Capitol Music C	T O T A L
*Mister Sandman (Morris)	2	5	1	1	• 1	1	1	1	3	3	1	1	2	120
*Count Blessings (Berlin)	3	1	2	2	2	3	5	3	1	1	2	3	1	114
†Let Me Go, Lover (H&R)	1	4	4	7	5	2	2	2	2	5	4	4	9	92
*Teach Me Tonight (Hub-L)	6	2	3	6	3	7	3	6	5	8	5	2	6	81
†This Ole House (Hamblen)	5		8	3	4	5	10		4	2	3	6	3	68
*Naughty Lady (Paxton)	4		7	9	6	4	8	5	9	10	6	10	10	44
*I Need You Now (Miller)	7	6		4	7	8		4	6	9	7	9		43
*If I Give My Heart (Miller).	10	9	.,	5	y			8	7	7		8	4	32
*White Christmas (Berlin)			6			6				4	8	5	7	30
*Papa Loves Mambo (S-B)	. 9	8		8	8	9	7		8		9			22
*Rudolph (St. Nicholas)			9	٠.						6		7	8	14
*Home for Holidays (Roncom)		3	- 5											14
*Make Comfortable (Rylan)		7					6							9
*Hold My Hand (Raphael)				10	10			7			10			7
†That's All I Want (W&B)	• •		• •			• •	4							7
	_			_	_	_		_				_	_	

## Epic Gives Go-Ahead To Hawkins-'George' Disk

An artists & repertoire man can withstand pressure from most people but usually gives in when it's coming from dealers and distribu-After a bootlegged master tors. After a bootlegged master of Dolores Hawkins' etching of "George" had been aired by jockeys in key cities. Marvin Holtzman, Epic's a&r chief, gave the green light for the release of the platter to meet the mushrooming demand that had been sparked by the deen such as the platter of the jay plays. Holtzman had nixed the release because of tune's offbeat Lyric. It's a special material tune which Miss Hawkins uses in her nitery act.

nitery act.

The tune had been cut several months ago but Holtzman had been lesitant to put it on regular release despite pressure from Don Seat, thrush's manager. Deciding to force the issue, Seat procured the master and sent acetates to jocks in N. Y., Detroit and Cleveland. The plays brought in orders for close to 30,000 platters and the go-ahead signal from Holtzman. Tune was penned by Bobby Maxwell and is published by Planetary music.

#### Betty Blasco Sets Up New K. C. Music Firm

Kansas City, Dec. 21.

New publishing firm, Happiness
Music, is being organized here by
Betty Peterson Blasco, She is withdrawing from Blasco, She is withdrawing from Blasco, Music, Inc.,
which was established by her late
husband, Louis Blasco, and which
they operated for several years.

they operated for several years. In the new setup, the bulk of ASCAP copyrights formerly held by Blasco Music will become Happiness Music properties. Mrs. Blasco also will head Midland Music, the BMI catalogue. A leading property of the new firm is "My Happiness," for which she wrote the words, and which is now an established standard.

Blasco Music will continue according to the mean of the mean of

an established standard.
Blasco Music will continue active in publishing and in the recording biz, according to Frank Blasco, president, who succeeded his brother, Louis, in that position. Company has the Cardinal label and a talent roster including The Mulcays, Cathy Bryan, Carl King and Hack Swain.



### MGM DIGS INTO VAULTS TO RIDE 'MELODY' WAVE

MGM Records has dug into its vaults to get in on the current "Melody of Love" surge. Oldie tune, which is now getting a top push by the majors and the indie Dot label, originally was issued by MGM in a 78 rpm album of recitation to organ by Franklyn McCormack in 1947. The package was tagged "Why Do I Love You?" Diskery has pulled the master of "Melody" out of the files and is rushing it as a single release. It's also repackaging the album into a 10-inch LP and changing the title to "Melody of Love."

## Papa Celestin

Oliver, Bunk Johnson and Buddy Oliver, Bunk Johnson and Buddy Bolden dominated the music scene. By 1910, he was blowing his cornet at Lulu White's notorious Mahogany Hall, Tom Anderson's and the old Tuxedo Hall on Franklin street. In 1911, he formed the Original Tuxedo Orchestra. It was not a "jazz" band since the term was not yet in use. For the next 15 years. Celestin's was the band that played for most of the debutante parties. tante parties.

The Original Tuxedo Band nur-

tante parties.

The Original Tuxedo Band nurtured many of the jazz masters who were later to gain fortune and fame surpassing that of Celestin.

Such two-beat artists as Lorenzo Tio, Baby Dodds, Shots Madison, Jimmy Noone and Alphonse Picou made up the Celestin aggregation during its 15 years at the top of jazz world.

But in the early 20s, the vogue in dance music changed. Bands with elaborate arrangements caught on Celestin and his dixieland crew were eclipsed.

He worked for years as a long-shoreman on the Misslssippi docks, as a construction worker and truck driver to earn a living. Ten years ago he returned to his horn and once again found himself in demand for parties and social affairs.

In 1953, he and his band went to

Washington to play for the annual dinner of the White House Correspondents' Association. Celestin received a certificate of merit from President Eisenhower which read, "Mr. Celestin, you are a fine gentleman and a credit to your race and country."

Only survivor is his widow. The couple had been married 32 years.

from the 20th Century-Fox Cinema Scot

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## JESSE GREER

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to all our friends in the entertainment field

> season's greetings and

best wishes for a happy and

prosperous new year

ASCAF

The American Society of Composers, Authors and Publishers
575 Madison Avenue, New York 22, N. Y.

## Miami Beach's Multiple Star Policies Menace Cafes: Walters

If a nitery can't make it with one solid attraction, then the "piling up of star upon star" won't help, according to Lou Walters, operator of the Latin Quarters in New York and Miaml Beach. Walters left this week to open the Florida spot which preems Dec. 23 with a policy based on lavish production plus a single name headliner. Walters flayed the practice of the competing niteries which, he said, are going wild in the talent dept. He cited the case of the Copa City, which will have on its initial show Peter Lind Hayes & Mary Healy, Tony Bennett, Eileen Barton and the Step Bros. The Beachomber is opening with Martha Raye. Vic Damone, Jack Carter and the Novelties. The Mlami Beach hotels are also likely to go in for the muitiple headliner policy.

to go in for the muitiple headliner policy.

Walters said, prior to his departure for Florida, that it's a sound policy to make actors wealthy, because they can make the operator wealthy. However, that applies up to a point, after that you start giving away your profits and a lot of the operating capital that should go into other departments.

It's pointed out that the multi-

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Las Vegas

MERCURY ARTISTS

Ple headliner policy hasn't hit Las. Vegas or the other green-felt belts. These spots are still getting along with one big headliner. The practice of headliner pile-up destroys the value of the individual headliner. If business comes into the spot, then it's a battle royal to determine who is responsible for the business. It also accustoms the customers to a taient diet that cannot be maintained, according to Walters.

## More Chi Chez Woe With Lee Ankling

With Peggy Lee ankling the bill to recuperate from a recent operation. Chez Paree here has lost its original New Year's lineup entirely. As announced last week, Joe E. Lewis cancelled also because of an operation and the June Taylor Dancers had to make a booking switch. Show, which was booked several months ago, seems to have been hexed from the start. George Jessel is replacing Lewis on the card, and the Terry Sisters are in for the June Taylor group. Chez is mulling Joyce Bryant to replace Miss Lee, but contracts haven't been signed as yet. It's a difficult procedure to pluck name values so close to the holiday wire, and Chez has been having yearlong troubles getting topdrawer names even with pienty advance.

## 'Peter Pan' Tab Set For 'Ice Capades' Workover

Pittsburgh, Dec. 21.

John H. Harris has landed the rights to "Peter Pan" for the big production splash in the 1956 edition of his "Ice Capades." The title role will be skated by Donna Atwood (Mrs. Harris) in what is to be her farewell appearance in the extravaganza.

be her farewell appearance in the extravaganza.
"Pan" will have all of the regular stage trappings, including the flying equipment, for which he has already contracted. "Ice Capades" has for years been using a condensed stage or film as its big production number; this season it's "Wish You Were Here," which has been preceded by, among others, "Snow White" "Brigadoon," "Student Prince," and "Cinderella."



## Follies' Healthy \$84,000 For 10-Shows in N. Haven

VARIETY

New Haven, Dec. 21.
Playing its annual eight-day stand at the Arena, "Ice Follies" topped last year's gross for equivalent performances by a slight percentage. Show pulled an approximate 32,000 payees through the turnstiles for an extremely healthy \$84,000. at \$4.80 top, 10-performance figure represented 90% capacity.

ance figure represented 90% capacity.
Show laid off following final Sunday (19) show here, brief pre-Xmas vacation for the troupe being a "Follies" tradition.

"Follies" tradition.

'Hollywood' 906, Omaha
Onaha, Dec. 21.

"Hollywood Ice Revue" grossed
a below-par \$90,000 for its eightday, 10-performance stand at AkSar-Ben Coliseum here Dec. 7-14.
Officials believe the dates were too
close to Xmas and that a November booking would have drawn far
better.
Show, too, also bucked a bad
weather break. While the weather
actually was bad only one day, the
reports constantly predicted bad
weather, discouraging outstate Nebraskans and Iowans.
"Hollywood" headed from here
for Chicago, where it will open at
the Stadium Christmas night.

### INJUNCT D.C. BIRDLAND ON FURTHER NAME USE

Operators of the Birdland, N. Y., last week obtained an injunction forbidding the Birdland, Washington, to operate under that label. Justice Alexander Holtzoff, of the Federal Court in New York, ruled that the Capital nitery was horning in on the publicity and exploitation poured into the N. Y. spot. Court permitted the D.C. cafe to apply to the local liquor board for a change of name without jeopardizing the license.

The New Yorker's showed that the Broadway operation had received publicity even in Washington. It was shown that there was a window display in D.C. of a set of drums made by the Fred Gretsch Co., which received a license to use the Birdland label. There is a Miami Club operating under the Birdland title, but that's an authorized usage under a licensing agreement. Operators of the Birdland, N. Y.,

ing agreement.

Bill Rodstein Enjoined
Philadelphia, Dec. 21.
William K. Rodstein, operator of
the Latimer Club, was permanently
enjoined from using the name of
his former night club, and the
name by which he himself is best
known, in Common Pleas Court
here.

known, in Common Pleas Court here.

Rodstein sold his cafe, Big Bill's, to Benjamin Cossrow in 1951, and agreed not to use the name "Big Bill's" for five years nor engage in a liquor business within three blocks. In September, 1953, Rodstein purchased his present spoth and operated for a time as "Brother Bill's Latimer Cafe." Cossrow promptly instituted suit to prevent use of the name.

Judge Theodore L. Reimel said the name has real value, as evidenced by the price Cossrow paid for the cafe. and Rodstein's acts "show an intent to circumvent the covenant and confuse the public thereby attracting customers of the plaintiff." A hearing date was set to determine damages.

## Sol Heller Buys Out Bros. in Pitt Nitery

Bros. in Pitt Nitery

Pittsburgh, Dec. 21.

Sol Heller, who has been in business for years around here with his two brothers. Jackie and Bill Heller, and a cousin, Monty Jacobson, will become the sole operator of My Brothers Place after the first of the year. Restaurant is the successor to the Carousel, the nitery which the Hellers opened in 1948 and which was a big click until a year and a half ago. They converted it into My Brothers Place last summer.

First to pull out, right after Carousel folded, was Jackie Heller, who is now with Alan Gale at latter's club in the Capitol Hotel, N. Y. A few weeks ago Bill Heller withdrew from the management setup to onen his own bakery in the Oak-

from the management setup to open his own bakery in the Oak-land district. At end of year, Jacobson is leaving to move back to New York, where he's going into the hotel field.

**V**at Magica Milbourne

Christopher on Interesting piece on

The Truth About 'The Rope Trick'

as interesting byline piece in the upcoming

49th Anniversary Number

VARIETY

## Chicago Key Clubs **Add Floorshows**

It's figured to be only a matter of time (and the law of diminishing returns) before the multitude of key clubs which have been cropping out like speakeasies in this city would begin pitching entertainments to compete with one another.

tainments to compete with one another.

While nearly all of the rooms have always had some form of cocktail lounge fare, the Gaslight Club is the first to take the bigger step with floorshows. House will unveil a new nook tomorrow (Wed.), called the "Back Porch." which will showcase a small musical revue with four players, most of them local talents. It's to be a form of theatre in the round in a room that seats only 303 people. Gaslight, one of the toniest "private" clubs in town, is mulling a \$4 minimum for the shows.

Incidentally, Burton Browne, an advertising agency kingpin who owns the club, is planning to open a sister key club for the ad set on New York's east side shortly. Gotham club would have similar type floorshows, and the editions would be switched back and forth between the two cities every four or so weeks.

Mrs. Burton Browne, formerly a

so weeks.

Mrs. Burton Browne, formerly a band vocalist under the name of Jean Campbell, is producing the Gaslight shows. First revue will feature mezzo-soprano Lisa Davies, tapster Finis Henderson and keyboarder Bob Hahn, with the comic spot yet to be filled.

## Goffstein Ouits as Asst. To Vegas Flamingo Prez

Las Vegas, Dec. 21.

Ben Goffstein, assistant to the president at the Flamingo for the past seven years, resigned last week and, aside from plans to take a six-week European tour, has made no future commitments. However, Goffstein will retain his Vegas residence, to which he will return following his trip abroad. A prime mover in the formation of the resort's Hotel Assn. and a leading light in the local tent of the Varlety Club, Goffstein was in charge of the plush redecorating job recently completed at the Flamingo.

## **Billing Problem** Cause of Martin Miami B. Switch

Problem of billing is blamed for Problem of billing is blamed for Tony Martin's switch from the Beachcomber, Mlami Beach, to the Fontainebleau there, according to Music Corp. of America, which now handles the singer's bookings, Martin refused to share the top line with Sophle Tucker and, according to MCA, was willing to take a salary cut to keep his headliner status intact. Extent of the salary slice wasn't revealed.

salary slice wasn't revealed.

Fireworks are still expected regarding this situation, although the American Guild of Variety Artists hasn't received a complaint on that score. According to MCA, no contract has been signed for either spot, although Martin has indicated his preference to work the new hotel. Consequently a shift can be made at any moment.

Martin's shift to the Fontaine.

can be made at any moment.

Martin's shift to the Fontainebleau indicates that there may be
other difficulties in that respect
in the Florida niteries and hotels
which have gone on a multiple
headliner binge. With every spot
buying up names that would ordinarily take the top spot on the
marquee, similar battles may be
expected this year.

Thunderbird Hotel LAS VEGAS, NEVADA

## Phil Lawrence and Mitzi

Just Completed
Latin Quarter, Boston
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Currently Brown Hotel, Louisville, Ky.

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Chicago Theatre, Chicago
Mgt. Ken Greengress Dir. 6. A.C.

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Best Wishes to All

SIBYL BOWAN

MATTY ROSEN

## New Year's Eve Still Big Night In U. S.; Prices Same as Last Year

New York's cafe operators anticipate no difficulty in selling out on New Year's eve. Circumstance that the Latin Quarter, with approximately 600 seats, has been removed from the market because of a sellout several months ago, automatically insures SRO in most of the other niteries, it's felt. Fact that very few reservations have come in, so far, is no cause for disturbance, according to the bonifaces. Everybody is too busy with Christmas shopping to worry about the big night, but telephone cails and inquiries will start in quantity during the Christmas week.

quantity during the Christmas week.

Prices. this season, will be on par with that of last year. Top spots will be charging as high as \$25 per person, with others adhering to an open house, while others will operate on modest minimums. Some cafemen are still to set heir prices because they're toying with the idea of upping the tariffs a little. With the LQ out of the running because Bruno, RCA distributor in New York, has taken over the entire house for a celebration for dealers, they feel that this may result in a shortage of space, and premium prices will prevail. However, those daring to raise tariffs won't do so by very much.

much.

For the past few years, the major competition to cafes on the Eve has been private house parties. Should prices reach the heights, there's always the possibility that many will organize their own as a money-saving device. This thought is likely to keep the rates on the same level as last year, when all major cafes had the SRO shingles out.

Pheasant Dinner
Chicago, Dec. 21.
New Year's Eve in Chi will be
no more expensive this year than
it was last at the major night spots in town. In most situations the tabs are at a par, though the Black Orchid clipped its admish from (Continued on page 52)

## Kayser, Retired by MCA To Open Own Chi Office

Chicago, Dec. 21.

Joe Kayser, veteran one-night booker for Chi Music Corp. of America, opens his own office af-ter Jan. 1 to represent attractions

ter Jan. 1 to represent attractions in this territory who aren't signed to management contracts with the major agencies.

Kayser is being retired by MCA at year's end, after having served 12 years there and five previous with the old Frederick Bros. bureau. In the '20s he had been a wellknown bandleader.

## **GODFREY & FRIENDS BUY** M.B. KENILWORTH HOTEL

Arthur Godfrey, CBS-TV head-liner, is part of a syndicate which has purchased the Kenilworth Hotel, Miami Beach. Associates in the venture are Harrison C. Ash and Walter E. Scott. Hotel was leased back to the Kirkeby chain, which will continue to operate

which will continue to operate.

Several of Godfrey's telecasts have emanated from that inn where he spends a considerable part of the winter.

## Milwaukee Towne Folds:

Milwaukee, Dec. 14.

Milwaukee, Dec. 14.

Towne Room, one of the major talent showcases here, located in the Towne Hotel, shuttered last week after months of weakish biz. With it went the adjoining Hideaway, an intime cocktail lounge where Jacques Foti had been appearing. Both rooms were operated by Jerry Grossman.

Towne had reduced its shows to one act in recent years, susually in

one act in recent years, usually in the middle-price range.

## Templeton Taking To **New Nitery Routine**

Alec Templeton, who starts a concert tour in January, will resume cafe dates sometime in February. Pianist bowed recently at the Basin St., N.Y., for his first nitery date in some years.

He expects to spend a good deal of time on the nitery circuits next year. Joe Glaser's Associated Booking Corn is lining up the dates.

year. Joe Glaser's Associated ing Corp. is lining up the dates.

## **Sheraton Corp.** Profit Up 134%

Earnings of the Sheraton Corp. of America, which operates the Sheraton inn circuit, reported profits of \$7.024.031 for the past six months, an increase of 134% over the same period of last year. Trading in hotels, which gave the chain a \$4.654.960 profit in capital gains deals, is included in the earnings report.

Earnings are equal to \$2.07 on each of the 3.389.865 shares of common stock outstanding. On the corresponding period of last year, earnings were 90c per share. Operations income amounied to \$2.369.071 as against \$2.088.486 for the same semester last year.

The chain has completed arrange-

the same semester last year.

The chain has completed arrangements to sell the Sheraton Hotel in Worcester, Mass., and is about to consummate a contract for the sale of the Spingfield, Mass., Sheraton. Capital gains profits on these deals will be reflected in the earnings of the current quarter.

## Major Talent Showcase Celeste Holm Signs For N. Y. Plaza in Spring

Celeste Holm and Ann Crowley have been assigned spots on the roster of the Persian Room of the Plaza Hotel, N.Y. Miss Holm goes in April 14 while Miss Crowley starts Feb. 17.

It's Miss Crowley's first N.Y. date. Singer, who's been lead in a couple of Broadway musicals, is the sister of film-tv actress Pat Crowley.

## Can. Exhibition In '55 To Neutralize Television's Stay-at-Home Magnet

Ottawa's 65 - year - old Central Canada Exhibition is getting set to battle the opposition of television. With Three-Year Pact With video but a harmless infant during the 1953 CCE dates, last summer's CCE was the first to feel Bill Kenny, who some time ago discarded the Ink Spots formation to go out as a single, has left Music Corp. of America to rejoin the Gale Agency. Kenny had been with the office previously.

Kenny this week signed a three-year deal with the office. He has been set to open at the Apollo Theatre, N.Y., Jan. 7 and also at the Brass Rail, London, Ont., March 14. the draw of tv and the 1955 fair, scheduled for Aug. 20 to 27, will use several weapons to fight tv in-fluence and attract the customers out of their living rooms and into Lansdowne Park.

Lansdowne Park.

Among them will be reduced moppet prices on midway rides day and night throughout the fair, a definite upping in quality in both grandstand and midway presentations, and some method of prizes for stubholders. Until city bylaws made it illegal two years ago. CCE boosted advance admission sales by offering valuable door prizes on advance tickets. The 1955 fair will distribute prizes but the CCE has not decided how.

distribute prizes but the CCE has not decided how.

CCE has again pacted George Hamid to provide the grandstand show. Frank Bergen's World of Mirth midway will appear in its second year of a five-year contract with the exhibition. Bergen will repeat the highly-successful Dancing Waters tent which he introduced here last summer to standout business.

Hamid's Grandstand Follies for 1955 will use a 42-girl chorus line and a group of eight singers as well as specialty acts to include Beatrice Dante and her chimp; Simrus, aerial act; Annell and Brask, European cyclists; Six Ashers, risley acro turn; Wlados and doves; Elkins Sisters, acro-contortion terps; Mr. Ralph, moppet musican; Ghezzis, comedy panto. Lacy Troupe, five femmes and a male in acro-balancing, and others. Show will have a revue format.

Manuel Capetillo has been signed for the Cocoanut Grove of the Am-bassador Hotel, Los Angeles, Dec. 29.

## Kenny Back to Gale

## SAMMY DAVIS JR. TRIO PACTED FOR N.Y. COPA

The Will Mastin Trio with Sammy Davis Jr. will start at the Copacabana, N.Y., March 24. William Morris Agency is now lining up a complete itinerary for the group that will take them into the summer.

The junior Davis has recovered sufficiently from the effects of the recent accident in which he lost an eye, to resume a full schedule of

## Montreal Getting Vaude In Seville Reopening

Montreal, Dec. 21.

With several niteries closing for "renovations' and biz way off in most rooms, the only bright spot for the festive season is the reopening of vaude at the Seville.

New policy will take effect next Thursday (30), and opening bill will star Norman Brooks and Bobbie Sargent, with the Deep River Boys to follow Jan. 6. Contracts were signed last Wednesday (15) between Bill Lester of United Amusements, who operate the house, and Roy Cooper, who will do all booking for the theatre.

about



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"The public just loved her and she is a real beauty." -HERMAN HOVER

"Jan Valerie—sex rearing
is lovely head on the Sunset
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HOLLYWOOD, CALIFORNIA

## New Year's Eve Big



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### COMEDY MATERIAL FUN-MASTER

ORIGINAL SHOW-BIZ GAG FILE The Service of the STARS) 13 Files \$7.00—All 35 Issues \$25 Singly) \$1.05 per script.

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 4 BLACKOUT BKS... ov. \$25 o
 6 BLACKOUT BKS... ov.

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\$12.50 to \$10, plus tax, for dinner, a cocktail, and show headdined by Robert Clary.

Highest price is being asked by the Gaslight, a socalled private club for the advertising set, where the fee is to be \$50 per couple for pheasant dinner and champagne. Formal dress is required, and a variety of singers and planists comprise the entertainment. By contrast, Cloister Inn on the same street has gone to the other extreme and is staging an Open House for the holiday with no cover or minimum, though drinks are to be hiked slightly. Show consists of Laurie Allyn, Ruth Price, Ace Harris, and Raiph Sharon.

Rest of the niteries are asking what they got last year. Chez Parce tab is \$15 per person, plus

Rest of the niteries are asking what they got last year. Chez Parce tab is \$15 per person, plus

Tax, with a special breakfast show at \$3 minimum and \$2 cover. Chez Lowge is \$5 per head. Floorshow is helmed by George Jistonshow is helmed by George Jistonshow is plust ast is at the Palmer House and Conrad Hilton niteries, where charge Harine Dining Room, a remake of its former vaude showcase, the Marine Dining Room, is getting and palmer House is pitching with Los Chavales de Espana. Blue Angel is asking \$12.50 plus tax for its Calypso show, while adoing Open Club gets \$5 per person. Aragon Ballroom will be charging \$3 per person, tax in-louded. Edgewater Ballen and an an amount for two dancebands and no floorshow. Hilton has an ice revue topped by Margie Lee, and Palmer House is pitching with Los Chavales de Espana.

Blue Angel is asking \$12.50 plus tax for its Calypso show, while adoing Open Club gets \$5 per person. Aragon Ballroom will be charging \$3 per person, tax in-louded. Edgewater Ballen and palmer House is pitching with Los Chavales de Espana.

Blue Angel is asking \$12.50 plus tax for its Calypso show, while adoing the person and palmer House and Conrad the Palmer House and C

Dallas' \$12 Top
Dallas, Dec. 21.
New Year's Eve prices in local
spots are the same as last year.
The two local hotels will have the price, \$12 per person. At hus Hotel Century Room, same price, \$12 per person. At Adolphus Hotel Century Room, Herman Waldman will play for dancing and the Dorothy Franey Ice Show will be featured. At the Baker Hotel's Mural Room, it will be Dick Barlow's band, and singer

be Dick Barlow's band, and singer Maureen Cannon toplining the floor show.
Colony Club will have Johnny Cola's orch, with Raul Roquet, Vernon & Gayle, and exotic Candy Barr on the floor show, with a \$6 charge per person, tax included. At Pappy's Showland, the price will be \$5 for Rip Giersdorf's band and a floorshow featuring Uncle Willie.
The Chalet has \$4.75 each down-

The Chalet has \$4.75 each down-stairs and \$4.50 per person for an upstairs table. Music will be by Leonard Ohlson and his trio.

## 2 OF 3 OTTAWA CLUBS IN WINTER SHUTDOWN

IN WINTER SHUTDOWN

Ottawa, Dec. 21.

With nightclub business approaching its annual winter doldrums in these parts, two of the three niteries in the Ottawa area are shuttering. The Gatineau Club closed Saturday (18) and will probably shutter until early in March. The Chaudiere Club will close this week for at least three weeks. The Fairmount Club will remain open. These niteries are all on the Quebec province side of the Ottawa River and so must obey Quebec's early-closing laws. Not only must they close on Sundays, Christmas Day, New Year's Day and Epiphany (Little Christmas), but on the eves of those holidays they have to close at nine p.m.

Ottawa vaudefans may get an

of those holidays they have to close at nine p.m.

Ottawa vaudefans may get an unexpected supply of vaudeville right at their doorsteps. There is a strong possibility that the Centre Theatre, indie uptown filmer strategically located in the center of this city's main business section, may expand its stage facilities and install a policy of live acts and films on a temporary basis as a trial this winter.

## ARE YOU A COMEDIENNE?

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We are looking for the above type of girl that would like a position for 10 weeks in the summer of 1955. One of New England's famous resort hotel catering to a discriminating Jewish Clientele would like a girl that has a child and is looking for a connection for the

Write to room 600, 275 Tremont Street, Boston. Send recent photo and short resume about yourself, Will interview in New York.

Half of the Smith & Dale Lifetime Torm Joe Smith

recalls some adventures of the Aven Comedy 4 in Selling Humor in Britain

2 Americans Abroad by Joe Smith (& Dale) (as told to Acron Fishman, in the biography "Stage Struck")

a humorous byline piece in the apcoming 49th Anniversary Number

> VARIETY DUE SOON

## HILTON INVADING ROME WITH \$7,000,000 HOTEL

The Hilton Hotel chain will expand its operations to Rome. Immobilaire Societa Generali and the Hilton Hotels International have organized a company to be known as the Italo Americano Nuovo Al-

as the Italo Americano Nuovo Alberghi, which will be capitalized eventually at \$3,000,000 for operation of the new Albergo deo Cavalieri Hilton, which will cost approximately \$7,000,000.

Inn will have 400 guest rooms and restaurants. Site will be in Rome's Monte Mario district in the northwestern part of the city.

Meanwhile, the Hilton chain reported that its offer of 1,004,509 shares of common stock at \$6.42 had been oversubscribed. Of that number of shares, 960,455 were offered to Hilton stockholders, underwriting companies absorbed the remainder.

### Ethel Waters Set For One-Woman Show Tour

Strawhat producer William Van Sleet will present Ethel Waters in a tour with her one-woman show, starting in mid-Layuary. Reginald a tour with ner one-woman snow, starting in mid-January. Reginald Beane will be accompanist for the song program, which is being booked by Charles Green, of Con-solidated Artists. Talent is signed

solidated Artists. Talent is signed for two years.
Project is being financed as a limited partnership, with \$15,000 capitalization. Most of the backers are residents of Chagrin Falls, O., where Van Sleet has been co-partner in a summer theatre the last three years. Martin Leonard is attorney for the production.

#### Otis Skinner Memorial, Fund at Woodstock, Vt.

Fund at Woodstock, Vt.

Woodstock, Vt., Dec. 21.

An Otis Skinner Memorial
plaque has been presented to the
Universalist Church here by the
actor's daughter, Cornelia Otis
Skinner.

Skinner's father and grandfather
were ministers in the Universalist
Church, and the star spent his last
days in Woodstock.

An Otis Skinner Fund has been
stablished to help restore the
North Universalist Chapel to its
original colonial simplicity.

### Vallee's 2d Try

London, Dec. 21.

Arthur Helliwell, columnist on the People, a London Sunday sheet, who accepted a challenge from Rudy Vallee to catch his act a second time at the Cafe de Paris, gave his further impressions last week.

"I can power and the Cafe and the Cafe are th

I can now report that (1) Vallee "I can now report that (1) Vallee has cut the saxophone routine I criticized; (2) he has kept in the smutty jokes, and (3) his singing is still medicore," he wrote. "In fairness, however, I must record that (1) the restaurant was packed, (2) most of the customers applauded loudly, and (3) a couple even cheered."

#### Mex Cafe on Move

Mex Cafe on Move

Mexico City. Dec. 14.

The Waikiki. raucous oldtime nitery here which many Americans and other foreigners frequented before the 8c peso made it tough for everybody excepting outstanding stars, has been deprived of its choice site on swanky Pasco de la Reforma.

The city amusements supervision department ordered Waikiki to move to a less conspicuous location. It's doing that right after a gala New Year's Eve fiesta. A multimillion-peso tourist hotel is to replace the hot night spot.

## Vaude, Cafe Dates

New York

New York

Kirby Stone to the Monte Cristo,
Palm Beach, Feb. 15... Sam Bramson, of the William Morris Agency
cafe dept., to Miami Beach for a
selling trek... George Jessel opens
at the Chez Paree, Chicago, next
Tuesday (28)... Lenny Kent goes to
the Five O'Clock Club, Miami,
March 20... Ken Hoffman, administrative assistant to Tim Gale, wed
recently to Jøyce Munchick...
Tony & Eddie, playing the Bon
Soir, N. Y., since September, have
been set for the Latin Quarter,
N.Y., in June... Dick Shawn pacted
for the Latin Quarter, Miami
Beach, Jan. 16... Vie Damone set
for the State, Hartford, Jan. 3-9...
Barry Sisters to the Riverside,
Reno, Jan. 6.

#### Chicago

Chicago

Sarah Vaughan skedded for Chicago Theatre on Jan. 21 for two weeks. . . Terry Haven opens Colony Club, Omaha, this week for fortnight . . Eleen Todd and Jackle Kannon playing New Year's Eve show and week following at Lake Club in Springfield . . . Paramount Attractions booking Old Dutch Potato Chips shows in Minneapolis exclusively, with Bob Hope set for Feb. 16-17 . . Penny Singleton and Larry Logan pegged for Muehlebach Hotel, Kansas City, on Jan. 14 for two weeks, with Dan, Dick & Jimmy coming in on Feb. 11.

#### Dallas

Joe Reichman orch goes into the Rice Hotel, Houston, Dec. 27. New crew had its shakedown there in

## MCA HYPOING OUTDOOR DEPT. IN STACEY SHIFT

Music Corp. of America will expand its outdoor operations after Jan. 1, when Elwood Stacey comes up from Dallas to Chicago to head the fair department. Stacey had been booking fairs from Dallas. Chicago has long been the centre of buying for the outdoor markets.

In one respect this move marks In one respect this move marks an attempt to enliven the variety fields. After the decline of vaule, television took up some of the slack. However, talent agencies have come to realize that still greater activity is leeded to keep acts working. Fairs have long been one of the most lucrative parts of the variety field.

#### Kalcheim, Rockwell To Aid Boy Scouts in N. Y.

Nat Kalcheim, of the William Morris Agency, will serve as chairman of the Artists Committee for the 1955 finance campaign of the Greater N. Y. Council of Boy Scouts of America. Tom Rockwell, General Artists Corp. prexy, will serve as co-chairman.

Appointments were made by Sonny Werblin, Music Corp of America veepee, serving as chairman of the Amusement Division of the campaign. Campaign tees off with a Dawn Patrol Breakfast Jan. 5 at the Waldorf-Astoria, N. Y.

August . . . Colony Club has Paul Requet, Vernon & Gayle and exotic Candy Barr through the holidays, with Lynn Carter & the Cartiers due Jan. 17-30 . . . Quintette Allegro inked for Jan. 14-16 at Greater Dallas Club, with Connec Boswell set for Feb. 4-6 . . Capitol Record's local branch tossed cocktailery for Vicki Young during her Baker Hotel stand . . Dug Finnell, Negro 88'er now at La Villa Roma, inked a Richtone recording pact.

#### Omaha

Lowe, Hite & Stanley at the Italian Village in Lincoln last week, set for Don Hammond's Seven Seas here in March . . . Lee Barron orch followed Charley Chaney into Sam Salzman's Angelo's . . . Pat Lelaney continues at organ at White Horse Inn of Regis Hotel , . . . Panto Mimics doing three floorshows Thursdays, Fridays and Saturdays at the Grand Bar.



## KIRBY STONE FOUR -ON TOUR

WILLIAM MORRIS

WYNN LASSNER



(Beauty and the Least)

A new note in Glamor Comedy Staged by Mervyn Helson

Currently (to Jan. 1) PALUMBO'S Philadelphia



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for catering. Compitely air conditioned.
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"Creaters of Special Comedy Material"

"that distinctive song duo"

## herb and betty warner

Currently

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management: BERNIE ILSON



## CAB CALLOWAY

After Three Consecutive Years of Bookings AT HOME for the Holidays-

MERRY CHRISTMAS Mgt. BILL MITTLER, 1619 Broadway, New York

## VARIETY BILLS

WEEK OF DECEMBER 22

Numerals in connection with bills below indicate epo

indicates circuit. (i) Independent; (L) Leew; (M) Mossi ; (R) RKO; (S) Stell; (T) Tivell; (W) Warner

NEW YORK CITY Music Hall (1) 23 Shirlee Emmons George Sawtelle William Upshaw Edward Powell Snelle Farrell Eric Hutson Clausons Famous Bears Ramses orps de Ballet ym Orc

Paince (R) 24
Kovace
Stuffy Bryant
Leonardo & Anita
Michael Chimes
Sybil Bowan
De Mattiazzis
Frankie Marlow
4 Cometis
Chicaso (P) 24
Don Cornell
Mambo Jeta
ice Rev

Don Cornell
Mambo Jeta
ice Rev
Ted Straeter Orc
Mark Monte Orc

#### AUSTRALIA

MELBOURNE
Princess (T) 20Jean Sablon
Chris Cross
Guss Brox & Myrna
Ron Parry
3 Hellos 3 Hellos Irving & Girdwood Eddie Lynn Dale Gower Show Giris Dancing Boys Tivoli (T) 28

Roy Barbour T Fontane & K Vaughn
Margaret Brown
Julian Somers
Nina Cooke
Eddie Edwards
David Eadie
John Biuthal
Lloyd Martin
Vocal Octette

rtons
bey Buckley
urice & May
INSBURY PARK
Empire (M) 20
villis Dixey

Empire (M) 28
Phyllis Divey
Alfredos
Varga Models
Louise Pets
Louise Louise
Louise King
Establish
Establ

Male Dancera
His Majestys (T) 28
Michael Best Sparks
Michael Best Sparks
Buck & Chie
Dagenham G Pipera
O'Hagan & H Stead
2 Myrous
Max Blake
Irene Bewans
Ballet Girls
Tivoli (T) 29
Jerry Lester Howell & Radcliffe
Harry Jacobson 2 Chadelli Attack
G Dawn & F Cleary
Singers
Dancing Boys
Ballet Girls

#### BRITAIN

ASTON
dippodrome (i) 28
onny Dawkes
ack Lewis
EAST HAM
Granada (i) 20
Breen & R
Jeffries

GOUTHAMPTON
GEAMO (†) 20
Bob Grey
Bob G

## Cabaret Bills

# NEW YORK CITY Chiquita & Johnst Bas Sheva Bas Sheva Debonairs Jet Sharon Ralph Young Piroska Art Waser Ore B Harlows Ore C te Ruban Bleu Lirwin Corey Turtlenecks Norman Paris 3 Dorothy Louden Meliti Little Club

Chiquita & Johnson Bas Sheva

BIRDLAND
Count Basie
Geo Shearing
Sarah Vaughan
Lester Young
Jimmy Rusning
Bon Soit
Tony & Eddie
Jimmy Daniels
Blue Angel
John Carradine
Pat Carradi John Carradine
Pat Carroll
Mort Sahl
Susan Johnson
Bart Howard
Jimmy Lyons Trie
Chateau Madrid
Raph Font Ore
Maya Ore Orc Imont Plaza
Bishop

intero Orc kozi Orc Hotel Pierre nise Darcel mley Meiba Orc Copacabana nk Sinatra Marco Sia y Bishop

Meliti
L'Aparche
Japanche
L'Aparche
L'Aparche
L'Aparche
L'Aparche
Jules Kutl
Rudy Timfield
Two Guifars
Kostya Poliansky
Milles
Lubor Hamoff
Lubor Hamber
Large
Tommy Wander
Margaret Banks
Rosemary O'Rellly
Carl Conway
Bann Wander
Margaret Banks
Rosemary O'Rellly
Carl Conway
Bann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Deliair
Danny Desmond
Don Deliair
Danny Desmond
Don Deliair
Viennese Lantern
Helene Almer
Viennese Lantern
Helene Almer
Pull Mann
Charles Albert
Jack Wallace
Givena & Ferris
Mary Ellen Trio
Senna & Gyle
Jack Wallace
Givena & Ferris
Mary Ellen Trio
Waldorf-Asterle
Jose Greco Ders
Nat Brandwynne
Wallace
Waldorf-Asterle
Jose Greco Ders
Nat Brandwynne
Wallace
Hamber
Mann Freeman
Sylvia Syms
C Williams Trie 

#### CHICAGO

Black Orchid Robert Clary Mello-Larks Naomi Stevens Naomi Stevens
Blue Angel

Calypso
Jamboree\*
Phyllis Branch
Count Daville
Lady Tina
Lad

Chez Paree Cross & Dunn Tommy Leonetti Richman & Mannequins Brian Farnon Ore Cloister inn Ruth Price

Frankle Masters Ore Palmer Heuse Hildegarde & Jack Whiting Howard Senton Gene Bone Robert Norris Empire Eight Charlie Fisk Ore

#### LOS ANGELES

Joyce Bryant Ryan & McDonald Harry James Ore

Ryan & McDonald
Harry James Ore

Band Box
Mickey Katz
Larry Green Trio
Bar of Music
Happy Jesters (3)
Jacqueline Aires
C Callanicos
Freddie Katz
Eddie Oliver Ore
Biltmore Hotel
School Carson
Gal.
Cerson
Gal.
Cheerleaders (3)
Villenaves (2)
The Derwin Ore
Hal De

Fran Gregory
Tommy Dugan
Charley Foy
Abbey Browne Ore
Arthur Lee
Simpkins
Ore
Mocambe
Andre Philippe
Faul Herbert Ore
Moulin Rouse
Frank Libuse
Margot Brander
Surgot Brand

#### MIAMI-MIAMI BEACH

Clover Chub
Sherry Britton
Luis Torrens
Betty Ford
Tony Lopps O're
Tony Lopps Wendy Murphy
B & B Adams
De Vere Girla
GRIMSBY
Palace (I) 20
Wilton Family
Billy O'Sullivan
SOUTHAMPTON
Grama (I) 20
Bob Grey

no & Dec rva eddy Calo Ore hnny Silvers Ore Bombay Hotel nil Brito

Johnny Silvers Ore
Bombay Hotel
Bombay Hotel
Nell Brito
Johnin Hotel
B S Pully
Sam Bari
Harry Rokers Ore
Book Nell
Bea Kalmus
Patsy Shaw
Four Joes
Wally Wanter Line
Faustio Curbelo Ore
Pat Morrises'
Havana Cuban Boys
Jerry Brandow

LAS VEGAS, NEVADA

Flamingo
Kay Star
Alan Kir
Kir
Kir
Siliye Rand
Buddy Baer
Kalantan
Ilank Henry
Desert Inn
L Walters' I Q Rev
Marlene Dietrich
Lest Frontier
Dorothy Shay
Shecky Greene
El Cortez
Rowan & Martin

Vickl Young Golden Nugget
Gas Lights & Pink
Tights Sands

Orc
La Plata Sextette
Val Olman Orc
Beachcomber
Martha Raye
Vic Damone
Jack Carter
Novelites

Jack Care.
Novelites
Len Dawson Ore
Sulvasbianca
Bill Casabianca
Bill Daniels
Myro Daniels
Myro Daneers
Jacques Donnet Ore
Baimoral Hotel
Hildegarde
Jack Whiting
Emil Coleman Ore

Sands
Vic Damone
Louis Jordan
El Rancho Vegas
Sherry Britton
Al Bernie
Barry Sisters Thunderbird Lecuona Boys Choir Sahara Mae West

#### RENO

Mapes Skyroom Joanne Wheatley Sonny Howard Donn Arden Skylets E Fitzpatrick Orc

Donn Arden Skylets
E Fitzpatrick Ore
New Golden
Romaine Brown
Romaines

Romaines

Riverside

Mary Kay Trio
Starlets
Betty Joyce
Bill Clifford ore

HAVANA

Monimarire
Novellos
Lago Sisters
Romero & Chicuelo
Salvado Levy
Novellos & Rolando
C Playa Orq
S guarez Orq
S Suarez Orq

## Telefilm 'Blacklists'

- Continued from page 1 = continued from page 1
the "blacklist" is as tough today
as it's ever been, declared "if all
the agencies and networks burned
their lists, nothing would happen
except that they'd get a few letters
from crackpots. It's un-American
to keep anyone from working because of their political beliefs. We
have ample policing agencies and
the courts to guard against subversion. It isn't up to self-appoint-

ed vigilantes to make such decisions. That's totalitarianism."

"It's not up to the networks and agencies to decide who is 'acceptable'," Quinn added. "A man's politics are not his qualifications for a ich. There is too much area for job. There is too much area for mistake when you make this a measuring stick. The people in the so-called 'gray area' are those who suffer most. They don't even know the charges, and there are no accuser to face. cusers to face.

"TV is too scared of these pressure groups. They get three dirty postcards from a vacant lot and yank the show off the air," said Quinn angrily. Quinn then suggested that the three network prexies and heads of the top agencies get together and burn the "blacklists."

#### Hush-Hush Tactics

Other producers, while speaking frankly of the blacklist modus operandi, were insistent on anonymity. They said the clearance machinery is all operated from N. Y. on an extremely hush-hush basis, and nobody is permitted to so much as admit the existence of such lists— not open not openly.

not openly.

In this weird world of the "black-list" are complex factors, and producers are baffled as to the who or why of much of it. For example, one actor who appears regularly in major pix and on tv isn't acceptable at the vidfilmeries because one of his kin is "unacceptable."

This actor isn't the only one in such a singular position. There are other actors, some in the top-bracket, who although they appear Paula Matson
Three Matson
Three Matson
Three Matson
Three Matson
Club Echo
Jayne Manners
Bobby Byron
Satin Dolist
Mikki Mars
Ray Sindino Trio
Bar of Music
Bil Jordan
Hall
Beth Inhallis
Harvey Bell
Fred Thompson
Beffive O'Clock
Bell
Harvey Bell
Fred Thompson
Fred Volume
Lise Cock
Lise De Capri
Ruth Wallis
Holly Warrier
Caprician Trio
Wally Hankin Orc
Wally Hankin Orc
Wally Hankin Orc
Wally Hankin Orc
Feter Inda
Mary Healy
Tony Bennett
Eileen Barton
Step Bros.
June Taylor Lire
Fontainebleau
Vaughn Monroe
The Belmonts (2)
Richard Hayman regularly in major feature films, are never "cleared" by agencies to whom lists are submitted by producers. One w.k. actor is on live to regularly but isn't "acceptable" for telefilm.

for telenim.

Producers have virtually stopped asking why there are such inconsistencies, and assume it's because each series has a different agency and sponsor, and each has a "different attitude," as one put it.

One producer who said he'd been unsuccessful in trying to get okays on certain "unacceptable" talent said he asked his eastern contacts what would happen to those peo ple, actors who have never even been accused publicly. "I was told it's better that they suffer than that any harm come to the show," he said.

Same producer says he always submits his cast, writer and di-rector list to his eastern ad agency fector list to his eastern ad agency fo. clearance. "What the clearance machinery is, how it operates, is unknown to us. I've done several series, and some people okayed for one series were not approved for another." another.'

Same producer said. "Two years ago it was terrible, but this past year there has been a slight relaxation of the list, and we can use some people we never could before."

Producers generally agree the Producers generally agree the "blacklist" is toughest when the sponsor is one who sells directly to consumer, rather than where a sponsor deals in merchandise not bought by the general public.

### L. A. News

Continued from page 2

K. Straus of the Macy family took an option on the property, but finally dropped it, contending he could get no local group to go along with him in keeping the paper going.

Sale of the paper came on the eve of a Daily News Newspaper Guild unit meeting to take a strike

Guild unt meeting as yote.

Distressed by the purchase of the name, goodwill, circulation lists and features of the News, lawyers of the Newspaper Guild are trying to mastermind a scheme to revive the News, under another title, preserving a Democratic paper for this increasingly industrial burg, and the jobs of the 450 stranded staffers.

Guild is also demanding details

## House Reviews

Cnicago, Chi
Chicago, Dec. 17.
Don Cornell (with Jerry Carretta), Mambo Jets (2), Ice Revue produced and staged by Truly McGee, with Jeane Matthews, Jim McAnany, Douglas Duffy, Jack & Jean Page, Tom O'Horgon, Marlene Lind, De-Icers (8), Louis Basil Orch; "Young At Heart" (WB).

After a nine-week layoff owing to the length of "Star Is Born, the B&K flagship returns to stage-shows auspiciously with an eyefiling ice revue and the headline values of Don Cornell. Combination clicks for lightheartedness and flash and shapes as an appealing entry for the Christmas season. Cornell, figuring importantly in the current record splash, unloads a raft of seven tunes in his spot, most of which are resellings of his Coral etchings. Guy has relaxed presence, a virile approach to the ballad, and showmanly ways about the mike. Rep is pegged largely for the teenage element, as it should be, and impact is felt most strongly on his spread-eagle delivery of his record biggies. "It Isn't Fair." "Hold My Hand" and "I'm Yours." Cornell works the audience smartly between numbers but spends slightly too much time selling records. He's accompanied handily by Jerry Carretta at the keys.

Mambo Jets prepare the house

handily by Jerry Carretta at the keys.

Mambo Jets prepare the house for the chanter with some nifty flash footwork in south-of-the-border tempos. Good-looking Latin lads offer three routines in snappy synch climaxing with a step called the "Cha Cha Cha." and bringing a good mitt for each effort.

Truly McGee's ice package, comprising the show's second half, scores for quick pacing, diversity and attractive display. Rink work is done in skating vignets based on "Up In Central Park" but with Windy City adaptations in the lyrics, which are sung appealingly by Tom O'Horgan and Marlene Lind.

Canadian foure skater Jeane

by Tom O'Horgan and Marlene Lind.

Canadian figure skater Jeane Matthews gets the spotlight on two occasions for a graceful solo terp and burns up the ice on "Bumble Boogie." Jim McAnany's nimble acros on the blades provide the thrill ingredient. Comic side is Douglas Duffy's, who specializes in prattfalls and who has an amusing moment spoofing apache dancers with a rag doll. Adagio work of Jack and Jean Page has proper smoothness and ease in the lifts, and the eight-girl line fills the backgrounds and interims handsomely.

omely.

Louis Basil emcces and conducts he house orch adeptly in cutting the show.

Les. the house the show.

Empire. Glasgow
Glasgow, Dec. 20.
Lew & Leslie Grade Ltd. presentation of vaude show, "Wonderful Tine." starring Dickie Valentine and Bonar Colleano. Also Bill & Babs Adams, Ballet Montmartre. Jits-Bops (6), Paul & Peta Page, Johnny Laycock & Maureen, Ken & Anna Alexis, Wendy Murphy, Marie de Vere Girls (14). Bobby Dowds Orch. Staged by Albert J. Knight; dances, Marie de Vere.

Youthful vaude layout is a worth-Youthful vaude layout is a worth-while experiment at this house, which has featured so many singing acts. both British and American, throughout 1934. With new teenage and youth proportion in audiences, house is aiming to conserve this patronage with a new-style vaude bill of a modern flavor.

Customers with a craving for the control of the control o

Customers with a craving for singing marquee names can go for Dickie Valentine, young English disk and vaude star, while Bonar Colleano. New York-born comedian, supplies the slick Yankeestyle patter and comedy. Rest of layout is on the youthful side.

Ken & Anna Alexis are a stylish terping duo, scoring mainly in their second-half spot In a farmland scene and prior to finale curtain. Youth and bright garbing add to dancing talent in neat two-some.

trial burg, and the jobs of the 450 stranded staffers.

Guild is also demanding details of the sale to the Chandler family, on grounds McKinnon owes nearly \$1.000,000 to Guild members in retroactive wages, plus two weeks notice and severance payments as covered by contract. Guild wants books audited and is furious that first news of sale came Saturday in a terse typed announcement dumping employes just before Christmas. This is the third or fourth, as preferred, largest city in U. S.

he makes the most of 'em with brisk gabbing. Despite many years in England, Colleano has a vibrant transatlantic accent which teenagers like. His travesty of an opera is a standout, and also his impression of a man trying to keep from smoking.

Paul & Peta Page, mixed two-some, score solidly in clever puppeteering, and Johnny Laycock & Maureen are a bright musical pair. Dickie Valentine (with Don Philips at the keyboard) closes the second half in a 30-minute songalog of pops (See under New Acts), and also joins with Colleano in a strawboater duet. Bobby Dowds house orch showbacks with efficiency, and the Marie De Vere chorines add a fair degree of feminine cheesecake in colorful lines.

Gord.

Gay & Harry Wells, Tanya,
Terry Bennett, Townsmen 41,
Cook & Brown, Van & de Rovart,
Eddie White, Agramonte; "Port of
Hell" (AA).

The Palace layout isn't one of the more brilliant d'solays, a fact that's accentuated by the comparatively sparse pre-Christmers attendance. One of the unusual facets of the current stageshow lies in the tively sparse pre-Christmes attendance. One of the unusual facets of the current stageshow less in the fact that the bulk of the performers are new to this house. Of the entire session, only Cook & Brown, Eddie White and Agramonte are known here from previous visits. Gay & Harry Wells. Tanya, Terry Bennett. The Townsmen (4) and Van & de Rovart are further discussed under New Acts.

White is a vet of many years' standing in the vauders around the country. He hasn't changed his style since he worked when there was a lot of b'gtime, and sometimes there's the feeling that he hasn't changed his verbiage too much. White has a lot of familiar lines, but they're delivered with authority. A pa'r of comedy tunes at his close give him a strong exit.

Cook & Brown, duo of comedy dancers, similarly get their message across. They work energetically and create an air of excitement. In the closing slot Agramonte, working the s'ack wire, does a good assortment of acro work. Although his tricks are fairly standard, he dresses them' up with showmanship. His drunk reel-

ly standard, he dresses them up with showmanship. His drunk reel-ing on the strand is the best part of his turn.

I his turn.
Jo Lombardi showbacks with his sual precision.
Jose. usual precision.

### 'Oklahoma'

Continued from page 1

Murat Theatre, Indianapolis, Thurs-

Murat Theatre, Indianapolis, Thursday-Saturday (30-31).

Show had intermittent bookings for the next three months, but producers were unable to fill in the vacant dates. Approximately 15 scheduled bookings have been cancelled. Musical was supposed to move into the south following its Indianapolis stand.

During its entire road run, "Oklahoma" has played more repeat dates than any other show in modern legit history. Limited strawhat rights to the tuner were released for the first time last summer. The Todd A-O filmization of the property is in its final stages of production.

The musical, adapted from Lynn Riggs' Green Grow the Lilacs," was produced by the Theatre Guild and opened on Broadway in March, 1943. The Guild's road company bowed in New Haven, the following Oct. 14, and except for summer layoffs continued until May 2, 1953. mer layoffs continued until May 2,

mer layotts continued until May 2, 1953.
Rodgers & Hammerstein acquired the rights from the Guidduring the summer of 1953 and another road tour began Oct. 5, 1953. after a five-week break-in at the City Center, N.Y.
That tour continued through last May 8. Rights for the present tour were then acquired by Mayo, Mathias and Barrere, all former stage managers of the New York and touring companies of R&H's "South Pacific." Besides its lengthy U.S. run, "Oklahoma" was a record-breaking hit in London lengthy U.S. run, "Oklahoma" was a record-breaking hit in London and on tour in England and has been produced successfully in Australia, South Africa and numerous other countries.

Financed at \$90,000 when originally sent out on by the Guild, show has earned over \$5,000,000 profit since then.

Walderf-Asteria, N. Y.

Jose Greco Spanish dancers, with Paul Haakon. Lola de Ronda, Lupe del Rio, Anita Ramos, Rosita Lupe del Rio, Anita Ramos, Rostia Torres, Doliores del Carmen, Luis Olivares, Jose Mancilla, Angel So-lera, Astonio Jiminez, Roger Machadao, Miguel Garcia. Nat Branduyanne Orch, Mischa Borr Ensemble; \$1:50-\$2.50 cover.

Twas the week before Christmas and all through the room hardly an empty table was showing at the 9:30 performance. That indicates the boxoffice draw of the dynamic Jose Greco. It's a second engagement at the Empire Room for the Spanish artist, long established as a legit-concert attraction in the U. S. His capsule 40 minutes of variegated (and sophisticated) famenco flew down the tracks Thursday (16) like a diesel locomotive,

Beautifully costumed and gowned all the way, the troupe has solid musical support, not only from the well-rehearsed Brandwynne house group, but from Roger Machado, Greeo's regular pianist, and guitarist Miguel Garcia. These, along with the high-voiced flamenco singer, Jose Mancilla, are the minimal requirements for backgrounding a big hotel room like this with the mood and idiom of Hispanic tradition.

Greeo has added that superb

and idlom of Hispanic tradition.

Greco has added that superb technician of the dance and long-time favorite of the U.S. presentation houses, Paul Haakon. He appears only in the first number. "Caprechio Espanol," but brings a fillip of added distinction to Grecold Programme of the programme of the capture co's company.

co's company.

Greco, of course, is the centerpiece, piece de resistance, dynamo and master showman of this gorgeous terpsechorean paella. He takes the second spot solo for a Cana Alegrias and is seen again in the exciting choreography he's set to Ravel's "Bolero." The solo duet and quartet movements generate great dramatic power and draw spontaneous outbursts.

Greco closes off his floorshow

draw spontaneous outbursts.

Greco closes off his floorshow
with the Cortijo, in which he is
borseman and Luis Olivares, Angel Solera and Antonio Jiminez
are prancing horses. The four
girls, Lola de Ronda, Anita Ramos,
Lupe del Rio and Rosita Torres,
who earlier offer an equestrienne
routine, "Zapateado," musiced by
the Greco pianist, Machado, also
come into the finale.

Three strong, sharp, saucy spe-

the Greco pianist, Machado, also come into the finale.

Three strong, sharp, saucy specialties are studded through the fast-moving lineup of events. Anita Ramos. Lola de Ronda and Jose Mancilla thus introduce the necessary chance of pace. The show opens with vigor and continues that way, climaxing with those spirited "horses." The astonishing vitality and grace of the star always predominates. Nor do the ladies in the audience fail to remark Greco's beautiful long legs and slender hips, and his ability, second only to the late great John Barrymore, to wear "difficult pants."

pants."

In keeping with the stellar attraction, booked for the Dec. 16-Jan. 13 period. Nat Brandwynne and Mischa Borr provide a very heavy dose of hot rhumba, samba tango and other hispansapation. The guests use up all the floor space pronto.

Land,

## Beverly Hills. Newport

Mewport, Ky., Dec. 18.
Benny Fields & Blossom Seeley.
The Goofers (5), Dick Hyde, Earl
Lindsay Dancers (10), Gardner
Benedict Orch (10); \$3 minimum,
\$4 Saturdays.

St Saturdays.

Billed as "Mr. and Mrs. Show Business." Benny Fields and Blossom Seeley are reunited and selected this Greater Cincy swank spot for the break-in (New Acts). Engagement is for a single week. Fields is a perennial fave here and on numerous visits always was accompanied by his bride of 32 years, who was made known to the customers from the ringside. Teamed again after six years, they spell a double treat of song and dance entertainment.

Miss Seeley has lost none of her

dance entertainment.

Miss Seeley has lost none of her charming personality and know-how despite the long layoff. And the modern microphone makes her voice sound almost as lusty as in those yesteryears when she was a flaming red hot mamma of cabaret, veudeville and musicais.

clicked without a single hitch but three-quarters of an hour running time could be trimmed to advan-tage.

tage.
Fields does a neat bio intro of Miss Seeley. Their specialties are well divided. He sticks to the cream of his standard top hat and stick song-and-dance man routine and injects appropriate new lines and pieces of business. Miss Seeley registers with talk and the songs she did through the years. They're mostly torchy, several sentimental. Changing to bright red dress and gloves, Miss Seeley, with Fields at the piano, is socko with a medley from the "Somebody Loves Me" filmusical.
"Mr. and Mrs. Show Business,"

"Mr. and Mrs. Show Business," as they're billed, again fill an un-portant place in the entertainment world to which they have given plenty.

plenty.

They piled up hefty applause, which means more because following is the showstopping Goofers. These five young men do everything but wreck the place with zany instrumentals aerobatics, singing and dancing. Smash finish is upside playing by the trumpeter and trombonist while suspended from their feet on a trapeze.

The line of Lindsay loyelies

their reet on a trapeze.

The line of Lindsay lovelies turns in three polished and swell costumed routines, topped by "Jingle Bells." With them is singing emoce Dick Hyde. Koll.

Sans Souci. Miami B'ch Miami Beach, Dec. 17. Lenny Maznell, Rivieras (2), Sacasas Orch; \$2.50 ber. minimum.

Young Lenny Maxwell impresses as an upcomer in comedian ranks with this, his third date in the area within a year (Pive O'Clock, Clover Club played previously). He returns a much smoother act, with fresh material injected in tighten-ed routines to mark up a solid score with the hep Blue Sails Room audiences.

ed routines to mark up a solid score with the hep Blue Salls Room audiences.

Maxwell's blend is carefully contrived, the mixture of gags and impressions turned out at a fast pace to keep the laugh mood sustained. Running gag on arsonist tendencies adds to giggle-garnering, asides on psychiatrists aiding in the build. The carboning sequence is incisive, the topper a sock takeoff on Louis Armstrong, complete to the growly song-selling and lusty trumpet work. Virtuosity on the horn is also displayed via a Harry James bit and some funny arrangement-entanglements with the orch, to add to overall impact and enthusiastic payoff from the tablers.

The Rivieras spoof Apache dance ideas in a patterning that exploits mayhem, with the femme half tossing her bulky partner all over the floor. It's a palm, gasp and laugh rousing idea, the distaffers in attendance leading in the mitting earned. Sacasas and h.s orch are adept, per usual, on the show-backings and keep the dance-minded happy with their bright Latin-American tempos.

Statler. Hartford

Tony Martinez Orch, with Carlos
Valades, Michael & Nilda Terrace,
Fabian Dancers 13:; Carl Sands
Orch, with Marilyn Evans, George
Cool, Joseph Torsicelli; \$1 cover
Monday through Thursday; \$1.50
Friday and Saturday.

Current layout is all mambo beat, with the Terrace Room showcasing a Music Corp. of America package tabbed "Mambo At The Statler." Unit is being bicycled about the various supperclubs of

about the various supperclubs of the Statler hotel chain.

Show is a fast 45 minutes with a windup of a quintet from the Tony Martinez orch sending out with the mambo music for a sesh of aud dancing. Maestro Martinez spends as much time performing in front of the band as he does in conducting it. A versatile chap, the pintsized leader gives with a heavy dosage of varied instrument playing a la mambo.

Carlo Valdes sells solidly with his baritone offerings done in English and Spanish. Michael & Nilda Terrace are also top sellers with their fast-paced latin hoofery. The Fabians (two femmes, one male) showcase some flash dance specialties for okay returns.

showcase some flash dance specialties for okay returns.

Fields retains some of his standard ministrel song and dance routine, with high hat and cane, and duets with his partner when she is spotlighted alone.

Miss Seeley's comeback has a twist. For quite a spell she has been trying to persuade Betty Hutton, who played Blossom Seeley in the Paramount biopic. "Somebody Loves Me", not to retire. Now Bloss is back in the business.

Opening performance here spot.

Showcase some flash dance specialties for okay returns.

All Sands and his orch are on tap for pleasant before-and-after dansation. He has a trio of chirpers for vocal accomp. Marilyn Evans. a blonde orbful, pleasingly disading act with a finesse, supplenees a fixed of the sidemen, George Cool and sureness that belies his been trying to persuade Betty Hutton, who played Blossom Seeley in the paramount biopic. "Somebody Loves Me", not to retire. Now of the sidemen, George Cool and sureness that belies his song department quite effect. Tomas Ballet 9 is a firmenco outlier. Tomas Ballet 9 is a firmenco outlier of the paramount biopic. To make for gales of palmenco outliers of the provided in the paramount biopic. To make for gales of palmenco outliers of the provided in the paramount biopic. To make for gales of palmenco outliers of the provided in the paramount biopic. To make for gales of palmenco outliers of the provided in the paramount biopic in the paramount biopi

Hotel Pierre, N. Y. Denise Darcel, Artini & Con-suelo, Stanley Melba and Chico Relli Orchs; \$2, \$2.50 cover.

VARIETY

Denise Darcel is back at the Pierre Hotel's Cotillion Room for her sixth foray or so since laming the land of the francs for the domain of the buck that goes out fast and furioso to the Gallie exports of whatever shape. Miss Darcel—wondrous shape and alimit among the topmost of the colala cuttes disporting on the U.S. show bix circuits who, truth to teil actually represent a slightly carically represent a slightly carical ally represent a slightly carica-tured rather than raithful replay of an American's version of what a French chantoosie should be a l

nopogy at ringside, or in any of the visible reaches beyand that, with that nandsome structure of hers, nor with those large come-hither orbs which she employs as a scrategic prop; nor for that mat-ter with those gams which sae lifts ter with those gams which sae lifts into clowning nign kick on occasion to punculare a song, or mark her leentry to the thoor after a waikoff. A good deal of the DD route is reserved presumably for Cotillion habitues privy to the imported lingo, and while the rooms general customers are not especially noted for palling around with that iddom, the savvy in this particular is not important, since Miss Darcel is nothing if not tongue-incheek about her French corpuscies.

In a way, that's part of her act.

In a way, that's part of her act. She san ingratiating creature woo, with tnose oigleague appointments mated to a charm that just oozes and oozes, has learned long since that many an operatic piper is putting a loi less money in the bank than she is. For her, the race is to the lookers.

In a purple gown that was not made to deemphasize her structural virtues, Miss Darcel does a run-through of pienty of this and much of thata, some of it more narrative and indicative than songaiog, but with lots of nerve and a In a way, that's part of her act.

narrative and indicative than song-aiog, but with lots of nerve and a fair endowment of personal mag-netism. Gets close to the tables, too, in a strolling mike that's snrouded by a big beaut of a rose, to hit individuals in a series of in-time capers. In a spot where the esthetes don't pick up the check, plushy Cotillion might be de-scribed as custom-built for a Dar-cel.

pushy Cotillion might be described as custom-built for a Darcel.

For the purer form of entertainment, it's the Artini & Consuelo
bailroomologists, who flashed some
20 minutes as the opening tarn last
Wednesday (15) to score a resounding begoff. Theirs is a big, bouncy
and interesting library-on-thenoof, spliced effectively with
humor, from Brazilian to Argentine, Cuban to Viennese, with the
Charleston thrown in along with
a couple of examples from the vintage shelf of the Castles, latter
with a sizzling whirlaway finish.
Polish polka for their return
number is just as socko as the rest
of their high action stepping, all of
it carried off with case, charm and
wit by a couple repeating in the
room after about a tour-year lapse,
Maestro-host Stanley Metba,
along with the Chico Bulli contin-

wit by a toup-room after about a four-year lapse. Maestro-host Stanley Meiba, along with the Chico Relli contin-gent, furnish examples of show-back and dansapation music that's tops in town, and for that alone rates high in reservations. Trau.

### Moulin Rouge, Paris

Annie Cordy, Little John, Pacita Tomas Ballet (9); 5 Peres, Kon-yots (2); Hollywood Marionettes (2); B. Mills and 5 Chimpanees, Cover Girls (8); Cherles Carlier Orch (12); \$1 cover.

With the dynamic Annie Cordy and her bouncy songalog in top-spot, and a roster of excellent to fair acts, this big, reasonably-priced house looks in for another good stanza. Listless production numbers, surrounding acts, cry out for a change, but the cancan chorus is ever fresh and zesty. Miss Cordy is a delicious, hoydenish type who immediately belts the aud with a rousing offbeat number, and follows up with upbeat ballads and interp in which she utilizes her expressive phiz, mobile body, and becomes everything from a frolicsome Charleston dancer to a zany cowgirl by the means of a few props and malleable chassis and face. She's of starpoportions and a fine nitery or revue find for the U. S. Add a well-timbured. With the dynamic Annie Cordy

department. A natural is B. Mills and 5 Chimpanzees, whose mon-keyshines make for chuckles and

mitts.

The 5 Peres are a harmony group.

The 5 Peres are a harmony group. mitts.

The 5 Peres are a harmony group, in multicolored dress, who take a little from the more well-known dealers in this genre and nothing to it. Though harmonizing well-known dealers in this genre and mine knowhow to take this out of the filler category. They are more at home in offbeat spots. Hollywood Marionettes (2) have two men manipulating a group of stringed characters from a clucking hen doing opera to a skeleton, etc. This is always a good filler here. The Konyots (2) are a comico dance entry whose pratfalls and timing are perfect to make this an ebullient turn and a savory knockahout routine.

status.
Russ Curry and Melino Lar baton the bands here. Jose.

Shoreham Hotel. Wash.
Washington, Dec. 17.
Frank & Lola Leuis, Tippy
Stringer; Shoreham Seztet, Shoreham Ballerinas (6). Singing Violins (10). Barnee & Orch; cover 50c; \$1 Fri.-Sat.

Current revue in the Blue Room is probably the best of the series of new style entertainment which the Shoreham has been offering the Shorenam has been offering since early last summer. Bernie Bralove has put together two fast-paced, shows, widely different for the dinner and supper crowds, and once again proves that the whole can be a lot bigger and better than the sum of its parts, if it is smartly produced.

can be a lot bigger and better than the sum of its parts, if it is smartly produced.

Youthful warbler. Tippy Stringer, delivers "Idle Gossip" in the first and "I Have to Teil You" in the late show while the dance team of Frank & Lola Edwards come through handsomely with a pair of numbers. The Shoreham Ballerinas 161, now almost as much as fixture as the Singing Violins, are looking a lot better and brighter in their offerings. For a change of pace, this time, they work part of the time with a new unit, a male sextet which not only sings well, but also dances with the girls. The Singing Violins who, by now, have become a trademark of the hotel, remain a feature of the entertainment, working both with the show and out near the tables.

Show continues the recently adopted format of working from two stages, one directly before the band and the other a small rotating stage set back among the tables.

Blue Angel, N. Y.

John Carradine, Pat Carroll,
Mort Sahl, Susan Johnson; Jimmy
Lyons Trio, Bart Howard; \$5 minimum

Per usual, a good show at the Herb Jacoby-Max Gordon plush bistro on East 55th although it's a shade on the cerebral side with legit readings by John Carradine and the unusual Mort Sahl, from the Coast, likewise a bit too academic in his funstering. Sahl is a holdover, as is Susan Johnson, with her offbeat, low-key vocal folderol, in the folk song idlom. Pat Carroll is a pert comedience whom NBC-TV has latched on to—she's been on several top shows—and her brand of songalog is likewise solid.

is always a good filler here. The Konyols (2) are a comico dance entry whose pratfalls and timing are perfect to make this an ebuildient turn and a savory knockabour routine.

\*\*Elegamte\*\*, \*\*Brockly\*\*\*

Billy Shepard, \*\*Arbur Ellen, \*\*Jesting of Brookly\*\* is one of the tong of Brookly is one of the tong cafes of that borough. It's a spot accessible without too much difficulty by auto, and a sleeperjump for those trying to negotiate this distance by the underground. Like other spots of this kind, they do best with the disk names, which aren't always available. However, they seem to do comparatively well with promising singers. The Brookly youngsters seem to be able to sense a bit of potential excitement by scanning the program in the local press, are flow of the tong the routine displayed here seems to have been lexised primarily for theatres, it's potent enough for niteries. He opens with "Hey There" and sets himself soldium; and set of reader and the does it well enough. Act bringshim back for a pair of encores. The novelty of this session is Arthur Ellen, a hypnotist, who is considered a name in the club date field. Ellen works passes muster in this respect.

Jessie Elliout, who combines singing and comeding, with reliance on the change of pace to provide impact, doesn't give herself a chance to register in either department. For example, she goes into "Bill years to supplie the program in the local press." The novelty of this session is Arthur Ellen, a hypnotist, who is considered a name in the club date field. Ellen work passes muster in this respect.

Jessie Elliout, who combines singing and comeding, with reliance on the change of pace to provide impact, doesn't give herself a chance to register in either department. For example, she goes into "Bill year to the provide impact of the provi

ing which the audience participates by lighting matches in a darkeped room.

With everyone paying tribute to the hotel's second anni, an unusual note in the show is the hotel's kudo to songwriter Jimmy McHugh, Nice vocals by Judy Collins, Chuck Nelson and Linda Dawson blend in a McHugh array of melodies that garner a big hand. His latest tune, written with word collaborater Sid Kuller, is "Anytime's the Right Time for Love." a song that wins popular favor at the opener. Miss Dawson, one of the three vocalists, was plucked from the Copa chorus ranks to make her professional singing debut and the beauteous miss displays an ince set of pipes in "Sunny Side of the Street" to rate solid support. McHugh makes his entrance to take bows at the end of the song presentation and is given a lusty ovation.

In a brief chore at the harp, Renee Sheranian gives an interesting account of herself in a Christmas medley and several classical numbers. The Copa line, in a pair of holdover production numbers, proves popular window dressing and the music of Antonio Morelli and his orch blends smoothly with the show.

Hotel Statler, N. Y.

Dorsey Bros. Orch (15), with
Lynn Roberts, Bill Raymond,
Bruce Snyder; \$1.50 cover after
10 p.m. (Mon.:hru-Fri.), \$2.50
cover after 10 p.m. (Sat.).

There should be a steady stream There should be a steady stream of tablers and terpsters coming into the Statler's Cafe Rouge for the next six weeks. With Tommy and Jimmy Dorsey as marquee lures, room should hit peak bit during the holiday weeks.

The Dorsey freres have played this mammoth room (solo and in tandem) often enough to know the

(Continued on page 55)

## **New Acts**

FRANKIE SCOTT Comedy 30 Mins. Club Hollywood, Chi

Comedy 30 Mins.
Club Hollywood. Chi
Frankie Scott is a young laughgetter who for years has been seasoned in the smaller cabarets and
who now seems ripe for highernotching, given some sharper routines to work with. Lean, sadfaced
and nervous. as befits his "undernourished comic" billing, he'd be
missing a good bet in not making
fuller use of this demeanor that
begs for sympathy.

Guy's delivery is promising, and
his versatility will never be a hindrance. Specialty starter, which
spoofs his bony build in the way
Durante mocks his nose, gels him
off on the right foot; but after that
the gags weave in and out of charsater as the topics fall. It becomes
a matter of a gag for the gag's
sake, regardless how it fits with
the overall delineation of the
character he's trying to be.

He has a strong bit in his satires
of modern and vintage singers, involving Harry Richman, Johnnie
Bay. Ted Lewis, Liberace and
Eartha Kitt, and winding up with
a tany tune of the future, "Rocket
Ship Baby." His trumpet impressons of Harry James and Henry
Busse are surefire getaway offerings.

NICK NOBLE

NICK NOBLE

Songs
15 Mins.
Club Hollywood, Chi
Former band chanter, who is
row one of the newer names on
the Mercury label, is embarking on
the in-person circuit with a long
date at this suburban nitery. Nick
North is a lad with plenty to of-

the in-person circuit with a long date at this suburban nitery. Nick Noble is a lad with plenty to offer vocally and, as he acquires a thing or two in stagecraft, figures to do very well on the boards. There's a freshness to his easy barntoning, and he delivers a litting ditty or wistful ballad with equal effectiveness. Slow romantic tunes like "Funny Valentine" and "My Own True Love" dominate his output, fittingly, as he ingratiates personally and has the necessary vocal hues—Still, there's much he can do onstage to woo the distaff side better, and there's a need for more movement about the shelf, notably on his Christmas olio.

DOROTHY KRAMER
DANCERS (4)
With Jimmy Kirby
Dancing
12 Mins.

With Jimmy Kirby
Dancing
12 Mins.
Gatineau Club, Ottawa
One of the best terp groups on
the circuits, Dorothy Kramer
Dancers, with Jimmy Kirby, is a
well organized, highly-trained,
socko act though generally used in
line positions. Once paired with
laddes, Miss Kramer, herself a
standout dancer and choreographer, replaced King and Kirby,
retained the act's format, and useter name in the title. Besides
handling choreography, she designs costumes, holds solo spots
and keeps the group's terping on
the high level it always occupied.
Repertoire is extensive, covering
Latin, Oriental, Afro-Cuban, slick
modern American, many others,
and routining is such that the
group can work on both large and
small floors and stages. Care is
evident in selection of femmes, all
well-built lookers with dance
sevident in selection of femmes, all
well-built lookers with dance
ability, and Kramer training and
attention to smallest detail is seen
in every action. Costumes are
rich but in good taste, showing
enough girl but dressing the act
with color and charm. Kramer
Dancers are tops for tv, nitery and
stage with big picture possibilities.

Gorm.

BETTY O'NEIL
Sones

Songs
15 Mins.
One Fifth Ave., N. Y.
Betty O'Neil's nitery stint attests
to a musicomedy background. Not
only does the songstress deliver a
special number built around legettuners in which she appeared, but
her pipes and poise substantiate
her suitability for that medium.
Chirp has a big voice which she
ably demonstrates via such numbers as "Riding High" and "No
Business Like Show Business."
Although act isn't of ko. stature.
turn is entertaining and should
register effectively in both large
and small spots. Distaffer makes a
nice appearance and displays an
affable personality. Songalog also
includes a polished rendition of
"Zip." from "Pal Joey," which
singer delivered in the recent
kneen she succeeded Elaine Stritch.

Jess.

DICKIE VALENTINE Songs 32 Mins. Empire, Glasgow

22 Mins.
Empire, Glasgow
Former theatre page-boy and danceband crooner is now a 25-year-old top-of-any-bill singer, hailed by some as Britain's crooning challenge to America. Despite undoubted talent, especially in takeoffs of U. S. disk-names, he needs to develop his personality more and pace his act with greater sharpness for U. S. consumption.

As currently offered, act is of satisfying entertainment calibre, but lacks the bounce of other singing acts in both United Kingdom and the U. S. If the crooner can impersonate Billy Daniels and Johnnie Ray with such pointed accuracy, he can also add more smiling fire to his own early-half act smile and twinkle to more effect, and show he's enjoying his songalog in place of present stolid if sincere approach.

Vocal talents are strong, and he has sincere style of belting out pops, using roving hand-microphone. Physically, he'll have to look to his waistline, which is solidly squat.

Best part of act is his travelled of personalities such as English comedian Robert "Bumper Fun-Book". Moreton, unknown to U. S. Best part of act is his travesties comedian Robert "Bumper Fun-Book" Moreton, unknown to U. S. audiences, and of Nat King. Colc. Billy Eckstine and Inkspots each giving a lesson on how to do The Creep. Catches authentic finger-snapping and prancing of Billy Daniels in "That Old Black Magic." and winds with a standout of John-nie Ray.

MILDRED COOK & HERB COREY

MILDRED COOK & HERB COREY Comedy 15 Mins.
One Fifth Ave., N.Y.

New team of Mildred Cook & Herb Corey give a vigorous performance but that's about all. As singles they both won talent contests at this downtown bistro and as a result had solo bookings at the spot. Major fault with their dual effort is poor material. Repartee between the two is loaded with corny one-liners and bad puns. However, it should be noted that turn drew favorable audience response.

In some cases duo use tunes to springboard into gab segments. Act is paced rapidly, but the hot rod aspects can't hide the weak comedy values.

Jess.

THE TOWNSMEN (4)

THE TOWNSMEN (4)
Songs
8 Mins.
Palace, N.Y.
The Townsmen have the makings of an excellent quartet. They have individually good voices and a fine sense of harmonies. Group puts some good color into their arrangements, and they project strongly.
They seem to be in the position of singers grounded in the classics who haven't completed the break into the modern idiom. They show a good potential with rendition of "12th St. Rag." One of the medleys is strictly in the additine vein. These kids seem too young to revel in the songs of the good old days.

GAY & HARRY WELLS Dance Mins. Palace, N.Y.

Palace, N.Y.

Gay & Harry Wells are a youthful tap pair who work in an easy and familiar groove except during the brief period when the male does some flips. The dancing seems to be from a former era. A fresh viewpoint seems to be necessary if the team is to travel into important coin.

The pair have a pleasant demeanor and seem well-drilled in fundamentals.

Jose.

VAN & de ROVART

VAN & de ROVART
Dance
7 Mins.
Palace, N.Y.
Van & de Rovart show some interesting routines in this stand which marks their local debut.
Work is a mixture of ballroom and ballet with some fast spins thrown in to maintain a fast pace. Duo open with lad wearing the beret and smock of an artist. What they're attempting to convey isn't projected too definitely. Sequence is a soit puzzling.
However, once they discard that number, they go into some workable terp combinations. Some of their figures are arresting and they manage a good impression. Jose.

TERRY BENNETT (2) Ventriloguy 8 Mins. Palace, N.Y. Terry Bennett, doing a ven-.

triloquy act, seems to have borrowed from many of his contemporaries. His dummy looks like a
few others working the vaude and
nitery circuits and his gab is reminiscent of a lot of words that have
been flowing from the Palace as
well as other stages.

well as other stages.

Fortunately, he's a good technician. With the aid of a femme assistant, a four-way conversation is held. This portion of the turn gets him off satisfactorily. Youthful vent carries a good stage presence and would be eligible for other fields with a strong rewrite job.

TANYA Violin 9 Mins. Palace, N.Y.

Tanya, a singularly-monickered violinist, has a flashy outpouring of catgut trackings. She hits a good tone and there's some degree of showmanship in her work.

of showmanship in her work.

Unfortunately, she hits an occasional Dior note (flats), and some of her interpretations seem diffuse. For example, it was hard to determine whether she was doing "Traumerei" in syncopated form or whether she was doing it straight. Her cut version of "Roumanian Rhapsody" got her off to a good mitt.

Jose.

HORACIO & LANA Dance 8 Mins. Chatean Madrid, N.V.

Chateau Madrid, N.Y.
Horacio & Lana comprise a flashy Latin terp twain. Both work energetically with a maximum of movement. They run through several numbers in which the lad relies on his blonde partner for support while he is slithering around close to the floor. Both of them generate sufficient heat to reap a hefty amount of applause. Their rhumba and mambo hit it off well. They are garbed in the traditional garb of the Latin dancers and they make a good appearance on the floor.

Jose.

ESTELA GIL Songs 9 Mins. Chateau Madrid, N.Y.

Estela Gil, a Latin singer, dwells on the fast and lively tunes that are easy to absorb. Work requires little concentration and frequently she's able to entice the customers into accompanying her with rhythmic applause.

Nicely built and well barbed, Miss Gil stays on for three num-bers to healthy applause. The sole item generally familiar to U.S. audiences is "Anna" which she audiences is "Anna" which she endows with a tremendous amount of vigor. Jose.

TUN TUN (2) Songs, Dance 15 Mins, Chateau Madrid, N.Y.

Chateau Madrid, N.Y.

Tun Tun's act is as unusual as his name. He's a midget with body development approaching that of a normal male, but with short legs. He has a full and robust voice and a sure sense of comedy. He capitalizes on his miniature status excellently, throwing around the small legs of his with an abandon that gives a comedy impression.

Tun Tun sines fairly well in

Tun Tun sings fairly well in English and Spanish. But the songs are merely fill-ins to his terping. There is one spot in which he is assisted by a femme terper. It provides a good curtain to his turn.

Saranac Lake By Happy Benway Saranac Lake, N.Y., Dec. 21.

The new house committee of We The Patients" comprises Earl Lewis, chairman; Norma Cloos. Dorothy Vegeley, Verna Summers, Phillip Klein, John (IATSE) An-

derson and Jack Kelley.

Bob Cosgrove, Columbia Pix office staffer in N.Y., who was recently rushed here to recuperate following virus pneumonia, upped to the ambulatory floor.

Alein R. Field, of the Chappell Music Co. of N.Y., registered in for the rest observation period.

the rest observation period.
Christmas spirit all over the Will
Rogers Hospital, every member of
the staff and personnel of the
hospital received a suitable gift
made possible by the boys of Local
No. 1, IATSE of N.Y.; Joe McCarthy, Joe Dwyer, John Garvey,
John McDowell and Vincent Jacobi.

John McDowell and Vincent Jacob.
Morton (IATSE) Robbins and
Betty Robbins made a quickie visit
here to celebrate the progress of
David (IATSE) Robbins who took
his first trip out of the hospital to
attend a dinner given in his honor
at Don's Melody Lounge here.
Write to those who are ill.

**Night Club Reviews** 

Hotel Statler, N. Y.
demands of its clientele. They forego musical flashiness to hold a
straight dance beat and it pays
off with a crowded floor during
every set. Orch plays it straight,
with few embellishments, and in
every approach, whether it be
ballad, rhythm or Latino, the beat
is just what the terpsters ordered.
It's a pleasure even for those who
are sitting it out.
Orch's setup is standard in

it's a pleasure even for those who are sitting it out.

Orch's setup is standard in rhythm. brass and reed department. Tommy heads up the brass section (6) with his mellow tromboning, and Jimmy leads the reeds of alternating on sax and clarinet in expert manner. Buddy Rich is back with his former boss (Tommy) and his skinbeating is still sure and socko. The piano and bass help him lay the groundwork for the orch's solid rhythm beat.

Lynn Roberts, a pleasant looker with one of the longest pony-tail hair-do's around, warbles attractively. Crooner Bill Raymond is standout on his ballad assignments and Bruce Snyder is okay on the rhythmic vocals.

Gros.

Colony, London
London, Dec. 14.
Anita Ellis, with Mario de Bonarentura: Felix King & Don Carlos
Orchs: \$5 minimum.

Anita Ellis, doing the vocals in "Gentlemen Marry Brunettes." makes her London cabaret debut in this popular Berkeley Sq. restaurant. Her opening drew a substantial segment of the American colony who gave her an impressive sendoff. sendoff.

Miss Ellis is a stylish performer

with a wide vocal range and the facility to vary her moods as oc-casion demands. When delivering facility to vary her moods as ocfacility to vary her moods as occasion demands. When delivering
dramatic numbers like "I Love
You" from "Porgy and Bess" and
a Spanish and French entry, she
is clearly at her best, but some
of her lighter songs don't fit too
snugly into the repertoire. In this
bracket particularly is a speciality
number. "The Way to Treat a
Lady," with lyrics a little raw for
local standards and which might
cause some embarrassment to
younger folk. In light vein, the
best number is her opener, "Riding on the Moon," which sets a
mood unfortunately not maintained.
Mario de Bonaventura, who
takes over the piano and sits in
with the Felix King orch, does a
sterling job of showcasing the performance.

Desert Inn., Las Vegas
Las Vegas, Dec. 14.
Harry Richman, Patti Moore &
Ben Lessy, Les Charlirels (3).
Art Johnson, Donn Arden Dancers (20), Carleton Hayes Orch (14); no cover or minimum.

The pre-holiday fortnighter, running 85 minutes at the opener, should emerge a quickly-paced show with shearing. Harry Richman, Patti Moore & Ben Lessy, and the extraordinary Les Chardivels Trio are marqueed, and the pair of production numbers staged and directed by Donn Arden deserve no lesser billing than the stars.

Richman, making in the stars.

Richman, making infrequent cafe

stars.

Richman making infrequent cafe appearances these days. has the old energy and spirit which long ago carved his own particular niche in show biz. If today the Richman pipes are but an echo of what they were a decade ago, just by being present to remind diners of the nostalgies which were rungs of the nostalgies which we remaind diners of the nostalgies which we rungs of the hydrogen and the part of the nostalgies which were plenty of yocks. The material and the act still carries the old format. Lessy with the elusive popcorn dancing for Mommy and Miss Moore cleverly dispensing gags some clean and some that could do with a little laundering. Bob Jacobs at the plano works well with the lively pair of vets.

The Charlivels are still the rage in this spot and are show stoppers before the act is well under way. Their leaps, sommersaults, splits and spins are a revelation that prompt loud applause throughout.

"Framed" is the Arden production number that closes the show, a scintillating choreo about ladies of the evening who find themselves in the jailhouse. This and the trough of the evening who find themselves in the jailhouse. This and the trough of the evening who find themselves in the jailhouse. This and the trough of the popular of the evening who find themselves in the jailhouse. This and the trough of the evening who find themselves in the jailhouse. This and the trough of the evening who find themselves in the jailhouse. This and the trough of the evening who find themselves in the jailhouse of the evening who find themselves in the jailhouse. This and the trough of the evening who find themselves in the jailhouse of the evening who find themselves in the jailhouse of the evening who find themselves in the jailhouse of the evening was a sound of the evening was a support the summer and the Carl

Village Vanguard, N. Y. Sylvia Syms, Stan Freeman, Clarence Williams Trio; \$3.50 mini-

Pre-Christmas biz slump is apparent at this Greenwich Village bistro. Despite a usually surefire taient lineup, patronage at the club has been sparse since current show's bow last week. Besides the Clarence Williams Trio, spot's regular instrumental group, bill comprises songstress Sylvia Syms and Stan Freeman, comic 88er.

Miss Syms and Freeman, base

88er.

Miss Syms and Freeman have worked out at the Vanguard before, with both acts definitely grooved for Max Gordon's intime cellar club. Freeman, incidentally, has also been freequently showcased at the Gordon-Herbert Jacoby uptown east side outlet, the Blue Angel, while Miss Syms has previously been a holdover attraction at the Greenwich Village boite.

In the yeard department, Miss.

boite.

In the vocal department. Miss Syms continues as a sock song-seller, dishing out tunes with feeling and savvy. Freeman dispense a pleasant stint with his azile fingerwork, light natter and bright song material. Williams Trio plays for terping and back Miss Syms in usual topflight manner. Jess.

Blue Note, Chi

Chicago, Dec. 8 Charlie Ventura Quartet with Mary Ann McCall, Lou Levy; \$3 minimum.

Blue Note is kept swinging during these slump weeks with the Charlie Ventura foursome and chirper Mary Ann McCall, who is working despite third-degree burns on both legs which has her strapped to a wheelchair. Biz won't be as hot as the music, but it never is this time of year.

Miss McCall's injury occurred a few days before her opening here

if never is this time of year.

Miss McCall's injury occurred a
few days before her opening here
is in a kitchen accident, but apparently it hasn't affected her
many-textured vocalisties. She handles four numbers per set and sel's
em all sensitively with good jazz
sense. Tunes like "Nearness of
You" and "Hadn't Anyone Till
You" show her off best.

With a three-piece rhythm backing. Ventura does a virtuoso jamming job on nearly every manner
of saxophone. On bass sax he essays a wistful ragout, then switches
to tenor for "Three Little Words"
and baritone for "Sweet Georgia
Brown." Sidemen each find an
opening for runaway solos during
the course, with Sonny Igoe spotlighted on drums. Whitey Mitchell
on bass and Dave McKenna at keys.

Local planist Lou Levy, held
over from the previous bill, fills in
the interins with some solid forger-

tocal planist Lou Levy, held over from the previous bill, fills in the interims with some solid fingerings and a few off-the-cuff remarks about jazz.

Les.

Nautilus, Miami Beach Miami Beach, Dec. 17. Morty Gunty, Antone & Ina. Syd Stanley Orch; \$2.50 bev. minimum.

Morty Gunty, Antone & Ina, Syd Stanley Orch; \$2.50 ber. minimum.

First display of Morty Gunty's comedic concepts hereabouts was at the Sans Souci last August. A click, was in the cards that the Nautilus Hotel would put in a bid for the fresh, new laughmaker's return to these precincts in short order, what with the hostel's Drift-wood Room featuring comedians as often as they can be booked. Gunty's teenage looks belie a vet's approach to his material. He wins them quickly with a direct, breezy delivery that is authoritative; his yarns about family, take-off on Jerry Lewis—whom resembles and at times sounds like—and a highly-original piece on teaching experiences, are standouts. Interweaves Yiddish dialect stories, then tops matters with a clever sequence, "The Clowns," which contains a rundown of the better comedy-names in every facet of the field, winding into a showmanly tribute to Danny Kaye, the segment stressing the graceful handwork and triple-tongued lyric ideas that stamp Kaye's talents, It earns Gunty a wrapup, with calls for more.

Hackensack Inn Back

#### Hackensack Inn Back To Shows After Fire

The Stage Coach Inn, Hacken-sack, N. J., will reopen next Wednesday (29) with a bill topped by the Blackburn Twins & Genie

by the Blackburn Twins & Genie Stone.

Spot had been virtually levelled to the ground by a fire several months ago. They'll attempt to book disk names as a general

## **Show on Broadway**

Witness for the

Dibert Milier & Peter Saunders pro-ction of the Peter Saunders pro-ction of the Court of the Cour-mes), by Agatha Christie. Features nucis L. Sullivan, Particla Jessel. Ernest Clark. Gene Lyons, Una O'Connor, bin Craven, Horace Braham. Staged processing the Court of the Court of the Court Lewis; scenery, Raymond nevy in the Court of the Court of the New York of the Court of the Court of the New York of the Court of

60 top 60.00 opening).

flee of 60.00 opening op

Janet Mackenzie ... Una Will perhaps rouse helpful word-of-mouth.

Bryan Mechant McAloney Janet McAloney of the Woman ... Dawn Steinkamp In London, where whodunits are a staple and the theatregoing public isn't too persnickety, Agatha lie isn't too persnickety, Agatha Christie is the champ blaywright in the field and her "Witness for the Prosecution" is an established hit. But on Broadway, which is sometimes considerably more than an ocean away from the West End, the courtroom meller seems like a poorly-done antique, with only a startling quadruple-switch finale as evening-saver.

Miss Christie, a veteran novelist and dramatist, still has her familiar plotting skill. Having come up with a fairly lingenious gimmick climax, she has given it a series of quick reverse twists that bring repeated audience gasps. The authoress actually seems to carry the reverses beyond the point of maximum effectiveness, but the multiple turns unquestionably create surprise and will perhaps rouse helpful word-of-mouth.

Unfortunately, "Witness' almost talks an audience linto a coma before it gets to the histrionic-packed climax. Not just talk, since the Ledger has gone up from 55c to 60c a line. Scale at the Post is now \$1.72 a line and \$1.25 a line for the weekend edition on contracts set since Nov. 1. The same holds for a special 100-line rate, which is now \$1.27 a line and \$1.07 weekends. Per ine rates at other N. Y. newspapers follow: Times, \$1.34 daily, \$1.85 Sunday; News \$2.94 daily, \$3.43 Sunday; News \$2.94 daily, \$3.43 Sunday; News \$2.94 daily, \$1.85 Sunday in the first of the province of the point of maximum effectiveness, but the multiple turns unquestionably create surprise and will perhaps arouse helpful word-of-mouth.

Unfortunately, "Witness' almost discussion of the basis, and the latter drops to \$1.57. The limes, incidentally, raised its scale after months ago, but several are still getting previous rates of packed climax. Not just talk is an audience into a coma before it gets to the histrionic-packed climax. Not jus

material and Robert Lewis' astonishingly old - fashioned staging. Raymond Sovey's two settings, representing the counsel chambers and courtroom, are standard.

Despite its gabby, cornball quality, there may be a market for this time-bomb whodunit. It's perhaps a bit old-hat as screen material, but in type If not in technique it's the sort of thing tv is doing these long winter evenings.

Hobe.

## 2 Greater N.Y. Dailies Boost Amus. Ad Rates

Cost of legit advertising, along with other amusements, has been upped by the New York Post and Newark Star-Ledger. In both cases the hike is 5c per iine. Post boost is attributed to a jump in circulation, while the Ledger raise is explained by increased publishing expense.

quick reverse twists that bring repeated audience gasps. The authoress actually seems to carry the maximum effectiveness, but the maximum effectiveness, but the maximum effectiveness, but the multiple turns unquestionably create surprise and will perhaps arouse helpful word-of-mouth.

Unfortunately, "Witness' almost talks an audience into histicionic packed climax. Not just talk, either, but heavy-handed narrative mechanics, stock characterizations and uncomfortably banal dialog. This potbolier quality of the scaling, irrie stading and, inevitably under the circumstances, very uneven performance.

The yarn is about a likeable young drifter accused of murdering his rich, middleaged benefits of the common that have been deadly droped by the film of the crime. But she becomes the key witness for the prosecution and, after coolity clinching the stand, topped by the quick back-and-forth climax.

The opening act in the defense counseler's quarters is not merely garrulous and loaded with antiquated errord solicitor's discussion-of-the-obvious, and the stand, topped by the quick back-and-forth climax.

The opening act in the defense counseler's quarters is not merely garrulous and loaded with antiquated errord solicitor's discussion-of-the-obvious, and the standial of the prosecution of the prosecution of finally goes trough the roof with the firework court room fhale. An army of whodunit devotees will doubtless accept the quice propagatively and the standing of the propagatively may be a standing and lounging, but somehow tending to belabor the obviousness of the writing without getting below the roof whodunit devotes will doubtless accept the quice propagatively and the standing of the propagatively and the standing of the foreign of the country of the propagatively and the standing of the foreign of the surprise of the character, and the standing of the foreign of the country of the surprise of the character, and the standing of the foreign of the surprise of the character, and the surprise of the character, and the

#### Jerome Lawrence & Robert Lee

more truth than flattery have whipped up

A Handy Guide to Insincere Compliments (For All Occasions)

an amusing byline piece in the forthcoming

49th Anniversary Number

VARIETY **OUT SOON** 

## Sez \$4.20 2d Balcony Too High for 'Flowers' 'Rehearsal' in Philly

Editor, VARIETY:

Editor, VARIETY:
Your illuminating article of last week Philly's legit grosses inspires hope that this town will continue to have a study b.o. But the management of the Erlanger is apparently doing its best to stir audience resentment, if the night I attended the "House of Flowers" is any indication of what goes on.

is any indication of what goes on.
Prices at the enormous house are strictly Broadway, and on Friday and Saturday nights the beginning of the second part of the baicony, which starts where most theatre walls leave off, sells for \$4.20. The figures of the actors are almost indiscernible, but the scenery is pretty enough.

scenery is pretty enough.

Amplification is used, of course, and the sound comes across muffled. But with concentration about half the lyrics, when the sound doesn't die off, as it did in Juanita Hall's number at the performance I saw.

After Pearl Bailey's opening number (in which the lyrics were fumblingly read from a book to only a pianio accompaniment in the pit), the second balcony audience started to 'move down' to the first balcony and mezzanine, which

first balcony and mezzanine, which are on the same plane.

are on the same plane.

Although the first balcony was two thirds empty, the spectators were in for a surprise, for the ushers and a policeman were there to intercept the mass migration. There began a constant shuffling back and forth, and throughout the first act the only progress made was a complete distraction for all in the mezzanine and first and second balconies.

For a show still in rehearsal.

and first and second balconies.
For a show still in rehearsal,
and for \$4.20 a throw in a second
balcony that makes the amphitheatre at the Academy of Music
Seem like a diamond horseshoe, it
might be a good idea just to leave
that section to the ghosts of the
long darkened Erlanger

Irving Bregman.

#### Derwent, Kane 'Reunion' For Off-B'way 'Venice'

For Off-B'way 'Venice'
Forthcoming appearance of Clarence Derwent and Whitford Kane
in a revival of "Merchant of Venice" opening Jan. 6 at the offBroadway Finch Theatre, N.Y.,
will be a "reunion" for the two
character actors. They started
their stage careers together more
than 50 years ago with Mrs. Bandmann-Palmer's Repertory Theatre,
Weymouth, England. Their only
other appearance together was in
Katharine Cornell's revival of
"Doctor's Dilemma" about 10 years
ago.

ago.

Derwent will play Shylock in the off-Broadway Shakespeare revival, with Kane playing Old Gobbo and Lesley Woods as Portia.

Story and Play Editor

Eugene Burr who should know about those things discourses on

Droves of Dialog-or, So You Vanna Be a Playwright?

one of the many byline pleces in the forthcoming 49th Anniversary Number

> VARIETY **DUE SOON**

## Inside Stuff-Legit

Helen Hayes, quoted in last week's issue of Cue mag: "About the recent story in Variety concerning her 50th anniversary in the theatre next May, Miss Hayes confessed, 'I made an awful boo-boo. It's not 1955, it's 1956. I first appeared at the Belasco in Washington, D.C., in 1906. I don't keep scrapbooks, and when somebody called, I was confused. Anyhow, I hope everybody forgets all about a Hayes jubilee."

Variety phoned Miss Hayes about the matter after being informed that the actress had told friends that her 50th anniversary in the theatre would occur in 1955. Miss Hayes told the reporter that she wasn't sure when she'd made her professional debut, but that her first public appearance had probably been at a dancing school entertainment when she was 5, or in May, 1905. Variety so reported.

Matter isn't entriely clarified in "Letters to Mary," Miss Hayes blograhpy, written by her late mother, Catherine Hayes Brown. The book reports that she was entered in dancing school when she was "around five," and that her "first public appearance was in a little dance that had no name except pas seul." It adds that the following year Miss Hayes did a Dutch song and dance in costume, and that a year later she did a Gibson Girl impersonation that was seen by Lew Fields. However, the book reproduced an old photo of Miss Hayes in the Dutch costume, with a caption giving her age as three at the time.

In a subsequent chapter. Mrs. Brown states that Miss Hayes first

time.

In a subsequent chapter, Mrs. Brown states that Miss Hayes first professional appearance was as Prince Charles in "The Royal Family," with the Columbia Players, a stock company in Miss Hayes' native Washington. It adds that she was five years old at the time. It asserts that her appearance in "Little Lord Fauntleroy" was during her seventh year. Just to complicate the whole subject further, however, Who's Who in the Theatre states that Miss Hayes debut was in "Little Lord Fauntleroy" in 1907.

Total profit of \$33,038 thus far on "New Faces of 1952." does not include returns from the film version, as erratumed in last week's issue. The revenue reported in the latest accountant's statement for the Leonard Sillman production has been solely from the Broadway run and tour, with proceeds from the film edition of the revue still due.

## Legit Bits

Add quotes: Sidney Kingsley's, at the luncheon meeting Monday (20) of the N.Y. Drama Desk, that "urgent need for impoitte laughter or a kind of Rabelaisian laughter" was one of the motivating forces for writing his current farce, "Lunatics and Lovers." Ahem. Because of dissatisfaction with script revisions, Mai Zettlerling has withdrawn from "Tonight in Samarkand," in which she was to have costarred with Louis Jourdan. Her part is being rehearsed by Fellcia Montealegre.

Playwrights' Co. has joined the

Her part is being rehearsed by Fellcia Montealegre.

Playwrights' Co. has joined the move of several other Broadway managements in dropping "The" from the title of. "Bad Seed," thereby moving it forward to third place in the alphabetical ad listings. It's explained that the action was to clarify the distinction between the Maxwell Anderson drama and Rinehart's published edition of the William March novel... George Gino, of the "Bad Seed" cast, is the stage name of off-Broadway producer Ted Mann.

Betty Field wili' co-star with Paul Henreld in "Festival" ... Elizabeth Hijar, directress of the Gouard Vil Theatre in Paris, due in New York the end of this month ... Actress Mildred Murray returned last week from an eight-mont tour of Europe.

Ruth Vernon, who danced in the recedures properties of "Okiabama"

eight-month tour of Europe.
Ruth Vernon, who danced in the Broadway choruses of "Okiahoma," "Guys and Dolls" and "Can-Can," has returned to her hometown of Plitsburgh where she'll play the title role in the Pitt Playhouse production of "Sabrina Fair." She's also switched to her real name, Ruth Pivorotie. Janet de Gore will appear in "Glad Tidings," at the Shubert Theatre, Washington, opening next Monday (27), with Constance Bennett as star.
Pressagent Bill Fields will take

the Shubert Theatre, Washington, opening next Monday (27), with Constance Bennett as star.

Pressagent Bill Fields will take his seven-year-old son with him next week to Sarasola where he'll have pre-season confabs with Ringling Bros.-Barnum & Bailey execs.

Armando Bergo, proprietor of Armando's restaurant, N.Y., announces plans to produce a play. "Swizzlestick." by Emil Harkeet, a former bartender at the establishment. He says he'll personally supply the \$120,000 bankroll for the venture, which is scheduled for production next spring.

David Gray is general stage manager and Herbert DuFine stage manager and Herbert DuFine stage manager of "Tonight in Samarkand"... Ed Sullivan, in the N. Y. News last Thursday (9), calls producer Richard Aldrich's biog of his late actress-wife, Gertrude Lawrence, "the greatest book everwritten about a theatrical celebrity." Incidentally, the columnist neglected to mention the book's title, "Mrs. A."

Richard Charlton has commissioned Evan Hunter to write a kidnap drama to be titled "King's Ransom" for production next spring. Hunter's dramatization of "Blackboard Jungle," his own shocker novel about New York City schools, is under option to Robert Whitehead for production next spring... Staff for "Witness fet the Prosecution" includes George Banyai, general manager; Sam Schwartz, company manager; Richard Maney, Frank Goodman and Peggy Phillips, pressagent; John Effrat, production stage manager;

assistant stage manager, Eugene Stuckmann; production assistant, Betsy Holland.
Alberta Hunter went on as Bessle Bolt, the Chicago biues shouter, in "Mrs. Patterson" for several performances last week when Helen Dowdy was ill . . . Aldrich & Myers have optioned "Yankee Cousin," by Benjamin Simcoe, which was tried out off-Broadway in 1943 as "Playboy of Newark," with the author bitled as B. K. Simkhovitch.

## Legit Bits Abroad

Edinburgh, Dec. 21.

Edinburgh, Dec. 21.

Solid biz at Lyceum Theatre, Edinburgh, for British musical "Love From Judy," with Jean Carson as star, billed as "direct from terrific American success" in tv. . . Michael Elder, young Scot actor, authored new piay "Outrageous Briefs," a modern farce preemed at Byre Theatre, St. Andrews, with Damaris Hayman staging and Roy Boutcher in central part.

Jacqueline James, Atianta-born

Boutcher in central part.

Jacqueline James, Atianta-born singer-dancer is a click as Miss Adelaide, the "weil-known fiancee" in "Guys and Doils," which teed-off on three-cities Scot run.

Alexander Scott, poet-playwright, authoring new musical, "Tam of Shanter's Tryst," set for preem at Citizens' Theatre, Glasgow, Jan. 17 and based on the classic Robert Burns poem. Burns poem.

Five-week tryout tour is set for "Night of the Ball," which preemed at King's, Glasgow, with Wendy Hiller and Gladys Cooper, John Loder and Tony Britton costar with the two distaffers, and Stephen Mitchell presents the Michael Burn piece.

Burn piece
Wilson Barrett stock company producing Kenneth Horne's comedy, "Trial and Error" . . . Newly-opened Princess Theatre, Edinburgh, presenting a double bill of Shaw's "The Man of Destiny" and Chekhov's "The Bear." Christine Orr is staging.

## Scheduled N.Y. Openings

(Theatre indicated if set)

BROADWAY What Every Woman Knews, City enter (12-22). Black-Eyed Susan, Playh'se (12-

Ruth Draper-Paul Draper, Bijou (12-26).

Ruth Draper-Paul Draper, Bijou 12-26).

St. Bleecker St., B'way (12-27). Flowering Peach, Belasco (12-28). House of Flowers, Alvin (12-30). Anastasia, Lyceum (1-3). Purple Dust, Bijou (1-4). Time of Life, City Cent. (1-5). Festival (1-12). Put All Together (wk., 1-17). Fourposter, City Center (1-19). Plain & Fancy (1-20). Sjik Stockings, Imperial (1-21). Painted Days, (wk., 1-24). Grand Prize, Lyceum (1-26). Desperate Hours (1-27). Tonight in Samarcand (wk., 1-31). Wisteria Trees, City Center (2-2). Dark is Light Enough (2-9). OFF-BWAY Troublemakers, President (12-0). Passion of Gross, de Lys (1-9).

30) Passion of Gross, de Lys (1-9). Dr.'s Dilemma, Phoenix (1-11). 3 Sisters, 4th St. (2-10).

## Only Regional Theatre Can Spark Road Revival, Says Marg. Webster

Minneapoils, Dec. 21.

The legit road, which has been declining steadily for a quarter-century, will get worse before it gets better. Moreover, a road renascence, if and when it comes, will have to have a grassroots base, for touring shows as we know them are doomed. Temporary boxofice booms and local production upbeats are without permanent significance.

That, in essence, is the opinion That, in essence, is the opinion of director-producer-actress Margaret Webster, here to participate in several college Shakespeare seminars and assist in a Hamiline U. production of "Twelfth Night." In newspaper interviews, Miss Webster, whose bus-truck repertory company folded several years ago after some seasons' touring success, presented a discouraging picture of road prospects. road prospects.

Places like the Twin Cities, formerly key stands for touring shows and strongholds of professional stock, are likely to have even leaner legit fare than the present drought diet. Miss Webster predicts. She believes that there'll be no health in the American theatre until strong regional theatres are developed—good enough for such developed—good enough for such theatres to pay actors a living and to draw the public. She doubts that the Paul Gregory type of sceneryless touring offerings will be a solution of the present "too high cost" of touring Broadway

In addition to the high touring costs that are keeping even Broadway successes off the road, Miss Webster explains that a deterrent to managers is the fact that most actors prefer to stay home in New York and act for tv "rather than to take the rugged traveling jobs." Actors should take touring offers

(Continued on page 58)

## Even Legit Financing 'Controversial'; Seidman And Merrick in Debate

And metrick in Debate
Like practically everything to
eatrical, from the critics to "the
Stanislavsky method," legit financing is explosively controversial. An
unsuspecting luncheon meeting at
the Harvard Club, N. Y., found that
out the noisy way last week.

The session last Tuesday (14),
one of a regular series offering
talks on matters of contemporary
business interest, featured a talk
on legit finance and investment, by
J. S. Seidman, a public accountant,

J. S. Seidman, a public accountant, with several theatrical clients. About 75 luncheon guests were Among them was David Merrick

Among them was David Merrick, coproducer with Joshua Logan of the sellout Broadway musical, "Fanny." He was accompanied by two of the show's backers, Byron Goldman and Max Brown, as sort of "character witnesses." After Seidman's regular discourse, lasting about 45 minutes, Merrick and his two supporters turned the affair into a debate. The surprised luncheon audience had never had it so entertaining.

eon audience had never had it so entertaining.

As the accountant for and a backer of various hit and flop Broadway productions of recent seasons. Seidman reportedly was inclined to be somewhat bearish on legit investment generally. While conceding that a few shows make money, he noted that most ventures end up in the red, and he cited various examples of mismanagement.

agement.

After a single question from an After a single question from an innocent bystander, Merrick launched a rebuttal, taking the general position that Seidman's statements had been so distorted as to be 75% untrue. He argued that a standard investment in all Broadway productions, even including outright floppolas like the recent "Hit the Trail," would earn about 7% profit over the average season, and brought out that Seidman himself had made an overall profit from his legit investments.

The producer disputed Seid-

profit from his legit investments. The producer disputed Seidman's assertion that the customary 50-50 split of profits from shows is unfair to the backers, asserting that there is a varying fee or percentage for capitalizing Wall St. investments, and citing the risk and continuing function of management in legit productions.

### 'Spider's Web' Clicks. 'Joker' Ditto, London

London, Dec. 21.

London, Dec. 21.

With the successful launching of
"Spider's Web" at the Savoy, there
are currently three Agatha Christie hits in the West End. The latest entry, also presented under the
Peter Saunders' banner, opened
last Tuesday (14) to a rave ovation
and mixed press reaction. The
production also marks Margaret
Lockwood's return to the legit
scene after a long absence.
"Spider's Web" has been direct-

scene after a long absence.

"Spider's Web" has been directed at a brisk pace by Wallace Douglas. It runs smoothly after an extended Provincial tryout tour.

There's no doubt about the b.o. potential of the new Crazy Gang revue, "Jokers Wild," presented by Jack Hylton at the Victoria Palace last Thurs. (16). It is an unmistakable smash and will run as long as the Gang can stand the gaff.

## Stander-Gorney Aim New 'People'

A new edition of the 1940-41 Broadway revue, "Meet the People" is slated for production early next year. Tagged, "Meet the People, 1955," the presentation will be co-produced by actor Lionel Stander and Jay Gorney, who composed the music for the original production and the updated version.

Others repeating original assignments will be lyricist Henry Myers, revue editor Edward Eliscu and sketch director Mortimer Offner. Production reportedly will be budgeted at around \$100,000, and as was the case with the original, will use "unknown" talent.

Performers who appeared in the 1940-41 edition at the Mansfield Theatre, N. Y., after a Coast engagement, included Namette Fabray, Marion Colby, Jack Albertson, Jack Gilford, Doodles Weaver and Fay McKenzie.

#### Dallas to Get 'Itch'

Dallas, Dec. 21.
The Interstate Circuit has booked the touring company of "The Seven Year Itch," with Eddie Bracken, for March 4-6 at the State

Bracken, for March 4-6 at the State Fair Auditorium here.
Film chain, which sold the 1,800-seat Melba, the only midtown legit house, now converted to Cinerama, will rope off the outer portions of the 4,300-seat Auditorium aud and sell ducats for a closed-in center section.

Theatre Guild Contraduce

Lawrence Languer details how videe's inroad on legit works two ways, and

Aids 'The Road'

one of the many editorial fe in the upcoming

49th Anniversary Number

VARIETY

## Force Standby Manager's Fee **On Road Shows**

Press Agents & Mapagers has been unable to force the Playhouse, Wilmington, to hire a union house manager, it now requires all touring shows to pay for a stand-by manager for engagements at the theatre. Thomas J. LaBrum, a pressagent-manager in the Phila-delphia chapter, has been getting such calls.

such calls.

Setup calls for a reported salary of \$150 a week for the assignment.

For a split-week engagement, usual for the spot, a show must pay the stand-by manager a week-and-a-half. For a full week's stand, the requirement is two weeks' pay.

weeks' pay.

LaBrum, a Philly ad agency exec and local legit p.a. (he's the rep for the municipally-operated Playhouse in the Park there), reportedly commuted to Wilmington every few days during engagements of shows for which he's the standby manager. manager.

## Falk at Nassau Again; Has \$5,000 Financing

Although contracts with Actors Equity haven't been negotiated, Lee Falk plans another winter season at the British Colonial Playhouse, Nassau, Bahamas. Venture will be capitalized at \$5,000, probably getting underway early next

year.

According to a limited partnership agreement filed in New York earlier this month, Larry Aldrich, of Ridgefield, Conn., is the sole investor, with Falk listed as general partner. Pact gives Aldrich 25% of the profits.

Falk, who also operates the Boston Summer Theatre, is reportedly in Nassau.

## Shuberts Ease B'way Booking Jam: **Evict the Moderate-Gross Shows**

List Theatre Greats As Postage Stamp Subjects

Move to promote a special postage stamp plugging legit is getting up steam. Under the chairmanship of Jacques Minkus, stamp department head of Gimbel Bros. in N.Y.. a Committee for Postal Commemoration of the Legitimate Theatre has been formed. Project, initiated by Minkus, is endorsed by the Council of the Living Theatre.

Preem step being taken by the

Preem step being taken by the committee is the preparation of a list of former theatre greats to be memorialized on the commemorative stamps. Drama critics and editors throughout the country are being approached for name suggestions.

tions.

It's hoped the Post Office Dept.
in Washington can be persuaded to
issue a set of three or five stamps
similar to the writers, musicians
and poets series of the Famous
American group. Committee has
21 members, including legit actors,
playwrights and producers.

## Tonight' Layoff **For Song Revise**

"Three for Tonight," Paul Gregory's intimate revue costarring Marge and Gower Champion, Harry Belafonte and the Walter Schumann chorus, will lay off the first two weeks of February for revision of the songs. With the expectation that the show will be a hit on Broadway, the idea is to insert original tunes in place of two or perhaps three standards now used. Marge and Gower Champion,

used.

Robert Welles, who wrote the lyrics and continuity for the revue, is due here this week to collaborate with composer Schuman on the new music. When the material is ready, Champion, who staged the show, will do whatever redirection is necessary. After limited rehearsals, "Tonight" will resume its tryout tour briefly and then be taken to New York.

#### Back for "Amazing Adele"

Back for "Amazing Adele"
Robert Wells, who went to the
Coast over the weekend, is due
back in New York next March to
resume work with composer Albert
Selden on the songs for "The
Amazing Adele." for which Anita
Loos is supplying the book, based
on a French comedy.
Selden and Morton Gottlieb will
produce the musical comedy, due
on Broadway in the late spring.

ing to solve the Broadway theatre shortage. They've already served seviction notice at least on two hit shows and are reportedly offering several other houses for incoming productions. No independent thea-tres are involved in the show-juggling.

juggling.

Getting the gate are the iongrun
"Tea and Sympathy," at the Barrymore, vacating the Barrymore, Feb,
5, and the newer "Reclining Figure," exiting the Lyceum next Saturday (25) and moving to the indieoperated Holiday Theatre the following Monday (27). Scheduled
closing of "Caine Mutiny Court
Martial," Jan. 15 at the Plymouth,
is said to have been decided by
producer Paul Gregory, who pland
to send the play to Chicago.

The Shuberts are understood to

to send the play to Chicago.

The Shuberts are understood to be offering the Cort, Longacre and Music Box to upcoming productions. The three houses currently have "Ralimaker" (Cort). "Tender Trap" (Longacre) and "Solid Gold Cadillac" (Music Box). Earlier this month the longrun "Anniversary Waltz' had to move from the 1.160-seat Broadhurst to the 766-seat Booth, with the new Sidney Kingsley play. "Lunatics and Lovers," replacing at the larger house. Both spots are Shubert operations.

Following "Figure" into the Ly-

Following "Figure" into the Lyceum are two shows, "Anastasia" and "Grand Prize." Former has a temporary three-week booking be(Continued on page 58)

## Brynner to Quit 'King' Next Spring for Films; To Resume Directing

Yul Brynner, costar of "The King and I," reveals that he's leav-ing the show next spring, after four years in the role of the Sia-

four years in the role of the Siamese monarch.

In an interview with Sydney J.
Harris, of the Chicago Daily News,
the actor said that when he exits
"King." playing the Shubert, Chicago, he'll go to Hollywood to appear in Cecil B. De Mille's "The
Ten Commandments" and then repeat his current role in the filin
edition of the Rodgers-Hammesstein musical.

peat his current role in the filin edition of the Rodgers-Hammerstein musical.

"After that," the interview continues, "he proposes to take a long vacation and then resume, on an expanded scale, his directorial carear. The potentialities of films and television interest him more than the living stage 'because the stage is basically the actor's medium, while the director comes into his own in mevies and television."

"Good parts are extremely scarce,' he shrugs, 'and good plays even more so. As a director, I can help find my own plays and direct them with imagination and scope. The acting life has its fascination, but it requires a constant discipline that is quickly tiring if the role is not as rewarding as my present one."

## Playwrights' Co. Meets: May Tour 'Bad Seed'

Playwrights Co., which has an apparent hit in its new production, "The Bad Seed," will decide today (Wed.) about sending out a touring edition of the Maxwell Anderson dramatization of William March's novel

dramatization of William March's novel.

Other matters to be considered at the Playwrights meeting are a successor to Joan Fontaine as star of the Broadway company of 'Tea and Sympathy' and what to do with the Robert Anderson drama after Feb. 5, when it must vacate the Barrymore Theatre, N.Y. Kim Stanley, who was upped to stardom in the Playwrights production of "Traveling Lady" last fall, is mentioned as possible sub for Miss Fontaine.

Obvious move would be to transfer "Tea" to another house to continue its Broadway run. However, a suitable theatre may not be available, in which case the show might be sent on a limited tour, perhaps opening in Boston, with Miss Fontaine remaining with it until her scheduled withdrawal March 1, at the expiration of her contract.

After Boston, the production would tour other key cities not played by the No. Two company.

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## Shows Abroad

Jokers Wild

Jokers Wild
London, Dec. 17.
Jack Hylton production of revue in two
acts 017 sceneal, Stars Crazy Gang (Bud
Flanagan, Nervo & Knox, Naughton &
Goldy; features Vera Day, Josephine
Anne, Shella O'Neill, Kenneth Sandford,
Dolinoffs & Raya Sisters; John Tiller
Girls, Directed by Charles Henry; music
and lyrics, Ross Parker; choreography,
George Carden; orchestrations, Romie
Blustoe & Victoria Palace, London, Dec.
14, 54, 24 top.

Here is a new Crazy Gang revue, and like its recent predecessors, will run as long as Jack Hylton can keep the cast working without a rest. There is nothing startling about the layout, production or material, but the comies are surefire favorites with local audiences and there can be no element of doubt as to its b.o. potential. Unless there is evidence of failing stamina, this one, like the others, should be good for a two-year season.

there is evidence of failing stamina, this one, like the others, should be good for a two-year season.

The Gang, comprising as usual. Bud Flanagan, Nervo & Knox and Naughton & Gold, dominate the presentation with their boisterous, faucous, and sometimes keyhole humor. They are uninhibited, without trace of subtlety, exploit every obvious gag and never fail to get the laughs. It doesn't matter if their material is thin and their sketches are occasionally labored. Their mere presence on the stage is enough to satisfy most of the cash customers.

In this new revue they have a broad satirization of "What's My Line?" and a comedy bur esque of "The Scarlet Pimpernel," but their best item is their appearance as a quintet of bell-ringing monks who slowly and imperceptibly move into a pop routine. This "dumb" item is one of the most ingenious things they've done for a long time. A solo vocal spot by Bud Flanagan, designed to familiarize British cities with American tunes, is an intriguing novelty which doesn't quite come off.

Rest of the show follows the familiar Victoria Palace layout. Vera Day and Josephine Anne are adequate chirpers, Kenneth Sandford has a number of pleasing vocal contributions, and Shella O'Neill is a bright dancer and singer. The John Tiller girls provide a dancing line of perfection.

Production has been vigorously directed by Charles Henry and Ross Parker has penned suitable music and lyrics. George Carden supplied the choreography and his expert dancers do Justice to the routimes.

results, and Miss Lockwood contributes the light, flighty touch demanded by the script.

The yarn is probably no more far-fetched than the average whodunit, but Miss Christie's plots, as a rule. are above average. The mystery, as posed, is who kilied the man whose body was found behind the sofa in the heroine's country house?

The murder comes at an inconvenient time, as her husband is due to return with a distinguished diplomatic visitor and in order to avoid embarrsassment, the hostess persaudes three house guests to remove the body. But they only have time to park the corpse behind a sliding pahel before the cops arrive on the strength of an anonymous telephone call. That poscs a second problem, who tipped off the police?

That's the main story, but the

That's the main story, but the authoress has dressed it up with fancy trimmings, introduced the usual flow of red herrings, as tency trimmings, introduced the usual flow of red herrings, as well as a number of surprise, if not always logical twists. Miss Lockwood serves her author remarkably well, and her comedy flair is at its best when she eventually decides to tell the police the whole truth and they won't believe a word of it.

a word of it.

Felix Aylmer, stalwart of the London theatre, plays her guardian with delightful aplomb and, after starting off by trying to bamboozle the cops, successfully turns sleuth himself. Margaret Barton consistently type cast in juve roles, looks every bit a 12-year-old schoolgirl, although she is actually 28 and has a child of her own.

There is a powerful comedy con-

28 and has a child of her own.
There is a powerful comedy contribution from Judith Furse who,
as an amazonian gardener, dominates by sheer force of personality
every scene in which she appears.
Charles Morgan as the man who
gets murdered. Harold Scott and
Miles Eason as the other two house
guests, and Campbell Singer as the
detective, make a good supporting
team.

Wallace Douglas has directed at a brisk pace and Michael Weight has designated an opulent drawing room set.

Myro.

### Legit Followup

The Tenhouse of the August Moon

supplied the choreography and his expert dancers do justice to the routimes.

Spider's Web.

London, Dec. 15.
Peter Saunders production of comety melodrams in three sets, by Agasha Christics London, Dec. 16.
Peter Saunders production of comety melodrams in three sets, by Agasha Christics London, Dec. 16.
Peter Saunders production of comety melodrams in three sets, by Agasha Christics. Weight, At Savoy Theatre, London, Dec. 14. 79, 182. 20 top.
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#### Red Letter Embargo

Temporary notice posted on illetin boards at Shubert eatres in New York two bulletin boards at Shubert theatres in New York two weeks ago, banning eats 'n' drinks on the premises, was replaced last week by printed signs restating the prohibition in large red letters. However, no steps were reported to enforce the tabu and none are anticinated. hulletin anticipated.

anticipated.

There's still no indication whether the notice is a Shubert reprisal against campaign by the safety and sanitation committee of Actors Equity and the League of N. Y. Theatres to improve backstage conditions in Broadway houses.

#### K. C. Starlight Theatre \$13,300 in Soup in 1954

Kansas City, Dec. 21.
Final figures on last summer's
Starlight Theatre se son show an
operating loss of \$13,300. Report
was given by board chairman Paul Connor.

There is an inventory of nearly \$12,000 in operating supplies on hand for the start of 1955 season, according to the report. On that basis the 1954 semester of 10 shows rates as virtually a break-even affair.

rates as virtually a break-even affair.

Early in the season there were 38 nights with temperatures varying from 90 to 103 degrees at curtain time. Later in the summer four shows were rained out in 17 nights, Connor said.

A substantial loss was averted through "Oklahoma," as the season closer, playing 14 nights for a gross of \$152,000, far above average, and making up a deficit of about \$90.000 to the theatre up to that point.

### **Current Road Shows**

(Dec. 20-Jan. 1)

Anastasia (tryout) (Viveca Lindfors, Eugenie Leontovitch)—Plymouth, Boston. (20-1) (Reviewed in Variety, Dec. 8, '54).

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)— Christmas layoff (20-25); Playhouse, Wilmington (27-29); Lyric, Baltimore (30-1).

Dark Is Light Enough (tryout) (Katharine Cornell, Tyrone Power)
—Hanna, Cleveland (20-25); Taft, Cincinnati (27-1) (Reviewed in Variety, Dec. 1, '54).

Festival (tryout) (Paul Henried, Betty Field)— Colonial, Boston (25-1).

Fifth Season (Chester Morris, Joseph Buloff)— Erlanger, Chi. (20-1).

mazoo (27-29); Murat, Indianapolis (30-1).

Pajama Tops (Diana Barrymore)

Blackstone, Chi. (20-1).

Plain and Fancy (tryout)—Shubert, Boston (20-1) (Reviewed in VARIETY, Dec. 15, '54).

Put Them All Together—Shubert, New Haven (29-1).

Sallor's Delight (Eva Gabor) (tryout)—Christmas layoff (20-25); Lyceum, Minneapolis (27-1) (Reviewed in VARIETY, Nov., '54).

Seven Year Itch (Eddie Bracken)—Christmas layoff (20-25); Nixon, Pitts. (27-1).

Silk Stockings (Hildegarde Neff, Don Ameche) (tryout)—Shubert, Philly. (20-1) (Reviewed in VARIETY, Dec. 1, '54).

South Pacific (Iva Withers, Alan Gerrard)—Forrest, Philly (20-1).

Southwest Corner (tryout) (Eva Le Gallienne)—Shubert, New Havem (23-25); Wibur, Boston (27-1).

Tea and Sympathy (Deborah

## Christmas Prelude

(The following, written by stage manager Carl Benson, was osted on the backstage bulletin board last week at "The Fifth Season," at the Erlanger, Chicago.)

The time has come upon us all When BO grosses start to fall, When SRO is much too rare And should-be yoks receive a stare.

And when the curtain slithers down And when the curtain siturers down A silence greets us and we frown; You say to me, "You're down tonight! "You've got to read that line just right!" And I reply with catty smirk, "You just tend to your own work!"

Tempers shorten, ad libs lengthen, As the show you try to strengthen, And suddenly there is no more Of wonderful esprit de corps.

Now Christmas time in charts and graphs Means smaller houses, weaker laughs; Don't let this perverse statistic Make your art antagonistic . . . .

The same old play that brought us here Played the same old way will keep us here, And soon we'll all be back in clover As soon as our slack period's over . . .

So don't lose heart-you know the reason: We're going through our own fifth season!

## College Shows

Tunis, Anyone?

Tunis, Anyone?

Wilmington, Dec. 16.

Triangle Club of Princeton U. production of musical comedy in two acts (to seenes). Brinceton u. production of musical comedy in two acts (to seenes). Bright Club, and the comment of the commen

Princeton Triangle Club's 63d production is a zippy musical comedy that satirizes everything from Liberace to commuters, politics and girls' schools. The revue acts are loosely connected by a slight story of the kidnaping of "Him" by a band of desert rogues. rogues.

rogues.

Incidentally, "Him" turns out to be Liberace, but the plot doesn't get in the way of the traditional melange of songs, dancing "chorines" and comedy. As usual, the nusic is reminiscent and the dialog is somewhat less than professional, but the hoofing is vigorous and the whole performance is lively.

the mooning is vigorous and the whole performance is lively.

Among the better scenes is "Dig That Hippopotamus" wherein Duncan Hoxworth, Edmund W. Jones and Joseph Knox frolic as Tarzan, a boy and Jane, respectively. The lead roles—a quintet of comedy sleuths—are handled capably by John Macrae, Theodore James, Albert Hinckley, Thomas Pettus, and Ronald N. Friedrich, the latter a nimble dancer. Top tunes in the show are "Someday," "Travel, Travel, Travel, Travel, and "Charleston Bop."

Jerome Press' settings are colorful and the scenes have been well coordinated by Mike Stewart.

Klep.

Cambridge, Nov. 30.

Hasty Pudding production of musical show in two acts (13 scenes), with a book by Jerard Kent Hartman: music by Michael Lay and lyrics by Henry Steinway Ziegler. Directed by Donn Flacher; choreography. Dolly Niggemeyer; producers, Walter Damrosch Littell. Campneyer. At Club House, Cambridge, Mass., Nov. 30, '34.

Put Them All Together—Shubert, New Haven (29-1).
Sallor's Delight (Eva Gabor) (1yout)—Christmas layoff (20-25); Lyceum, Minneapolis (27-1) (Reviewed in Variety, Nov., 54).
Seven Year Itch (Eddie Bracken)—Christmas layoff (20-25); Nixon, Pitts. (27-1).
Silk Stockings (Hildegarde Neff, Don Ameche) (tryout)—Shubert, Pillly (20-1) (Reviewed in Variety, Pilly (20-1), South Pacific (Iva Withers, Alan Gerrard)—Forrest, Philly (20-1).
South Pacific (Iva Withers, Alan Gerrard)—Forrest, Philly (20-1).
Southwest Corner (tryout) (Eva Le Gallienne)—Shubert, New Haven (23-25); Wilbur, Boston (27-1).
Teahouse of the August Moon Burgess Meredith, Scott McKay)—American, St. Louis (20-1).
Three For Tonight (Marge and Gower Champion, Harry Bellafonte) (tryout)—Christmas layoff (20-25); State Fair Aud., Dallass (27-31); Municipal Aud., Oklahoma City (1).
Time Out for Ginger (Melvyn Douglas)—Curran, S.F. (20-1).
Wonderful Town (Carol Channing)—National, Wash. (20-1).

## Theatre Evictions

= Continued from page 57 =

ginning Jan. 3, with latter moving in Jan. 26.

Shubert theatres currently va-cant but booked are the Belasco, getting "Flowering Peach", Broad-way, "Saint of Bleecker Street", Imperial, "Silk Stockings," and Na-tional, "Tonight in Samarkand."

Grosses have not fallen below the stop-limit for some shows at theatres reportedly being offered for incoming productions. How-ever, that's regarded in the trade as a relative technicality. Explana-tion is that a theatre management can reduce attendance at any modcan reduce attendance at any mon-erate-gross show by having its box-office employees discourage win-dow patronage. Treasurers are gen-erally glad to cooperate in such a move, since they're inclined to pre-fer gambling that a new show may prove to be a smash.

## Margaret Webster

Continued from page 57 for their own good, to develop as

artists, she says.

"A few successful experiments of dramatic productions without scenery started a touring vogue, and of course -reduced transportation expenses." But there isn't sufficient dramatic material strong enough to be effective that way, she claims.

Shakespearean drama, Miss Web-Shakespearean drama, Miss Web-ster's specialty, is losing out most of all in this era of higher road company and theatre operating costs, because of the big casts, the costumes and the elaborate scenery that make it prohibitive, she notes. "However, Shakespeare is as strong as ever in college and community drama programs," Miss Webster declares.

She feels that a possible solution to the present "money problem" affecting touring shows would be their commercial sponsorship in the manner that tv and radio programs are now sponsored.

An encouraging sign, she asserts, is that college drama departments are apparently becoming a little less theoretical and more practical in their approach.

#### Members of the A.T.P.A.M.

who were paid up collaborators the late, lamented Fancy Meeting You Here Club, which met in the Bucket of Blood adjoining the late, lames Chicago Journal of Commerce, ere invited to be guests, when visiting the Loop on business or pleasure, of the St. Louis Browns Fans Memorial Association of Chicago.

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## Philly Eases Off; 'Anastasia' 19G. **'Stockings' 49G, 'Flowers' \$16,800 (7)**

Philadelphia, Dec. 21.

With five shows still taxing theaire availabilities here last week,
"Silk Stockings" remained the
pacemaker, although seats were
available for all performances.
Future bookings include Dec. 27,
"Grand Prize." Locust, tryout, two
weeks: Jan. 3, "Tea and Sympathy." Forrest, subscription, three
weeks: "Plain and Fancy." Shubert,
tryout, two weeks; Jan. 10, "Southwest Corner." Walnut, tryout, two
weeks: Jan. 11, "Desperate Hours."
Locust, tryout, two weeks; Jan. 31,
"Bus Stop." tryout, two weeks.
House of Flowers, Erlanger
(4tn wk) (55.40, 1.880). Illness of
Pearl Bailey caused the cancellation of one performance, and
wholesale book revisions and cast
changes haven't helped; costly
\$16.800 for seven performances;
continues this week.
South Pacific, Forrest (MD) (12th
wk) (54.80; 1.760) (Iva Withers, Allen Gerrard). Taking a beating
while waiting for the holiday week
solotin-the-arm; exits Jan. 1; sad
\$13.500 last week.
Black-Eyed Susan, Locust (C) (3d
wk) (54.20; 1.780) (Vincent Price).

sind-in-the-arm; exits Jan. 1; sad \$13.500 last week.

Black-Eyed Susan, Locust (C) (3d wk) (\$4.20; 1,580) (Vincent Price). Tryout cancelled its skedded fourth week and headed for Broadway; under \$11,000.

Silk Stockings, Shubert (MD) (4th wk) (\$6; 1,870) (Don Ameche; Hildegarde Neft). Pre-Christmas, cast changes and mixed word of mouth have taken some of the pressure off this one; eased off about \$4,000 to over \$49,000; continues two more weeks.

Anastasia, Walnut (D) (\$4.20; 1,-340) (Viveca Lindfors, Eugenie Leontovich). Tryout has found favor with the Theatre Guild subscribers; over \$19,000.

## Deborah's \$31,100 **Rekindles Pitt**

Pittsburgh, Dec. 21.
It took the season's top touring dramatic smash, Deborah Kerr in "Tea and Sympathy." to lift Pitt out of its prolonged b.o. slump. The Robert Anderson drama grossed a bonanza \$31,100 last week at a \$4 top (\$4.80 with Federal and local taxes) at the Nixon. Hefty business, which reached sellout proportions for the final performances, was particularly notable in view of the traditional bo. blight for the pre-Christmas period, plus the generally disappointing legit attendance here for the last season or so.

ast season or so.
ea and Sympathy" is laying
this week and next. with

"Tea and Sympathy" is laying off this week and next, with Miss Kerr vacationing in Florida with her family. The Playwrights Co.-Mary K. Frank production opens Jan. 3 in Philadelphia for a three-week stand. Nixon is dark this week, but relights next Monday (27) with Edde Bracken in "Seven Year Itch." two weeks, followed by a single week of Katherine Cornell and Tyrone Power in the tryout, "The Dark is Light Enough."

## 'PORTRAIT' A SNAPSHOT: JENNIFER \$5,500, BALTO

Baltimore, Dec. 21.

Second round of Jennifer Jones in "Portrait Of a Lady" got a weak \$5.500 here at Ford's last week. Opening stanza was underquoted last week, the correct figure having been \$9.000. The traditional pre-Christmas slowdown apparently affected biz for the tryout. "South Pacific," due in Jan. 3 for a fortnight, is likely to repeat a familiar pattern here, since mail orders from two ads are already close to capacity. Katharine Cormell in "Dark is Light Enough" is set for a single week on Guid-ATS subscription, starting Jan. 17.

## Cornell-Power \$25,000, 'Light Enough,' Detroit

Detroit, Dec. 21.
Second and final stanza of the atharine Cornell-Tyrone Power yout, "Dark is Light Enough," ossed a good \$25,000 last week the 1.482-seat Cass. Top scale as \$4.40. Cass now goes dark, ith no bookings in the immediate ture.

with no bookings in the immediate future.

The 2.050-seat Shubert, dark last week, has "Oklahoma" current at: \$3.30 top. The musical then goes to Indianapolis, where it folds.

Fourposter—Playhouse, Houston Fourpoister—Playhouse, Houston Fourpoiste

## Eva Gabor \$3,700, L.A.

Los Angeles, Dec. 21. Only the intime musical originally called the "11:45 Revue," in town this week following the departure of "Sailor's Delight." Revue started as an 11:45 p.m., entry, but switches tonight (Tues.) to the conventional 8:45 curtain. For the first three performances at the 400-seat Ivar last week it grossed around \$600.

"Delight" sank to \$3,700 last week, its fourth, at the 1,032-seat

## ROAD 'TEAHOUSE' 17G. 4. IN COLUMBUS BREAKIN

Columbus, Dec. 21.

Touring company of "Teahouse of the August Moon" did a stunning \$17.000 in four breakin performances at the Hartman here last week. The Burgess Meredith-Scott McKay starrer went clean at a \$4.60 top.

House is dark until Katharine Cornell and Tyrone Power in "Dark Is Light Enough" play a tryout Jan. 6-8, followed by Eddie Bracken in "Seven Year Itch" the week of Jan. 10.

## 'Peach' Ripe at \$21,300 On 2d Week in Boston

On 2d Week in Boston

Boston, Dec. 21.

As the only legit item on the local boards last week, "Flowering Peach" was aided by favorable word-of-mouth in its final week at the Colonial, and picked up over the initial stanza.

"Plain and Fancy" bowed into the Shubert last night (Mon.) for a two-week stand. "Festival" relights the Colonial Christmas night, with sturdy advance sales reported for the fortnight engagement, and "Models in Season" moves into the Majestic for a three-week stanza the same night. Future bookings include Dec. 27 "Southwest Corner," Wilbur, two weeks; Jan. 3. "Put Them All Together," Plymouth, two weeks; Jan. 4 "Silk Stockings," Shubert, two weeks.

Estimate For Last Week
Flowering Peach, Colonial (2d wk) (\$3.85; 1.590) (Menasha Skulnick). Pulled ahead of first weeks, nabbing \$21.300.

#### 'Plain' Not Fancy, 32G, 9-Show New Haven Test

Full-week stand, plus one preview, of "Plain and Fancy" at the Shubert topped \$32,000, just fair, for nine performances at \$5.00 top. Opposish of "Ice Follies" was an attendance factor for the run ending last Saturday (18). Musical tryout drew excellent word-of-mouth.

A breakin of "South-

mouth.

A breakin of "Southwest Corner" plays this Thursday-Saturday (23-25). Other bookings are premieres of "Put Them All Together," Dec. 29-Jan. 1, and "Desperate Hours," Jan. 6-8. "South Pacific" is due for a week's stopover Jan. 17-22 and the national company of "Pajama Game" opens here with a preview Jan. 29 and a full week through Feb. 5.

## 'Itch' 14G in Split

Rochester, Dec. 21. en Year Itch" gross-\$14,000 in an eight-pe formance, three-way week. Eddie Bracken split last week. Eddie Bracken starrer gave two performances Monday-Tues-day (13-14) at the Colonial, Akron; three performances Wednesday-Thursday (15-16) at Shea's. Erie, and three performances Friday-Saturday (17-18) at the Auditorium berg.

here.
Comedy is laying off this week and resumes next Monday (27) at the Nixon, Pittsburgh.

## **Current Stock Bills**

(Dec. 20-Jan. 1)

Fourposter-Playhouse, Houston

### Town' Perky at \$33,900 For Opening Week, Wash. Pre-Xmas Clips B'way; 'Seed' 281/2G,

For Upening Week, Wash.

Washington, Dec. 21.

Christmas apparently had little effect on the drawing power of Wonderful Town," with Carol Channing, which brought in a healthy \$33,900 at the National last week to start a three-week engagement.

Manager Scott Kirkpatrick reports advance sales already equal to the first week's receipts, indicating the play may maintain its present pace. Musical drew standees Saturday night (18).

## Bellamy \$18,100, **'Season'** \$15,500 'King' 47½G, Chi

Chicago, Dec. 21.

Biz at the four Loop legiters held up fairly well last week, with one show even registering a gain despite the anticipated pre-Holiday lull. "Pajama Tops" is extending its twofer run beyond the originally scheduled four weeks. Only future entry definitely booked in is "Tea And Sympathy," due March 7 at the Blackstone under Theatre Guild subscription.

Estimates for Last Week
Fifth Season, Erlanger (5th wk) (\$4; 1,300) (Chester Morris, Joseph Buloff). Over \$15,500 (prevlous week), \$17,900).

King and I. Shubert (4th wk) (\$5; 2,100) (Yul Brynner, Patricia Morison). Nearly \$47,500 on first week off Guild subscription (previous week, \$49,700).

Oh Men, Oh Women, Harris (2d wk) (\$5; 1,000) (Ralph Bellamy). Rose to \$18,100 (previous week, \$16,900).

Pajama Tops, Blackstone (3d wk) (\$4,40: 1,385) (Diana Barrymore).

Pajama Tops, Blackstone (3d wk) (\$4.40; 1.385) (Diana Barrymore). Almost \$12,100 on twofers (previous week, \$15,800).

## HORTON'S 'SPRINGTIME' OPENS DENVER STOCK

Denver, Dec. 21.
Actors Lab, a year round stock company, has been organized by Paul Willett Associates to present a season of guest-star revivals at the Coronet, 526-seat former film bouse.

the Coronet, 520-8eat 10tmer 11tm house.

First legit offering will be "Springtime for Henry," with Edward Everett Horton, opening Dec. 25 for a seven-night stand. Lillian Bond, who appeared in the play with Horton in a strawhat tour, will come from New York for the date, and the other players will be cast locally.

Horton will return later to star in "Nina" and "White Sheep of the Family," and Illona Massey is being sought to try out a new play. "The Journey." Actors Lab has also booked William L. Shirer for a March 27 lecture appearance, and will produce another play, yet to

## Moon' Fades to \$4,600 In 3d Visit to Cincy

Cincinnati, Dec. 21. Cincinnati, Dec. 21.

"Moon Is Blue" eclipsed to a sorry \$4,600 last week in the 1,300-seat Cox, for the start of a fortinght stay, at \$1,98 top as a two-for. It's the third time here in two years for the comedy and pre-Christmas was an added woe. Katharine Cornell and Tyrone Power in "Dark Is Night Enough" will tenant the 2,500-seat Taft next week at \$3.96 top.

Lunatics' \$28,800, 'Witness' 13½ (5) 'Can-Can' \$36,100, 'Breakfast' \$9,000

Broadway went into the expecteu tailspin last week. Most shows dropped \$3,000 or more from the previous downbeat stanza. Musicals registered the biggest dips, \$9,400 for one tuner. Only the solid smashes held even. Annual slump is expected to continue this week. with pickup starting this weekend and booming next week.

and booming next week.

There are three openings this week. "Portrait of a Lady" bowed last night (Tues.), "What Every Woman Knows" gets the City Center drama festival underway tonight (Wed.) and "Black-Eyed Susan" debuts tomorrow night (Thurs.). Preems last week were "Lunatics and Lovers" and "Witness for the Prosecution." There were no closings last week.

Estimates for Last Week.

mess for the Prosecution. Here were no closings last week.

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Booth (C) (37th wk; 291; \$4.60; 766; \$20.000) (Macdonald Carey, Kitty Carlisto, Almost \$12.700 (previous week, \$17.600).

Bad Seed, 46th St. (D) (2nd wk;

\$17.600).

Bad Seed, 46th St. (D) (2nd wk; 13; \$5.75-\$4.60; 1,319; \$37,000) (Nancy Kelly). Under \$28,500 (perious week, \$23,900 for five performances and one preview).

Boy Friend, Rovale (MC) (12th wk; 92; \$6.90; 1,172; \$38,200). Over capacity again, topped \$38,400.

Caine Mutiny Court Martial

wk; 92; \$6.90; 1,172; \$38.200. Over capacity again, topped \$38,400.

Caine Mutiny Court Martial, Plymouth (D) (48th wk; 380; \$5.75-\$4.60; \$33.331) (Lloyd Nolan, John Hodiak, Barry Sullivan) Over \$18,-200 (previous week, \$23,200); closing Jan. 15, to tour.

Can-Can, Shubert (MC) (85th wk; 676; \$6.90; 1.361; \$50.160). Nearly \$36,100 (previous week, \$45.500).

Dear Charles, Morosco (C) (14th wk; 109; \$6.90-\$5.75-\$4.60; \$29.-85.0) (Tallulah Bankhead). Over \$13.000 (previous week, \$19,200).

Fanny, Majestic (MD) (7th wk; 52; \$7.50; 1,510; \$65,300) (Ezlo Pinza, Walter Slezak). Over capacity again, topped \$65,900.

Kismet, Ziegfeld (OP) (55th wk; 436; \$6.90; 1,528; \$57.908) (Alfred Drake). Over \$44,300 (previous week, \$52,200).

Lunatice and Lovers, Broadhurst (C) (1st wk; 8; \$5.75-\$4.60; 1,160; \$29.500). Over \$28,800 for first eight performances.

Mrs. Patterson, National (D) (3rd wk; 22; \$6.90-\$5.75; 1,172; \$36,000) (Eartha Kitt). Over \$30,200 (previous week, \$32,200).

Pajama Game, St. James (MC) (32nd wk; 25; \$6.90-\$5.75; 1,172; \$36,000) (Eartha Kitt). Over \$30,200 (previous week, \$32,200).

Pajama Game, St. James (MC) (32nd wk; 25; \$6.90; 1,571; \$51,-717 (John Raitt Janis Paige, Eddie Foy, Jr.). Capacity as always, over \$52,100.

Peter Pan, Winter Garden (MD) (9th wk; 69; \$6.90; 1,571; 57,500)

Foy, Jr.). Capacity as always, over \$52,100.

Peter Pan, Winter Garden (MD) (9th wk; 69; \$6.90; 1,510; \$57,500) (Mary Martin). Almost \$42,000 (previous week, \$49,200).

Quadrille, Coronet (C) (7th wk; 54; \$6.90-\$5.75-\$4.60; 1,027; \$30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Over capacity again, \$30,300 (previous week, \$30,700).

Rainmaker, Cort (C) (8th wk; 60; \$5.75-\$4.60; 1,056; \$29,000) (Geraldine Page). Almost \$15,700 (previous week, \$17,800).

Reclining Figure, Lyceum (C) (11th wk; 84; \$5.75-\$4.60; 995; \$23,389). Over \$10,500 (previous week, \$14,500); moves Dec. 27 to the

## **Total Legit Grosses**

Following are the comparative figures based on VARGETY's box-office reports for last week (the 29th week of the season) and the corresponding week of last season:

	This	1953-54
	Season	Season
Number of shows current	23	24
Total weeks played so far by all shows.	545	517
Total gross for all shows last week	\$591,500	\$589.100
Season's total gross so far	\$14,987,700	\$14,426,600
Number of new productions	26	31

#### ROAD Excluding stock

Holiday, with "Anastasia" opening here temporarily Jan. 3, to be followed by "Grand Prize" Jan. 26.

Seven Year Heh, Fulton (C) (109th wk; 869; \$5.75-\$4.60; 1.063; \$24,000). Over \$12,300 (previous week, \$17,100); George Keane is currently subbing for Tom Ewell who returns as star Dec. 27.

Solid Gold Cadillac, Music Box (C) (59th wk; 469; \$5.75-\$4.60; 1.077; \$27.811). Almost \$12.600 (previous week, \$17.700).

Tea and Sympathy, Barrymore (D) (64th wk; 509; \$5.75-\$4.60; 1.214; \$22.300) (Joan Fontaine). Nearly \$12.000 (previous week, \$15.400); must vacate the theatre Feb. 50;

Feb. 5.
Teahouse of the August Moon, Beck (C) (62d wk; 500; \$622-\$4.60; 1.214; \$33,608) (David Wayne, John Forsythe). Over capacity as always, topped \$34.000.

topped \$34,000.
Tender Trap, Longacre (C) (10th wk; 77; \$5.75-\$4.60; 1,048; \$26,317) (Robert Preston, Kim Hunter, Ronny Graham). Nearly \$18,000, with some theatre parties (previous mack \$e3,400)

with some theatre parties (previous week, \$21,400).

Wedding Breakfast, 48th St. (C) (5th wk; 33; \$5.75-\$4.60; 925; \$23,-720). Almost \$9,000 (previous week, \$13,200).

Witness for the Prosecution, Miller (D) (1st wk; 4; \$5.75-\$4.60; 920; \$23,248). Opened last Thursday (16) to unanimously favorable reviews; grossed over \$13,500 for first four performances and one preview.

nrst four performances and one preview.

Miscellaneous
Sandhog, Phoenix (M)
32; \$4.60-\$3.45; 1,150; \$24.067).
Nearly \$13,500 (previous week, \$15.060).

32; \$4.60.\$3.45; 1.150; \$24.067).
Nearly \$13,500 (previous week, \$15.000).

OPENING THIS WEEK
Portrait of a Lady, ANTA (C) (\$5.75-\$4.60; 1,347, \$34,000), panifer Jones). Play by William Archibald, based on a novel by Henry James, presented by Lyn Austin & Thomas Noyes and Producers Theatre; production financed at \$80,600, cost about \$70,000, including tryout loss, but excluding bonds, and can break even at around \$17,500 gross; opened last night (Tues.).

What Every Woman Knows, City Center (MC) (\$3; 3.090; \$50,160) (Helen Hayes). Play by J. M. Barrie, presented by the N. Y. City Center Theatre Co. as the initial offering of a four-play, eight-week winter drama festival on a total budget of approximately \$200,000, including operation but excluding bonds; series has an advance sale of over \$100,000; opens toflight (Wed.).
Black-Eyed Susan. Playhouse (C) (\$5.75-\$4.60; 990; \$23,500) (Vincent Price). Play by A. B. Shiffrin, presented by Gordon W. Pollock (in association with James Goodman and Everett Harttl; production financed at \$60,000, cost about \$43,000 to bring in, including approximately \$7,000 tryout loss, but excluding bonds, and can break even at around \$13,000 gross; o pens tomorrow nite (Thurs.).

OFF BROADWAY SHOWS
(Figures denote opening dates)
Dybbuk, 4th St. (10-26-54); closes
Jan. 3.
Importance Being Earnest, Provincetown (11-9).
Stone For Danny Fisher. Downtown National (10-21-54).
Twelfth Night, Jan Hus (11-9-54).
Way of the World, Cherry Lane (9-29-54).

### Old Vic 'Dream' \$1,225,000 For 95-Show U.S. Tour

ror y5-Show U.S. Tour Montreal, Dec. 21.
The Old Vic production of "A Midsummer Night's Dream" grossed around \$1,225,000 for its 95-performance U.S. run, which wound up Saturday (18) at the Forum here.
Starring Moira Shearer, Robert Helpmann and Stanley Holloway, the S. Hurok import played to approximately 385,000 patrons in 12 cities.

## 'Ginger' \$16,500, S.F.

San Francisco, Dec. 21.
Despite the pre-Christmas influence, Melvyn Douglas in "Time Out for Ginger," at the 1,758-seat Curran, took a spurt for its second week and pulled a good \$16,500, at \$3.85 top.
Only definite legit booking is "Teahouse of the August Moon." Curran, indefinite run starting Feb. 1.

## Met's 50G Ballet Proves Dud, But There's Goltz in Them Thar Trills

CONCERTS-OPERA

A bravura evening at the Metropolitan Opera House, N.Y., last Hub Bassist Gets Post As Wednesday night (15) had mixed results. Dimitri Mitropoulos, the results. Dimitri Mitropoulos, the N.Y. Philharmonic maestro, making his U.S. debut as an opera conductor, scored a huge triumph, leading a performance of Strauss' "Salome" that sizzled and soared. Control over orchestra and score was paramount, and the dramatic music-melo blazed from start to finish. The maestro also led the varied Verdi music for the companion-plece, the ballet "Vittorio," with a vigor and vitality that the production didn't warrant. Christel Goltz, a German so-

torio," with a vigor and vitality that the production didn't warrant.

Christel Goltz, a German soprano making her Met debut in the title role of "Salome," also rang the top bell. One of the best Salomes ever to sing the tortuously difficult role at the Met, Miss Goltz brought a theatric Intensity and a voice of power, range and color to match the assignment. She held her own against the heavy orchestration, even when Mitropoulos laid it on a little top solidly sometimes.

Dramatically, she made a vivid Salome. Not a venomously searing sadist, as a Ljuba Welltch plays it, Miss Goltz offered a different interpretation, acting like a woman possessed, completely demented. Only flaw in her performance was a frequent tendency to run around the stage in a circle. But she made the opera effective and the last 15 minutes were sheer theatric tension and horror. Paul Schoeffler made a personable, sonorous Jochanaan, and Blanche Thebom a satisfactory Herodias. But Ramon Vinay was an inadequate Herod, sometimes in his mouth.

The highly-touted "Viltorio," first ballet work at the Met in about

maudible or singing as if he had marbles in his mouth.

The highly-touted "Vittorio," first ballet work at the Met in about eight years, proved a dullish disappointment. Creation of Zachary Solov, the Met's ballet master, the ballet is a beautifully-dressed affair, lavishly costumed and handsomely mounted, but with an old-fashioned style and dated libretto accompanying it. There is too much spectacle and story, involving the efforts of a middleaged princess to ensare a young duke; a lot of posturing and running around, and too Jittle Individual dance. The corps has a couple of pleasant variations, but the leads dance little until their solo bits in the third scene.

Mila Slavenska was imperious as the princess and Solov, in one of his rare stage appearances, was attractive as the duke, Jean Lee Shoch made a strong impression as a witch; Adriano Vitale, as a general, showed he could dance if given the opportunity, and Judith Younger was charming as the duke's love. (Trade statisticians, figuring at intermission time what this pretty bauble must cost the Met, adjucated \$30,000 for the sets, \$13,500 for costumes, \$3,500 for extra orch rehearsals and \$2,000 job).

## 'Cracker' 271G In 7-Week N.Y. Run

as even-week run of "Nutcracker" at City Center, N. Y., Sunday night (19), garnering an impressive \$271, 000 for the 56 showings. Although costs aren't all in, management figures to make about \$10,000 to \$15,000 on the run. 000 on the run.

000 on the run.

First full-evening work in the troupe's repertoire, with many kids in the cast, the ballet sold out well in advance for ail matinees. Friday and Saturday evenings were okay, with other evenings poor.

Management moved the last two Sunday night performances up to 5:30 p. m., and they went SRO.

Seven week waref one heldet for

5:30 p. m., and they went SRO.
Seven-week run of one ballet, for
the first time in its history, was admittedly a great risk by management, which feel lucky they came
out of it all right. They won't do
such a long season again, but they
regard "Nutcracker" as a great
holiday draw, good for a two to
three-week run at Xmas time for
some seasons yet.

## Buff Orch Asst. Maestro

Boston, Dec. 21.
Willis Page, for the past 14 years
bass violinist with the Boston Symphony Orchestra, has been named
associate conductor of the Buffalo
Philharmonic Orch and will take

Page, a topnotch soloist, graduated from the Eastman School In 1939, and began his sympin career under aegis of the late Serge Koussevitzky, also a bass viol virtuoso.

## Kosty's \$6,200 Sellouts Impress Mgt.; Series Now Upped to Four in '55-'56

Andre Kostelanetz and the N. Y. Andre Kostelanetz and the N. Y. Whilharmonic will appear at the Westchester County Center, N. Y., Dec. 29, repeating the all-Gershwin program being offered at Carnegie Hall, N. Y., Saturday night (25). The Conlin-Petruccl Associates is offering the orch, following the success of the special Kosty Saturday concerts he incepted last season. This marks the first time the maestro is taking the N. Y. Orch out of town. Deal is on guarantee and percentage.

Antee and percentage.

Kosty gave three SRO concerts last season, and has three this semester. All are on single, open sale, unlike the subscription setup for the regular Saturday night series. The \$6,200 sellouts of the four concerts thus far, plus the already soldout Gershwin program this coming Saturday, indicate a strong new pull at the b.o. to management.

Management therefore has already booked Kosty for a third season, and next year will augment his series to four programs. Opening concert of the series in '55-'56 will be a gala New Year's Eve date, Dec. 31.

#### Spiegel Named as Head Of St. Louis Symphony

St. Louis Sympnony
St. Louis, Dec. 21.
Oscar Johnson has stepped aside
as prez of the St. Louis Symphony
Society, which he headed for 21
years, and has been succeeded by
Yedwin J. Splegel, prez of a large
Ińdustriai company here.
Splegel was drafted by Mayor
Raymond R. Tucker to raise \$60.
000 for the orch's continuance several months ago and accomplished

eral months ago and accomplished the task. Johnson will remain as one of the six active veepees of the organization.

## Ormandy's Big 3 O'Seas

Philadelphia, Dec. 21.

Eugene Ormandy, music director of the Philadelphia Orchestra, will conduct three orchestras in Europe during his mid-winter recess.

Maestro will baton the Conserva-toire Orch in Paris Jan. 16, Amster-dam Concertgebouw Jan. 19-20, and BBC Orchestra in London, Feb. 2.

## **Local Concert** Mgrs. Seeking Code of Ethics

Home concert managers — local sponsors and buyers of music and legit attractions around the country—want an effective code of ethics established, to improve conethics established, to improve conditions between themselves and the N.Y. bureaus and managements. Therefore, at the seventh annual convention of the National Assn. of Concert Mgrs., held in N.Y. last week (13-14), a special committee was picked to draw up such a code, for consideration by the board in June. (There is a vestige of one now, but it's not considered effective).

With about 50 managers from all

tive).

With about 50 managers from all over the U.S. and Canada attending, the group also discussed other problems, such as the effect of the current unrest in the organized audience movement on its own affairs, and business generally. Local managers reported biz down bit this fall. The new season got off to a comparatively slow start, but there's hope for a pickup right after New Year's. Some managers want the org to go into related fields, such as illustrated lectures, and a committee was set up to study inviting such people into the group.

William K. Huff, of the Philadel-phia Forum, was reelected prez. Roland E. Chesiey and S. E. Crowe were retained as veepees, and Julius Bloom, director of the Brooklyn Academy of Music, which is also national headquarters for the NACM, was again picked as secretary. Mrs. Lillian P. Bonney of Baltimore was picked as new treasurer.

## Winnipeg Ballet Drive

Winnipeg, Dec. 21. A \$50,000 fund drive, to "put the A \$50,000 fund drive, to put the Royal Winnipeg Ballet back on its toes," was opened here last week. If successful, 20 dancers will be put under contract and six new ballets choreographed.

New h.q. and studios are necessary, too, because of the blaze that burned out their previous ones some months ago.

## Classical Disk Reviews

## **Inside Stuff—Concerts**

Concertmaster of a highly-regarded, new instrumental ensemble from overseas is out of his spot, on grounds of coin irregularities. The group's unofficial company manager and paymaster, the musician allegedly appropriated some of the group's money, shipping it back home for its own account. Part of this coin is return passage money for the group, which has upset the other instrumentalists. Consuls of the country involved are taking steps which they believe will get most of the coin back. Group is also currently looking for a new concertmaster, acquainted with the peculiar national flavor of the ensemble, for resumption of the U. S. tour (its second in America), which begins Jan. 2. American management which booked the outfit is keeping hands off in the matter.

The Philadelphia Museum of Art has bought 50 photos of music personalities taken by Adrian Siegel, cellist in the Philadelphia Orchestra who has gained a rep also as a photog. Museum plans to send these plx, mainly comprised of longhair celebs, around the country in '55-'56 to other museums as a loan exhibit. Some of Siegel's music pix were shown recently at N.Y.'s Grand Central Gallery by Eastman-Kodak, who are planning the same exhibit at the Clearwater (Fla.) Art Center in February.

## This Angel Didn't Fear to Tread In U.S. Disk Market; Set Solid After Year

#### Italian Opera Sked For 1955 Edinburgh Fest

Edinburgh Fest
Edinburgh, Dec. 21.
A season of Italian opera is lined
up for the 1955 Edinburgh International Festival by the Glyndebourne Opera Co. Repertory will
consist of two operas by Verdi,
"Falstaff" and "La Forza del Destino," and Rossini's "Barber of
Seville."

Dr. Carl Ebert will return as artistic director and as chief pro-ducer. Vittorio Gul as the chief ducer, Vittorio Gul as the chief conductor, while designers are to include Oliver Messel and Leslle Hurry. Glyndebourne team is com-pleted by its own Festival chorus and ballet, and by the Royal Phil-harmonic Orch.

## RCA Scores Again With 2d 'Arias Sung & Acted'; King, Anderson Shine

RCA Victor's second set of "Arias Sung And Acted." like the first, presents acting or recited versions of an opera aria or scene, done in English, to give the arias (sung in the original language) more meaning as well as add to the listener's enjoyment. The lineup of actors here is as strong as the first disk, the singers are just as outstanding, and the result is just as appealing and helpful.

Thus we have Dennis King alrily reciting the braggadacio "Catalog" aria from "Don Glovanni." which Ezio Pinza then sings with much

reciting the braggadaclo "Catalog" aria from "Don Glovanni," which Ezlo Pinza then sings with much flourish, and Judith Anderson explains in vivid, dramatic fashlon the "Trovatore" aria, "Tacea la notte placida," which Zinka Milanov then sings so magnificently. Geraldine Brooks is merely adequate in the "Traviata" excerpts, but quite touching in the "Boheme" bit with John Barrymore, Jr. Licia Albanese sings these arias ("Ah, fors e lul" and "Sempre Libera," and "Che gelida mania" with Giuseppe di Stefano with distinction.

Beethoven: Fidello (RCA Victor), Memorable radio performance, back in 1944, by Arturo Toscanifus, soloists, chorus and the NBC Symphony Orch, of Beethoven's only opera, is finally recorded and released, for a noteworthy occasion. Warming story and challenging score scintillate under the maestro's firm, propulsive beat, and the singers seem inspired. Jan Peerce, as Florestan, is especially choice, and Rose Bampton makes a sturdy Leonore.

Kay: Western Symphony & Thomson: Filling Station (Vox), Debut recording of the N. Y. City, Bailet orch, under Leon Barzin, provides snappy performances of music to two City Center hits, Both, especially th 11s season; "Western Symphony" smash, are tuneful, rhythmic scores, but need a visual performance for choicest effect. Orch sounds firstrate. Homage to Diaghilev (Angel), Music of the famed impresario prize productions (Afternon of a Faun, Daphnis & Chioe, Samartly by the Philharmonia under Igor Markevitch. Album is unusually handsome, with illustrated brochure, descriptions, pix, for a most desirable acquisition.

Prokofieff: Sonata or in the impressionistic but somewhat examing allades in G Minor (MGM). Attended Jan Peerce, as Florestan, is especially choice, and Rose Bampton makes a sturdy Leonore.

Kay: Western Symphony & Morarit: Concerto No. 3 in G & No. 4 in D (Epic). Tuneful, intricate, typical Mozart, well-played here by Arthur Grumlaux, young belgiam violinist who shows a time slegiam violinist who shows a sidst.

Turina Album (Westminster). Varied, appetizing selections, expertly rendered by the Orquestrate of the famed impression prize productions (Afternon of a Faun, Daphnis & Chioe, Samartis by the Philharmonic reports prize productions (Afternon of a Faun, Daphnis & Chioe, Samartis by the Philharmonic reports prize productions (Afternon of a Faun, Daphnis & Chioe, Samartis by the Philharmonic reports a most desirable acquisition.

Prokofieff: Sonata for Flute & Privales and the privale production of the famed impression prize productions (Afternon of a Faun, Da

Angel Records, U. S. Subsid of Britain's Electric & Musical Industries Ltd., has just finished its first year of operations in America. In that comparatively brief time, it has established itself as a major iabel in the classical disk field.

it has comparatively offer, time, it has established itself as a major label in the classical disk field.

In a business dominated by RCA Victor and Columbia, with Capitol, Decca and London following, the new Angel disk has pushed its way in to be right on the tail of the No. 3-4-5 diskers. One specialized record shop in N. Y. and a couple around the country reported their December sales of Angel disks to equal those of either Victor or Columbia.

Angel prez Dario admitted his firm is a year ahead in sales, that the original prospectus didn't call for this progress until end of its second U. S. year.

(EMI, operating in 25 countries, reported this month a recovery in trading profits, from a 1951-53 figure of £330,039 (\$924,000), to £1.387.682 (\$3.885,509) for the current year ended June 30.)

Páckaging Factor

Dealer explanation of the way Angel established itself in one year despite domestic competition is threefold: packaging, repertoire and promotion. One dealer, calling Angel a prestige account, explained the success as mainly due to the attractive packaging, but also to the dignified ads, with no blatant cut price in dealer ads permitted.

Angel selis its product in two forms, factory-sealed, with elaborate and promoted.

permitted.

Angel sells its product in two forms, factory-sealed, with elaborate art and literature, at \$5.95 an album, or unwrapped without faucy inserts at \$4.95. Soria claimed that his factory-sealed packages outsell his dollar-cheaper albums by eight to one. Angel records are all pressed in England, and Soria feels they're better made, with quieter surfaces, as an added sales factor.

## Flagstad, Goodman To Aid NBC Orch

Symphony of the Air, formerly Arturo Toscanini's NBC Symphony Orchestra, is pulling off a whole series of bravura stunts to keep liself going as an organization, in the face of NBC dropping it and no commercial sponsor latching on. Group began this season with a Carnegie Hall concert Oct. 27, played without a conductor—In deference to the aged maestro who had gone back home. On Jan. 19, orch will give its second Carnegie Hall concert, bringing in Benny Goodman to be longhair soloist in a Mozart concerto, with Leonard Bernstein serving as batonist.

Group, chairmanned by Don Gillis, really hit a 10-strike for its next concert, inducing famed Met soprano Kirsten Flagstad to come out of retirement as soloist for an all-Wagner program March 20.

soprano Kirsten Flagstad to come out of retirement as soloist for an all-Wagner program March 20, with Edwin McArthur, soprano's former accompanist, as conductor. Mme. Flagstad made her fareweil U.S. appearance April 1, '52 with the Met Opera, retiring from the concert stage in England a year later.

Leith Stevens was elected president of the Composers Guild of America in simultaneous balloting of Board members of the eastern and western branches.

## Literati

Can't Take It, Eh?

Randolph Churchill, author-son of the British Prime Minister, speaking at the recent annual diner of the Edinburgh Press Club, said the press, which assumed a right to criticize everybody, should not be immune from criticism itself. There were many publications in Britain which were a disgrace to the profession, he added. He believed the main reason for that was that those who daily dished out criticism of others, and kept them up to the mark, were not criticized themselves. The cight or nine men who controlled the national press were no worse and very little better than other people. The provincial press was a redeeming feature, but they had very much less power now than they used to have.

Criticism of politicians was frontpage news, but if there was criticism of a newspaper it was soft-pedalled in the press, Churchill claimed.

ill claimed.

Fred Allen's Book
Little. Brown says Fred Allen's
"Treadmill To Oblivion." which it
publishes, is a sure bestseller despite the "lists" which are frequently behind, especially during
the Christmas rush when dealers
seem to automatically reprise titles
without much thought to new ones.
LB points to ad agencies and admen in general going for the book
in large orders as Christmas gifts,
among others.
LB also publishes Elsa Maxwell's
"RSVP", a \$5 item, as against
Allen at \$4, and while the former
got on the "lists", it has been on
the market three or four weeks
earlier. Allen's sale has now
topped 25,000 copies.

The Bob Hope and Groucho
Marx biogs, incidentally, are
bucking the Allen book, and in between Hy Gardner's "Champagne
Before Breakfast" (Holt) has now
gone over 10,000 copies.

The big surprise sellers, however, are Grantland Rice's "The
Tumult and Shouting" and Bennett Cerf's "New Encyclopedia of
Modern Humor," both \$5 books,
and both quick on the bestseller
lists. Ed Sullivan's sports salute
gave Rice's posthumous memoirs
a terrific sendoff, and Cerf's Dous
bleday publication (the Random
House prez prefers being published by his competitors) has also
suddenly caught fire.

Daniel Blum's 'Theatre World'

Daniel Blum's 10th Annual

Daniel Blum's 10th Annual
Daniel Blum's "Theatre World:
Season 1953 - 54" (Greenberg;
\$4.50), marks the annual's 10th anniversary. While it does not synopsize or digest productions, it is still the best of the yearbooks for the researcher, and visually the most appealing with its hundreds of cuts of scenes and players.

As usual, in addition to customary production credits, the volume lists cast replacements, managers, stage managers and press agents. There is a thorough index. Plays that failed to reach Broadway are assessed. The Stratford Festival in Canada is covered pictorially. A section is devoted to players biographies; another to oblts.
Blum selects as this year's "promising personalties": Ben Gazara, Eva Marie Saint, Harry Belafonte, Elizabeth Montgomery, Leopenn, Jonathan Lucas, Joan Diener, Carol Haney, Scott Merrill and Orson Bean, Kay Medford and Jaines Dean.

Upcoming Femmes

Vernon Rice.

Down.

Upcoming Femmes
In its January issue, Mademolselle magazine profiles four young women writers whose first books in this country will be making literary news in 1955.

They are 18-year-old Francoise Sagan, whose novel, "Bonjour Tristesse," won the Prix des Critiques and will be published here in February; Elizabeth Jennings, winner of the Arts Council of Great Britain's award for the best first book of original verse; Shirley Ann Grau, whose first book of short stories, "The Black Prince," Knopf will publish in February; Mary Lee Settle, an American living abroad whose first novel, "The Love Eaters," just published in England, will be brought out here by Harper's this spring.

New Academy Honors

New Academy Honors

New Academy Honors
Composer Aaron Copland, author-critic Joseph Wood Krutch, historian Allan Nevins and poet-librettist W. H. Auden were elected to the American Academy of Arts & Letters last week. Election to the academy, for which membership in the larger National Institute of Arts & Letters is a prerequisite, honors the new members as creative artists whose works are

most likekly to achieve a permanent place in American culture.

Academy at the same time relected poet and former Librarian of Congress Archibald MacLeish as president, Mark Van Doren as chancellor, Douglas Stuart Moore as secretary and Deems Taylor as treasurer. Elected as directors were sculptor Paul Manship, artist Barry Faulkner, educator Chauncy Brewster Tinker, landscape architect Gilmore D. Clarke and author-playwright Robert E. Sherwood.

Ben Cohen Retiring
Ben Cohen, for the past 23 years editorial artist with the Chicago Tribune specializing in show biz drawings, is retiring from the paper at month's end. During his stimt on the Trib and an earlier hitch on the old Chi Examiner, Cohen has chronicled via his drawing board practically the Who's Who of show biz. He first turned to entertainment subjects on the Examiner when in 1910 he shared the amusement page with Ashton Stevens who later was to become one of the country's top legit critics.

Stevens who are the country's top legit critics.

Although a "few summers" beyond the 65-year retirement milestone, Cohen has no rockingchair plans. He's branching out into the freelance field and plans to maintain a Loop office.

New Writer-Pubs Twist

New Writer-Pubs Twist
New twist on author-publisher
relations was revealed this week
when writer Tanya De Gamez
Gutierrez brought a \$50,000 damage suit in N.Y. Supreme Court
Monday (20) against R. D. Cortina
Co. Inc. and Doubleday & Co. Inc.
Mrs. Gutierrez, who specializes in
Latino subjects, charges that in
April, 1953, she was pacted by the
Cortina firm to write a 250-page
book about Mexico and Cuba.
But after delivering her mss. to
the publisher, Mrs. Gutierrez asserts, Cortina and Doubleday
brought out the tome in the spring
of 1954 under the title of "Mexico
and Cuba On Your Own." with one
Arthur R. Pastore given billing as
co-author. She doesn't know Pastore, she complains, didn't work
with him on the book and didn't
consent to the listing of Pastore
as co-author.
Many of the script changes to

consent to the listing of Pastore as co-author.

Many of the script changes to which Mrs. Gutierrez objects, according to the complaint, "contained errors of fact, as well as errors of literary construction and statements of questionable taste, all to the serious detriment of the plaintiff and her reputation as an author and authority in the field of Latin-American affairs." Moreover, she charges through her attorneys, Gottlieb & Konove, designation of a co-author without her consent was "false, misleading and unlawful."

Bill Larned To Dutton
William E. Larned, for 19 years
the trade book veepee of McGrawHill, has shifted to E. P. Dutton &
Co. in a similar spot.
It's an unusual move in light of
Larned's longtime standing in the
business and longtime association
with McGraw's.

The court order required Munyon and the Pittsburgh outfit to turn over to the Milwaukee firm within 10 days for destruction all plates and other materials from which the disputed booklet was pub-lished. The Milwaukee firm puts out a mag called Ideals six times a

Van Beuren's Cue Deal
In one of the unusual magazine
deals of the past several years,
Archbold Van Beuren, the publisher and major stockholder of
Cue, the N. Y. weekly entertainment guide, is taking over "proprietary interest" of the mag for
a period of five years. No stock
sale is involved, nor will Cue
Publishing Co. go out of business
as a corporation. Instead, Van
Beuren is paying the corporation
an annual "rental" for the privilege
of publishing the magazine himself.
Van Beuren, who is also a di-Van Beuren's Cue Deal

Van Beuren, who is also a director of General Time Corp., Promenade Magazines and the N.Y. Convention & Visitors Bureau, is confident he can make a profit for himself out of the arrangement; "otherwise I wouldn't have gone into it," he said. Reason for the arrangement, which is called a "lease" deal, is that until the past couple of years, the mag had gone through some difficult periods and still has some long-term obligations which the assured annual rental would meet. At the same time, the stockholders would get a return from the rental and Van Beuren would stand a chance of doing nicely for himself.

Past couple of years have been

of doing nicely for himself.

Past couple of years have been good ones for the mag, with circulation currently at an alltime high of 100,000 weekly and ad linage for this year within 2% of the 1953 total. Deal, while for five years, has option clauses which could extend it for several more. Van Beuren has been a director of Cue since 1936, a year after it started. He became treasurer in 1937, president in 1944 and publisher in 1949. While he's the principal stockholder, he doesn't hold a majority, and the rental agreement will be presented to a special stockholders meeting next Wednesday (29).

Naughty! Naughty!
Publication of Pennpix, monthly humor magazine put out by undergrads at the University of Pennsylvania, has been suspended following the release of its Christmas issue.

Franklin Society, composed of student editors of four Penn pubstudent editors of four Penn publications. banned Pennpix because of off-color material. Society board said Pennpix would be permitted to resume after its editors have shown a definite plan for "refinement" of the mag.

New 'Catholic Lawyer' Quarterly The first issue of The Catholic Lawyer, national quarterly "o The first issue of The Catholic Lawyer, national quarterly "of legal affairs with special reference to Catholic interest in the practical as well as the speculative order," will appear in January. Published by St. John's University School of Law in Brooklyn, the magazine will include book reviews. "Bingo, Morality and the Criminal Law" is the title of one of the four feature articles to be run in the initial edition. Catholic

CHATTER

Pitt Evangelist Clipped
Federal Judge John L. Miller in Pittsburgh last week ruled that Jack Munyon, local radio evangelist, plagiarized from the work of a Milwaukee printing firm and pirated" its poems and art work appearing in a booklet published as "Selected Poems of Dr. Jack Munyon," which he offered for sale on his broadcasts.

Judge Miller granted a summary injunction in favor of the Ideals Publishing Co. of Milwaukee. Which had brought a copyright infringement suit against the evangelist and the Latmer Printers & Lithographers, a Pittsburgh firm which printed Munyon's booklet.

## Slap Contempt on Press Photogs

Ohio's Supreme Court, which has been getting tougher lately on court photographs, upheld convictions of three Cleveland Press staff members because they took a photograph of former Probate Judge Nelson Brewer during his arraignment in Cleveland on an embezzlement charge.

The three were City Editor Louis Clifford, who authorized the taking of the photo, photographer James Thomas and reporter Sam Giaimo. An appellate court had sentenced Clifford to an hour in 'sheriff's court and a \$500 fine. Giaimo was fined \$100 and Thomas received a suspended sentence.

sheriff's court and a \$500 fine. Giaimo was fined \$100 and Thomas received a suspended sentence.

The court, in the decision, said a court in session is under "complete control" of the judge whose directions must be obeyed. The Press published the picture despite a court order against it.
"Deliberate disobedience of such orders constitute a contempt of court punishable under the statutes of this state," the court said.

SCULLY'S SCRAPBOOK

+++++ By Frank Scully ++++++

Palm Springs.

Dore Schary says that originals are by no means poison in Hollywood. While not as high as they used to be, Metro, for one, is still buying 40 original stories for every 60 that has made the grade before

buying 40 original stories for the state of the state of

STANFORD'S DREAM WALL HOW TO HOLD UP A BANK Stanford Beige, an architect, wrote a piece on retaining walls for the Do-It-Yourself page of his hometown paper. Some smart-cracking copyreader titled it, "How To Hold Up A Bank."

One paragraph ran, "In holding up a bank, the reduction of capital involved is always an important feature."

Before the day was out Stanford was a marked man. The cops grabbed him and gave him the lie-detector test. Bankers checked his account. While the cops were working him over, gangsters moved in on his home. His wife was frightened and rushed for the phone. The line was cut.

"Come on, kid, where are the plans?" Happy Hooper demanded. (He was called that because he had a rating as an escaped three-time loser.) She brought out blueprints of retaining walls for hillside homes. Bright Boy Blotch smacked her across the mouth. "Smart dame, eh?" "Here, none of that," ordered Hooper, booting Bright Boy in a part of his anatomy.

of his anatomy.

Just then they heard approaching footsteps. It was Stanford. Worn out from his hassle with the cops, he had come home for a shower and a good stiff drink.

As he entered, Hooper yanked him past the door. Cops in the squad car which had dropped Stanford at his home heard shrieks and scuffling. They staked out the house and called for reserves.

That brought shooting all over the place. Hooper and Bright Boy escaped in one of the unguarded squad cars. The chase made exciting footage. It always does.

The gansters were stopped by a road block established at the state line by fruit inspectors.

"Marrying any grapefruit?" the inspectors asked.

"Oh what a spot for Cagney!" cracked Bright Boy.

By the time they were checked out, cop cars from two states were on all sides of them. Out of ammunition, the gangsters surrendered hands up.

on all sides of them. Out of ammunition, the gangster surremoved hands up.

Soon all of them were back in the can, the Stanford Beiges included. This time the architect was so nervous he flunked his liet-detector test. He had to be cleared by A. L. A. officials. After that the F. B. I. praised him for trapping the three-time losers.

It all worked out for the best because the notoriety landed the architect a contract to build a retaining wall for the new state canitorium.

um.
"But don't build it on an angle, with holes in it for flowers," the warden warned. "Build it straight up, solid—30 feet high and six feet thick."

Yessir," said Stanford, who by then was so cowed he thought he was

back in the infantry.
THE PILTOWN PRESS

THE PILTOWN PRESS Old Title

Chick Dana, an anthopoidal editor, hated dames on his staff. If they came in via the publisher he gave them the kitchen beat of the saloon set. They got so sick of hearing "Whaddeyuh hear from the mop?" They usually quit in two weeks.

But not Shadie Thompson. She hated sunlight. Niteries were her dream world. The publisher sent her to Dana hecause Dana had tured the model of the saloon set.

dream world. The publisher sent her to Dana because Dana had tur-down a chance to hire Polly Adler as a gossip-writer because Poli-refused to put everything in the first par. She said no highclass dam-worked that way. worked that way.

When he tried to give Shadie the old razzle-dee she said, "Listen,

when he tried to give shade in the two oldest professions and they're both being ruined by these eager amateurs, is no reason for us to

they're both being ruined by these eager amateurs, is no reason for us to pitch for old age pensions."

Dana looked her up and down. She looked good.
"You'd look pretty silly." Shadie went on. "if I wrote a book instead and you had to pay as much for one installment on the second serial rights as you now have to pay me for one week of keyhole-peeking." "Say," said Dana, "you're a smart chick. Sign here."

What she signed gave him 50% of anything she might subsequently write (even after he fired her.)

It was a smart move because he had to fire her two months later because she slipped in a blind item that obviously referred to him and his latest cutie.

latest cutie.
If thought this was a free press," she said.

"I thought this was a free press," she said.
"If you want to work for a free press, get a job on a throwaway,"
Dana told her. "We sell our papers. We give nothing away free, except
advice, and my advice to you is to get a place of your own, keep
your mouth shut and your ears open and write that book because, remember, I got a share of you."
"Of me?"

"Well, the syndication rights on your book."
"I could call you something," said Shadie, "but it would look better in a book."

in a book."

Her book publisher met her at the door.

Old Title

SHOOT THE WORKS

This is a science-friction feature about Eve Eden and Adam Atom.

Eve could not stand the radioactive bragging of Adam. Ever since the bombing he crawled around with such a superior air. He kept saying as he lifted his cocktail glass, "We who are about to die wouldn't bother to salute you!"

He was head of a clique known as the Bombed Brahmins. They were forever singing the Whiffenpoof Song. Off key. They surely doomed that one from here to eternity.

Adolphe Heister pointed out to Eve that Adam was not worthy of her love because those who wanted to live were obliged to kill those who wanted to die, if the philosophy of the survival of the fittest were not to die out completely.

"You mean I should kill Adam?"
"You mean I should kill Adam?"
"You most certainly should," said Heister, "and marry me."
"Very well," she said, 'and may Darwin have mercy on his fragments."

"Very well," she said, 'and may Darwin have mercy on his fragments."

She gave Adam a Fuchs cocktail — 10.000 volts of hot uranium in a beaker of prussic acid. When Adam realized he was going, he smiled for the first time since the bombing. He died singing the Whiffenpoof Song and at the word 'doomed' he expired.

"Kiss me," she said to Adolphe, "before the next radioactive bomb blows us into oblivion."

He took her in his arms and wrapped a cloak around her. "It's a magnetic shield," he said.

She thought his dialog was pretty heavy too, but he kissed like a lover instead of a husband.

"Let's go underground," she urged," and forget the whole mean business of living like people."

"Are you getting discouraged?"

Yes," she said.

He hated to hear this. It meant only one thing. He would have to kill her next, if the will to live were to survive.

But before he could feed her a Fuchs cocktail, a pomb went off. It blew them both to bits.

#### Broadway

Freelance announcer John Savage off on a flying visit to France for the holidays.

for the holidays.

Harry Morris, boniface of the Colony Club in London, arrived from Britain Saturday (18) on the

from Britain Caronia.
Caronia.
Joe Glaser, head of the Associated Booking Corp., to the Coast today (Wed.) for the holidays with

Joe Glaser, head of the Assoclated Booking Corp., to the Coast
today (Wed.) for the holidays with
his mother.

Writer Jerry Lieberman has
ammed his daughter Laurie Jo in
honor of his friend, the late authorcomedian Joe Laurie Jr.

Frederick C. Schang, Columbia
Artists Mgt. prez, left last Friday
(17) with his wife for Palm Beach,
for the holidays. Due back Jan. 1.
Mattiwilda Dobbs, Negro coloratura soprano from Atlanta, arrived
Monday (20) from London, where
she appeared with the Royal Opera.
Vet vauder Francis Renault, who
is staying with friends at 3:28 West
84 St. until his reentry in the N.Y.
Hospital, will undergo surgery on
Dec. 27.

Phil Isley, Dallas theatre chain
owner, in N.Y. to spend Christmas
with his daughter, Jennifer Jones,
and 0.0, her legit performance in
"Portrait of a Lady."

Edward L. Bernays named chairman of the p.r. committee of the
National Multiple Sclerosis Society's 1935 fundraising campaign.
National goal is \$2,000,000.

Longtime Paris expatriate Irvin
Marks clippered in via London for
a New York holiday, with detours
to Grosse Point, Mich., and a
Miami yachting excursion as guest
of American friends.

Harry Tannen has taken over the
Restaurant Charles, class French
eatery in Greenwich Village, and
his ex-partner Bill Hardey is eyeing Florida as a possible new scene
of operation since both sold out
their Bill's Gay 90s on East 54th
St. to the 3 Crowns restaurant
operators.

John Golden waxes punny when
he gifts friends with Rocket Cornish Game Pullets, which Victor
Borge raises on his Vibo Farms,
Southbury, Conn.—he calls them
"Pulitzer Prize" (Pullet Surprise—
get it?). Borge, of course, when
not farming-for-profit is big bo. at
the John Golden Theatre—second

### Chicago

Ralph Marterie orch current at Melody Mill Ballroom.
Joe Louis in town catching shows at Blue Angel Cloister Inn last week.
Sarita Montiel, Mexican film star, here last weekend making personals for "Vera Cruz."
Rusty Draper here for Mercury recording session prior to opening Congress Hotel in St. Louis this week.

week.
Cliff Ayers, Emerald label chanter, and a&r man Leon Holmes making deejay rounds to plug latest etching, "Blue Prelude."
Conrad Hilton Hotel and Palmer House closing their shows for three days, beginning tomorrow (Thurs.), which is usual yearly procedure.

cedure.

Gabe Favoino joins Chi Variety
staff this week to cover pictures,
vaude and music, vice Les (Les.)
Brown who moves to another pub-

Lucy Reed filled in for injured Mary Ann McCall with-Charlie Ventura Quartet at the Blue Note several times last week when Miss McCall went to hospital.

#### Lishon

By Lewis Garyo
(Tel. 32 479)

Laura Alves and Vasco Santana, after a provincial tour, have returned to the Monumental Theatre with new play, "I Married an Angel." by Wazscary Janos.

Company of Irene Isidro, Antonio Silva and Barroso Lopes has transferred its production of the Spanish comedy, "Three Bèdrooms," from the Monumental to the Avenida Theatre.

Dancers Fernando Gil, Tony Teixeira, Branca Oliveira and Maria Clara have left the Verde Gaio ballet, operating at the San Carlos Opera House, and have formed a dancing group presenting Portuguese folklore.

Alicia Markova and Alexis Rassine started here on a tour of Peninsula Iberica. They filled 1,600-seat Tivoli Cinema here and 2,000-seat Rivoli in Oporto at four matinees, organized by impresario Varela Cid. Scale was upped to \$4, very big for Portugal, but at this price, hundreds were turned away in both cities.

New cinemas have been launched

ela Cid. Scale was upped to 54. son now at annotating the very big for Portugal, but at this price, hundreds were turned away in both cities.

New cinemas have been launched in Alcanena, Castelo Branco and Covilha, All have facilities for the latest cinema inventions. Each seats about 1.000. The continuous opening of new modern houses in the provinces and in the Portuguese in the Beverly, left to join Ted empire has virtually doubled the

seating capacity of Portugal in the last six years.

last six years.

The company of actor-managers
Amelia Rey Colaco and Robles
Monteiro has returned here after
a two-month provincial tour. They
presented a tragedy, "Father Lewis
Sousa," at the San Carlos Opera
House in commemoration of the
death, 100 years ago, of author Almeida Garret, considered the "father of the Portuguese theatre."

## Berlin

By Hans Hoehn
(Lichterf., 9a Tulpenstr, 760264)
There are now 250 cinemas in
West Berlin, with seating capacity
of 120.000. 120.000

West German cinemas that can play C'Scope pix were totalled 476 at last count.

O. W. Fischer will play title role in "Hanussen," based on a book by Curt Riess.

Ulla Jacobsson, Swedish actress, pacted for her second German film, "Die heilige Luege."

Frederic Kohner currently scripting 'Helene Willfuehr," new CCC film based on Vicky Baum's novel. West Germany's entry at the Punta del Este Film Festival will be the Lili Palmer starrer, "Fire-

orks."
Ivan Desny pacted to play lead
"Griff nach den Sternen"
(DF), which Helmut Kaeutner
ill direct.
"Musik, Musik, Musik" is the in "

in "Griff nach den Sternen" (NDF), which Helmut Waeutner will direct.

"Musik, Musik, Musik" is the title of a new German musical directed by Ernst Matray. England's Suzy Miller may appear in it.

Latest GI show in Berlin is the Hollywood Stars, a group of pro entertainers who feature doubles of the famous Hollywood Stars.

Helnz Goldberg, German pic director and scripter of the pre-Hitler era, will visit Berlin next week after an absence of 22 years.

Latest U.S. pix preems include "Gypsy Colt" (M-G), "Man Behind Gun" (WB), "Rails Into Laramle" (U), "Devil Riders' (PRC), "Dangerous Mission" (RKO) and "Thundering Gun Slingers" (PRC).

Michael Rhodes, bartione now singing with Berlin Civic Opera; Robert Fitzgerald, tenor of Wuerzburg Opera: Ellen Rapp, soprano of Munich and Nuernberg operas, and Mary Van Kirk, contraits of Vienna opera and former Met singer, volunteered their services as soloists in an oratorio set for December. Choral groups of Berlin's three U.S. Army chapels supply the 60-voice combined choir.

### Madrid

Madrid

By Ames

(Castellana-Hilton; 37-22-00)

"La Mordaza" (The Gag), now a big draw at the Teatro Espanol, is being adapted for the screen by Alfonso Sastre.

Author-producer Edgar Neville preparing his next picture, "Mi Calle" (My Street), which will star Conchita Montes.

Gregory Peck and John Huston here overnight last week enroute to shoot exteriors for "Moby Dick" in the Canary Islands.

Italian actor Tullio Carminati arrived in Barcelona for his starring role in Ignacio Iquino's "Good-Bye Sevilla," his first acting chore in Spain.

Dona Carmen Pole de France.

Sevilla," his first acting chore in Spain.

Dona Carmen Polo de Franco, wife of Spain's Generalisimo, partonized a Christmas benefit for the poor at the Teatro Calderon Dec. 12.

Jose Luis Saenz de Heredia, Spanish co-producer of "That Lady" (20th), seeking actor Francisco Rabal for a role in his "Tres Historias de la Radio," which goes into production here in January.

Starring role in Angel Martinez's "La Legion del Silencio," originally intended for Miroslava, went to Spanish Nani Fernandez, with Jorge Mistral playing the male lead. Pic started rolling Dec. 9 in Barcelon a under direction of Nieves-Conde and Forque.

Spain's participants to date in Uruguay's Film Festival are producer Cesareo Gonzalez, actresses Emma Penella and Elisa Montes three will visit Brazil and Argentina before going to Punta del Este', actors Jose Suarez and Francisco Rabal and director Berlanga of "Bienvenido Mr. Marshall"

## Birmingham

By Fred Woodress
Joan Hager and Christine Pierson now at Mirror Lounge of Tutwiler Hotel.

### **Paris**

By Gene Moskowitz 28 Rue Huchette; Odeon 49-44) Newsreels go biweekly here this week

There are 19 French plx now on the floor here.

Sue Stanley, U.S. chirper, Into

Kirk Douglas expected for the preem of his Italo pic, "Ulysees," in January.

in January.

Max Ophuls starts his first tinter, "Lola," with Martine Carol and Peter Ustinov on Jan. 3.

Erich Von Stroheim to star in the new Henri Diamant-Berger plc, "La Madone Des Sleepings."

Jacques Flaud, head of the Cen-tre Du Cinema, skedded for a long-delayed U.S. visit next month. Alhambra inaugurating big scale stageshows to accomp the first run film presentations. An ice show is first in

first in.
Vivien Leigh here confabbling with Anatole Litvak on her role in the forthcoming "Deep Blue Sea" (20th), which will be made in

with some the forthcoming (20th), which will be mean London.

First Franco-Italo pic to be made in C'Scope is "Frou-Frou," which starts here this week with Dany Robin, Gino Gervi and George

Robin, Gino Gervi and George Marchal.

Sheldon Reynolds preparing the first full length theatre version of fits "Foreign Intrigue" to roll here this season. It will be a tinter and C'Scoper.

Lionel Hampton orch breaking records at the Olympia Musichall, but management nixing any jam sessions the boys want to play on the theory that all playing is strictly for the house.

Sacha Guitry, with "Napoleon" in the can, now preparing another super spec in "Si Paris M'Etait Conte" (If Paris Were Told To Me). This will recite the history of Paris and have an allstar cast.

New Gallic anamorphoscope process, Cinepanoramic, besides being used for forthcoming remake of "Hunchback of Notre Dame," also will be employed for another remake of Jules Verne's "Michael Strogoff."

#### Zurich

By George Mezoefi
Lionel Hampton orch touring
Swiss cities.
U.S. pianist Leonard Eisner gave
recital at Konservatorium here,
French mime Marcel Marceau's
fourth Swiss tour a sellout at
Schauerailbaue

French mime Marcel Marceau's fourth Swiss tour a sellout at Schauspielhaus.

"Gate of Hell" and "I Vitelloni" are longest runs currently at Zurich arty houses.

Stadttheatre Lucerne staged first Swiss performance of Jean Anou-lih's "The Lark."

Walt Disney's "Living Desert" one of season's bo. toppers at Le Dome, Geneva, and the Cineac, Lausanne.

Jean Giraudoux' posthumous play, "For Lucretia," is set for Swiss preem at Schauspielhaus next January.

Galas Karsenty's Parls road company in second show this season, Julien Green's "South," playing several Swiss cities.

"Sauerbruch," German biopic of the famous surgeon, one of this season, sight, season's top hits finished an eight.

the famous surgeon, one of this season's top hits, finished an eight-

season's top ints, imissed an eight-week run at Capitol.
Schauspielhaus presenting Swiss preem of Herman Wouk's "Caine Mutiny Court Martial." Kurt Hirschfeld is directing.

## Frankfurt

Frankfurt

The German tv chain is now compicte, with stations added in Bavaria. South Germany and Southwest Germany.

Republic has set a pair of German-made films for U.S. release—"Stars Over Colombo" and "Prisoner of Maharadscha."

20th-Fox is now set to do its CinemaScope dubbing of dialog in Germany, instead of having to send work back to the U. S.

Constantin's next film is "The Holy Lie," starring Ulla Jacobsson and Kariheinz Bohm. It goes before the cameras in January.

Werner Egk's new opera "Irish Legend," based on W. B. Yeats' "Countess Kathleen," will be done at the Salzburg Festival next year. Charles Kalman, son of the composer Emerich Kalman, has written his first operetta, "The Great Tenor," which preems Jan. 8 in Wiesbaden.

Mrs. Wanda Jennings, "Mrs. "Countess Kathleen," will be done at the Salzburg Festival next year. Charles Kalman, nas or of the composer Emerich Kalman, has written his first operetta, "The Great Tenor," which preems Jan. 8 in Wiesbaden.

Mrs. Wanda Jennings, "Mrs. America of 1954." did three shows for Armed Forces network, She's touring Europe with her husband, and publicist Bert Nevins.

Vicki Baum's novel, "Stage Entrance," being filmed in Munich as a German-French coproduction. Marc Allegret is directing pic, due to start early in December, "White Christmas" (Par) opens in 20 prints In key cities for Christmas throughout Germany. Studio has arranged tie-ins with "My O'Dea at Gaiety, Dublin, "Yere Dublin Corrections of Christmas throughout Germany."

3,000 German music stores on record album for window promotions. Trio of American companies on location at Gieselgasteig, Owen Crump making "The River Changes" for WB, William Dieterle megging "Magic Fire" for Republic, and the 20th-Fox "Oase" company which just finished its Moroccan shooting and moved ln.

## Vienna

By Emil W. Maass

(Lichterf., 9a Tulpenster, 760264) Karl Hofer, film producer, a sulcide.

cide.

Film actor O. W. Fisher to play part of "Hanussen" in a new film.

All-Austrian Star Quintette formed. They played for Lionel Hampton.

Milan Scala ensemble to be guested at Bregenz, Vorarlberg festivals in 1955.

"Immortal Mozart," directed by Alfred Stoeger, preemed to good crix appraisal.

crix appraisal.

Philadelphia orch under Eugen
Ormandy invited for Vienna festival weeks in 1955.

Rondo Film, "Echo of Mountains" (all-Styrlan production),
preemed with success.

Walter Kamper won Metro's best
planist competition in Austria. He
is on his way to Paris for the
finals.

#### Pittsburgh By Hal V. Cohen

By Hal V. Cohen

Marty Allen, of the comedy team of Allen and DeWood, holidaying with his parents.

Local singer Sylvia Karlton working the first winter cruise of the lie De France.

Sid Diekler doing his record promotion from a bedside phone until his broken leg mends.

Sportswriter Tom Birks leaves Xmas Day for Florida on a threemonth leave of absence.

Work begins shortly to enlarge seating capacity of Horizon Room at Greater Pittsburgh Airport.

Earl Gordon, manager of Squirrel Hill Theatre, and his wife celebrated their 8th wedding anni.

Ankara's Raul and Eva Reyes gave up their dancing studio at Hollywood Beach Hotel in Florida.

Shirley Jones home with her folks for the holidays after finishing Laurey role in "Oklahoma!" on Coast.

Johnny Kirby passed up Twin

Coast.
Johnny Kirby passed up Twin
Coaches booking to open tonight
(Wed.) at Copa City in Miami

Deborah Kerr left for Palm Beach after "Tea and Sympathy" closed here, to spend show's layoff with her family.

#### Minneapolis By Les Rees

Felix Knight continuing at Hotel Radisson Flame Room. St. Paul Civic Opera Co. sched-uled "Tales of Hoffman" Jan. 13-15.

13-15.
Prom, leading Twin Cities' ballroom, shuttered pre-Christmas,
Dec. 13-24.
Jan Peerce "Bonds for Israel"
benefit concert

Prom, leading Twin Cities' ballroom, shuttered pre-Christmas,
Dec. 13-24.

Jan Peerce "Bonds for Israel"
benefit concert at Lyceum drew
audience of 1,600.

Twin Cities' lone topdrawer supper club, Hotel Radisson Flame
Room, will have "The Diplomats"
and a \$7.50 minimum for New
Year's eve.

Star Theatre offering "My Three
Angels," with "Father of the
Bride." "Death of a Salesman,"
"Gigi," "Sabrina Fair' and "Summer and Smoke" to follow.

Robert W. Burtt, 32-year-old
actor and stage prop director at local Old Log strawhatter here,
found dead in his Cincinnati, O.,
apartment, and autopsy was ordered to determine cause.

Legit Lyceum manager Lowell
Kaplan back from New York with
promise of "The King and I" immediately after end of its present
Chi engagement and companies of
"Pajama Game" and "Teahouse of
August Moon" "at earliest avail-

#### Ireland

By Maxwell Sweeney

Hollywood

Peggy Lee hospitalized for sur-Lisa Montell to Tucson to enter-

Ricardo Montalban returned from Rome.

Jack Kruschen returned from Hong Kong.

Jack Kruschen returned from Hong Kong.
Ivan Hayes changed his name to Steven Hayes.
Roy Evans recovering from an appendectomy.
Johnny Green returned from his Honolulu vacation.
Luigl Luraschi feted on his 25th anni with Paramount.
Clark Gable and Edward Dmytryk in from Hong Kong.
Mel Torme to St. Louis for that city's Cerebral Palsy telethon.
Tony Martin and Cyd Charlsse heading for a tour of Australia.
Gene Autry and Pat Buttram to Denver and Chicago on a p.a. tour.
Mara Corday east on a month's drumbeating tour for "So This Is Paris."

arumoeating tour for 'So This Is Paris.'
Pinky Lee and Jimmy Brown performed at the L.A. Press Club's Christmas party.
James Stewart back in town after attending his father's wedding in Pennsylvania.
Y. Frank Freeman and William Demarest to the uranium discovery claim near Tonopah, Nev.
Jean Hersholt received the 1954 Award of Honor from the California Home for the Aged.

## Washington

By Florence S. Lowe
Eric Johnstons, just back from a
Far East trek, off to their Spokane
home for Christmas.

home for Christmas.

Mrs. Eisenhower sponsoring a benefit preem of "Romeo and Juliet" at Lopert's Dupont The-

re. Cab Calloway spread Yule cheer local military hospitals during s oneweek stint at Casino Royal

Cab Calloway spread Yule cheer to local military hospitals during his oneweek stint at Casino Royal nitery.

Alexander Stewart, octogenariam father of screen star James Stewart, here with his bride hefore planing to Hollywood for Christmas with his family.

Three-year-old Channing Carson brought here to spend the holidays with his mother. Carol Channing, current in "Wonderful Town." and father, pro-football star Alex Carson.

## Miami Beach

By Lary Solloway
Ocean front hotels sold out for
the holiday week.
Jerry Brooks' Patlo and Felix
Young's L'Aiglon reopened for the
season.

Jerry Brooks Patio and Felix Young's L'Aiglon reopened for the season.

The Hilton Sisters booked Into the Red Barn, which heretofore had featured strippers.

The 560-room Fontainbleau readied by a crew of 1,100 men for official opening this week.

Monte Proser and Buddy Howe at the Balmoral hotel to check bookings and take in some sun.

Biltmore Playhouse, only legit house in area, shuttered temporarily by new owner Jonathan Dwight.

Jack Rael, Pattl Page's manager at the Sans Souci, setting up a season date for her, two hotels reported bidding.

Maurice Schwartz, vet Yiddish stage star at the Delano hetel while looking over likely theatre for plavs this winter.

Joe E. Lewis resting at friend Danny Arnstein's oceanfront estate, living the early-to-bed life while recuping from recent surgery.

New Fontainebleau hotel started

gery.
New Fontainebleau hotel started

New Fontainebleau hotel started five day junket for press reps from all over the country (Saturday, 18) with a guided tour followed by a cocktail party and buffet.

Lou Walters previewing his Latin Quarter show Dec. 22 for Variety Children's hospital benefit: reservations for this affair tabbed at \$50 and \$100 a couple. Variety Tent 33 is sponsoring.

## South Africa

By Arnold Hanson Emlyn Williams Co. doing good biz with Charles Dickens character

Because of biz slump, cinemas are starting an eco

cinemas are starting an economy campaign.

Brian Brooke Co. opening a theatre in Johannesburg to expand its activities.

The government, through the Controller of Imports and Exports Dept., is sponsoring a conference with Schlesinger Organization, Metro and 20th-Fox to discuss importation of C'Scope.

High fidelity panoramic screens made in South Africa are being fitted to local cinemas. The frame complete with automatic adjusting shutters is made locally and equipped with an imported U. S. plastic screen.

## **OBITUARIES**

C. E. HOOPER
C. E. Hooper, 56, a pioneer in radio audience measurement and research (Hooperatings), was killed Dec. 15 in a boat accident on Great Salt Lake, Salt Lake City. He is survived by his wife and a daughter.

Further details in Radio-TV

OSCAR CELESTIN
Oscar (Papa) Celestin, 70, vet
dixieland jazzman, dled Dec. 15 at
his home in New Orleans.

Details in Music.

JAMES HILTON

James Hilton, 54, author-scenarist, died Dec. 20 in Long Beach, Cal., of cancer of the liver. Hilton, whose nevels were the basis for several Hollywood films, hit the melight in 1933 with the publication of "Goodbye Mr. Chips." Written for the Christmas supplement of a British Protestant mag, the story was reprinted in the U. S. and became a bestseller. That same year his novel, "Lost Horizon" was published and also racked up hefty sales.

Both "Chips" and "Horizon"

were made into films as were several other Hilton novels, including "We Are Not Alone," "The Story of Dr. Wassell," "Random Harvest" and "So Well Remembered." Hilton went to Hollywood to work on the script for "Horizon" with Frank Capra and stayed on. While there he scripted other pix including "Mrs. Miniver."

Most recently, Hilton had been working on the legitmusical adaptation of "Horizon," scheduled for Broadway production by Courtney Burr and John Byram under the tag. "Shangri-La." Hilton was married and divorced twice.

ERNESTO VILCHES

LEE SHUBERT

contralto pipes with a very low register, starred in "Artists and Models" and "Hitchy Coo" in the

early '20s.

Besides playing the vaude circuits of that era. Miss Morse also performed on radio with the Blue Grass Boys, a band whose personnel included such sidemen as Benny Goodman, the late Glenn Miller, Tommy & Jimmy Dorsey. She also composed several songs. including "Shadows On The Wall" and "Don't Ever Change A Picture On The Wall."

Miss Morse attempted a come-

On The Wall."

Miss Morse attempted a comeback in the 1940s and played such spots as the Monte Carlo in N. Y. She is survived by her husband. Ray Farese, communications operator for the Rochester fire and police bureaus. Her brother is Glenn Taylor, former Democratic Senator from Idaho and nominee for vice-president on the Progressive Party ticket in 1948.

LOUIS J. VORHAUS
Louis J. Vorhaus, 87, show biz
attorney, died Dec. 19, at his home
in New York. During 65 years as
a legalite, Vorhaus repped numerous theatrical personalities includ-

ing Oscar Hammerstein 2d, the comedy team of Weber & Fields, Earl Carroll and Oliver Morosco. He was most actively associated with the entertainment industry during the '20s and '30s.

Vorhaus was also founder of the N. Y. law firm of House, Grossman, Vorhaus & Hemley, which is active in show business. Surviving are two sons; a daughter and a sister.

WALT H. GOAN
Walt H. Goan, 45, former manager of radio station WAYS, Charlotte, and also known as "Colonel Walt" to listeners of his "Young Americans Club" over that station, died in Charlotte Dec. 3 after besing ill for eight days. died in Charlotte De being ill for eight days.

being ill for eight days.

Goan joined WAYS as promotion manager in Dec., 1941.
Shortly after that, he was appointed sales manager and on
July 1, 1942 became general manager. During the period when he
was manager, the station increased
Its power and added on FM station

Surviving are his wife and several sons and daughters.

VICTOR HANBURY

VICTOR HANBURY
Victor Hanbury, 57, British film producer and brother of the late Ralph Hanbury, longtime RKO-Radio chief in London, died of a heart attack Dec. 14 in London. He had been active as a producer and director for years and at one time was associated with John Stafford for whom he directed a string of British films.

One of Hanbury's last ventures was the Anglo-Amalgamated, production of "The Sleeping Tiger" starring Dirk Bogarde and Alexis Smith.

His wife survives.

BETSY E. B. COOKE

Betsy Eleanor Beckwith Cooke,
79, former concert singer and
teacher, and wife of James Francis
Cooke, president of the Presser
Foundation and former head of
Theodore Presser Music Co., died
Dec. 19 in Philadelphia.

Before the turn of the century
Mrs. Cooke made a singing appearance with the New York Symphony
under Walter Damrosch at Carnegie Hall.

negie Hall.
Surviving, besides her husband,

JOE BRADY

JOE BRADY
Joe Brady, vaude comedian who teamed with Will Mahoney in the turn known as Brady & Mahoney, died Dec. 14 in New York. His partnership with Mahoney continued for more than 35 years. The act was rated as one of the 10 oldest teams in vaude. More recently he was a staffer with the Century circuit's Rialto Theatre In Brooklyn.
Surviving are his wife, two brothers and four sisters.

WILL DONALDSON

RUTH SELWYN
Ruth Wilcox Selwyn Warburton,
49, former stage and screen actress
and Broadway producer, died Dec.
14 in Hollywood after a long ill-Will Donaldson, 63, songwriter and vocal coach, died Dec. 16 In Los Angeles following a heart at-tack. In the lush days of vaudetack. In the lush days of vaude-ville he served as pianist-accompa-nist to such headliners as Elizabeth Brice, Adele Rowland and Elsie

Janis.

Later Donaldson operated a vo-cal studio in Hollywood and func-tioned as vocal coach for radio players. Among his songs were "I Can't Resist You," "Spellbound" and "Love Ain't Blind."

GWENDOLYN T. EMERSON
Gwendolyn Tilley Emerson, 64.
comedienne, character actress and
formerly with the London Gaiety
Theatre, died Dec. 18 in New
York. Born in England, she came
to the U. S. 20 years ago.
Miss Emerson had been on tour
with "Pygmalion" and "Gentlemen
Prefer Blondes," and in "Ring
Around the Moon."

BERNARD RUBIN
Bernard Rubin, 42, independent film distributor and exhibitor, died Dec. 14 in Cleveland from a heart attack in his own office. He re-Dec. 14 in Cleveland from a heart attack in his own office. He re-presented Imperial Pictures for 20 years in addition to other Indie film companies in Ohio and the ad-jacent territory. Surviving are his wife and three daughters, as well as father, brother and a sister.

Surviving are his wife and three aughters, as well as father, rother and a sister.

SAM FEINBLUM
Sam Feinblum, 59, head booker New York for Columbia Pictures, died Dec. 18 of a heart attack in N.Y. He was with the company at he N.Y. sales branch since 1931. Surviving are his wife, two sons, daughter, three sisters and a rother.

MRS. LEE MORTIMER
Mrs. Ann Koga Mortimer, 28, word after a long illness.

Meet Your Neighbor" over WDTV.
Mr. and Mrs. Jim Laux, daughter, Pittsburgh, Dec. 11. Father manages Hollywood Theatre for Stanley Warner circuit.
Mr. and Mrs. Ted Stanford, daughter, Dallas, Dec. 15. Father is a nitery and tv singer there.
Mr. and Mrs. Thomas Harvey, daughter, Philadelphia, Dec. 15. Father is an itery and tv singer there.
Mr. and Mrs. Paul O'Steen Jr.
Swight Breeze, 51, film studio technician, died Dec. 15 in Hollywood account exce with radio station WQAM there. SAM FEINBLUM
Sam Feinblum, 59, head booker
in New York for Columbia Pictures, died Dec. 18 of a heart attack
in N.Y. He was with the company
in the N.Y. sales branch since 1931.
Surviving are his wife, two sons,
a daughter, three sisters and a
brother.

died Dec. 7 in Toronto. His final column for the Financial Post appeared two weeks before his death. He was for 19 years editor of Saturday Night, influential Toronto weekly, until 1951. Soon afterwards Sandwell went over to the rival Maclean-Hunter Ltd. as a columnist. On Saturday Night he was also theatre crutic, using the pseudonym, Lucy Van Gogh, and he had in earlier days been drama editor of the Montreal Herald. He was one of Canada's wittlest speakers, and had two books of humorous essays published. He was for years president of the Civil Liberties Assn. of Toronto.

Wife survives.

Burke formerly owned the Equity Ticket Agency and was a onetime manager of the Royale Theatre, N.Y.

Maurice Eisner, 74, retired concert planist, died Dec. 14 in Long Beach, Cal. He had appeared as a soloist with the Minneapolis Symphony Orchestra and as an accompanist for such artists as Fritz Kreisler and Mme. Schumann-

Sieve Bennis, vet exhib in Central Illinois, died Nov. 17 in Lincoln, Ill. At the time of his death he owned two houses in Lincoln and an ozoner near Freeport, Ill.

Father, 66, of agent Baron Polan and Mrs. Jerry Wald, wife of the Columbia Pictures production vee-pee, died Dec. 19 in Bevenly Hills, Cal., after a short illness. His wife also survives

David Gold, 65, chief electrician and light effects man for Maurice Schwartz and the Yiddish Art The-atre, N.Y., for many years, died Dec. 18 in New York. Surviving are his wife, two sons, a daughter, two brothers and a sister.

Karl Hofer, 60, film producer fell or jumped four stories to his death in Vicnna Dec. 1. He pro duced "The Big Sinner," amon, other productions. He was suf fering from a nervous breakdown

William Allen Luey, 71, retired motion picture director, died Dec. 16 in Noroton, Conn. He was a former partner in the Worcester, Mass. Film Co., producers of in-dustrial and educational films.

Ed Dinsmore, 39, radio news-caster and tv emcce on stations WBEN and WBEN-TV, Buffalo, N.Y., died Dec. 19 of a heart attack in that city. Surviving are his wife, mother, a son and a daughter.

David B. Mills, 51, former Regina, Sask., pianist and radio personality, died in Rockford, Mich., Dec. 1. Surviving are his wife, three sisters and three brothers.

Helen Daly, secretary to Robert Fellows of Batjac Productions, died Dec. 15 in Hollywood follow-ing a heart attack. Her mother and a sister survive.

Bernard (Barney) Randall, 70, vet actor, died Dec. 17 in New York. He had appeared on stage, radio, television and in films. At one time he was a rep for AFRA. Surviving are his wife and a son.

Mother, 75, of Mrs. Cordelia Kelly, producer of "What's Cooking Today?" on WFMY-TV, Greensboro, N.C., died Dec. 14 in Greenville, S.C.

Ludwik Solski, 100, Polish actor, died Dec. 19 in Cracow. Poland. Belleved to be the world's oldest actor, he was active in Polish plays until last month.

James Maltman, tenor, and lead singer of Eyemouth Operatic Society, died at Berwick, Eng., af-ter an auto crash Dec. 11.

Edmund M. Leonard, 52, singer, died Dec. 14 of leukemia in Syracuse, N.Y. Surviving are his wife, three sisters and a brother.

Mrs. Leroy M. Dehan, 54, former stage and screen actress known as Evelyn Atkinson, died Dec. 16 in Seattle, Wash.

Henry Leonard Hall, stage and screen actor, died Dec. 11 at the Motion Picture Country Home in California, Hollywood.

### **Customs** Collector

Continued from page 1

national tension. "I've had a call from the French Consulate, and they're just as annoyed about this as I am." he declared. "The facts are quite simple: 'Versailles' has as 1 am," he declared. "The facts are quite simple: 'Versailles' has a scene, running about 15 feet, in which nudity is shown. Specifically, it involves a man undressing a woman. Under our regulations, this kind of stuff just doesn't get by."

(Goldwurm said yesterday (Tues.) that the French Embassy had seen the film and had found no hing objectionable in it. The Embassy was cabling Paris he reported.)

was cabling Paris he reported.)
Flshman weat on to explain that his inspectors weren't interested in the moral content of a film, and that even certain types of nude scene had a chance of getting into the country. "It all depends how it's done and from what distance," he said. There are currently in the coun-

There are currently in the country at least three foreign films with nude scenes in them. The German "Die Suenderin" is one; "One Summer of Happiness" and "Illicit Interlude" others. "Game of Love." a French pic, got into the country even though it showed the partially exposed body of a boy. (This scene was cut prior to exhibition of the picture.)

In protesting the Customs' action in holding up "Versailles," Gold-wurm made ro mention of any objectionable scenes. He said Monday that he had seen the picture and that there was nothing censorable in it. Goldwurm stressed that 20% of the proceeds of the picture had been assigned to the French had been assigned to the French government for the reconstruction and preservation of Versailles. Pic is in color and is one of the most expensive ever to be produced in France. Written and directed by Sascha Guitry, it stars a strong line-up of French, Italian and American actors.

up of French, Italien and American actors.

If nude scenes in pix get into the country, the Customs Service lsn't always to blame, according to Fishman. He said that there were many ports of entry, some of them not as consc'entions as N Y, and that in some instances nuce scenes were known to have been snipped out of a print and sent into the U. S. via the mails, to be spliced back into the negative. Customs only gets a positive print to look at. In many ports a mere declaration by the importer, stating that a film contains no objectional scenes, is sufficient to gain it entry.

#### **MARRIAGES**

MARRIAGES

Joan Ellen Drosin to Howard Candy Caine, New York, Dec. 12. Bride is a singer, he's an actor-singer in touring production of "Wonderful Town."
Shella Silverstein to Irwin Tarr. New York, Dec. 18. He's manager of jukebox and syndicate store sales for RCA Victor; bride was Alan Kaves' secretary.
Leslie Felker to John W. Alaridge, Stowe, Vt. Dec. 11. Bride as a freelance writer; he's English prof. at U. of Vermont and book critic for The Nation mag.
Nancy T. Azur to Gerald T. Willey, Montpelier, Vt., Dec. 11. He's assistant manager of Star Theatre, St. Johnsbury, Vt.
Elayne Foreman to Roy Lewis, Pittsburgh, Dec. 5. Bride's a singer and groom is a salesman for WILY. Marie Joy to Ricky Johnston, Manchester, Eng., Dec. 11. Bride's a comedienne; he's a vocalist.
Ruth Benjamin to Jerry Paris, Santa Barbara, Dec. 17. He's a screen actor.

#### BIRTHS

and Mrs. Jerry Lieberman, iter, New York, Dec. 15.

Mr. and Mrs. Jerry Lieberman, daughter, New York, Dec. 15. Father is a comedy writer.
Mr. and Mrs. Tom Sheils, son, Los Angeles, Dec. 12. Father is a personal manager.
Mr. and Mrs. John Gray, son, Slockport, Eng., Dec. 3. Father is leader of musical quartet.
Mr. and Mrs. Joe Mann, son, Pittsburgh, Dec. 12. Father and mother. Elaine Beverly, costar on daily "Meet Your Neighbor" over WDTV.
Mr. and Mrs. Jim Laux, daugh-

# ERNESTO VILCHES Ernesto Vilches, 76, actor-manager. died Dec. 8 in a Barcelona hospital where he was taken two days previously after he had been struck by a taxi. He was an Inthestre for some 60 years. When news of Vilches' death spread throughout Spain, theatre audiences rose for one minute of silence and flags were flown at the street of the stree THE SONGWRITERS PROTECTIVE ASSOCIATION

#### ARTHUR GARFIELD HAYS

whose counsel and aid made our Association possible. He was our cherished friend, a truly great American and a courageous defender of the dignity of mankind.

mast. A noted actor, he first red public fancy in 1913 via stinguished performance in Abhorred."

A star for some 41 years, Vilches appeared in all classics of the theatre are well as many modern Spanish and foreign plays. He briefly worked in films in 1919 and 1920 but left the screen when he felt he could not adapt himself to the medium. At the advent of sound pictures he made several pix in Spanish for Fox, Paramount and Metro.

However the theatre was his first love and he returned to the stage for annual tours of Latino countries. He also trouped in the U.S. He was in modest circumstances at his death due to his generosity as an impresario.

His wife and sons survive.

LEE MORSE

Lee Morse of the 1920s, died Dec, 16 in Rochester, where she has lived since 1939. Miss Morse, who had bluesy B. K. SANDWELL Bernard Keble Sandwell, 78, edi-tor, columnist and theatre critic,

Schenck, wife of the president of Loew's, Inc., and Mrs. Max Fur-man of New Haven; brothers Fred H. Wilcox, film distributor, and Dr. Paul Wilcox of Pipeville, Ky.

Dr. Paul Wilcox of Pipeville, Ky.

EMIL MIX

Emil Mix, 73, onetime tuba player with Sousa's Band and a manager of muslcians and musical organizations, died Dec. 18 of a heart attack in New York. During the '20s he toured the country as manager of Caroline Beebe's Chamber Music Society, later becoming assistant manager of the City Symphony Orchestra.

Mix was the organizer and manager of the All-American Symphony Orchestra and representative of Julian Carillo, Mexican composer. He retired in 1950.

Surviving are his wife, the former Nicoline Zedler, violinist, two sons, two daughters, two brothers and three sisters.

\*\*The No. One Cafe Attraction in America Today ?

-Hollywood Reporter



THROUGH JAN. 3—HOTEL SAHARA, Las Vegas · JAN. 13 · FEB. 9—COPA CITY, Marol

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# **ULLES FAVORS FILMS FOR RUSSIA**

## Mixed Trade Reaction to RCA Plan. **But Most Agree Disks Overpriced**

With RCA Victor's dramatic price reductions on its longplay disks sparking as much intra-trade excitement and confusion as did the "battle of the speeds" some five years ago, immediate reaction on the retail level was generally favorable. Other major labels, for the time being at least, are "watchfuily waiting" with expectations that most companies will go along with Victor's overhauling of the price structure.

Ben Kav. Liberty Music Shops

price structure.

Ben Kay, Liberty Music Shops (N.Y.) topper, cheered the Victor move while Sam Goody, head of the biggest discount operation in the disk business, was far from enthusiastic as the price reduction found him with a \$400,000 inventory of disks. Kay, however, summed up the reactions of "the list price" dealers, both big and small, who envision the Victor price move as knocking the props out of the discounters.

Kay, who said "he never felt better in his life" over the Victor announcement, asserted that the price reduction was beginning in the right place—from the top of (Continued on page 40)

(Continued on page 40)

## CBS Can't See the Fee (20G) for the 'Forest' In TV Snag on Bogart

Humphrey Bogart's appearance in "The Petrified Forest" on CBS-TV's "Best of Broadway" was to bring him \$20,000. He still has the web on the hook for that amount, but it won't be in the Robert E. Sherwood work in which the actor played the gangster, Duke Mantee, in the legiter (1935) and film.

After inking Bogart, CBS discovered that it doesn't have any hold on the play. "Forest" is in NBC's corner by virtue of its long-term deal with Sherwood giving the network initial access to his properties in addition, of course, to originals.

Bogart has agreed to star in another CBS special.

## NAACP to Powwow On **AM-TV** Discrimination

AM-IV Discrimination

The N. Y. branch of the National Assn. for the Advancement of Colored People will powwow with industryites on discrimination in radio and tv on Jan. 18. NAACP's Odeli Clarke says the meet is to o.o. "methods and avenues for creation of employment opportunities of qualified Negro and non-white artists and personnel."

The gettogether with agency and broadcast execs, as well as with church, union and community organization officials, comes as part of an allout drive to end segregation in the radio-tv field that began over two months ago on an intensified basis.

## MCA's Vegas Office

Hollywood, Dec. 28.

Music Corp. of America is opening a branch office in Las Vegas, first time a talent agency has ever started a branch in the Nevada resort centre. Move is result of Vegas' boom, and demands for talent from swank hotels on its

Bob Burns was named to head the branch.

## Metro's Pic On Asia's Buddha

Hollwood, Dec. 28. Heralded as "the most important international picture in Metro's history" is the life story of Gautama Buddha, the Oriental prince turned philosopher whom more than 500 million Asiatic followers hold in reverence as the great holy man of all time.

Edwin H. Knopf will produce the Associate producer will be Robert Hardy Andrews, who wrote the story and recently returned from a research tour of the Far East.

## 'Positive' Americanism. New Ill. Legion Policy Follows 'Joan' Backfire

Chicago, Dec. 28.
Instead of heresy hunts, the Illinois American Legion will stress
"positive" Americanism. That is
indicated in the announcement
here last week of a new policy for
the state unit of the veterans' group.

Announcement of the state-wide project with its emphasis on the positive angles of patriotism follows by only a few weeks State Commander Irving Breakstone's disavowal of individuals claiming Legion backing in their charges of "disloyaity" leveled against theatrical personalities.

trical personalities.

The new policy statement made no direct references to such fingerpointing activities as backfired last month during the so-called "Salat Joan" incident, when local vigilantes passed out erroneous information about the tourer. But the statement makes clear that the Legion leadership's desires to steer the group's Americanism activities into more constructive channels.

"Our zeal to protect American-

"Our zeal to protect American-ism from subversion and un-Amer-ican sets of loyalties has some-times appeared to take the historic form of a fight to extirpate per-

(Continued on page 55)

# PIX BIZ ON SPOT

Washington, Dec. 28.
The American picture industry is on an international hot seat as the result of new Washington concern about sending Hollywood product to Russia. Secretary of State John "Foster Dulies and Charies Bohlen, Ambassador to the Soviet, have now quietly conveyed that they'd like to see U. S. features made available to the Iron Curtain realm.

According to highly placed film sources, Dulles and Bohlen expressed this attitude in informal and unofficial fashion. Nonetheless, it's the first time in years there has been any State Department show of feeling one way or another.

The Yank industry has maintained a firm nix on pix to Russia in the absence of specific Washington approval. However, even though this greenlighting apparently now has been given, the (Continued on page 55) Washington, Dec. 28

(Continued on page 55)

## Papa Had Enough Mambo? Bambuco **Next Gringo Hop**

Hollywood, Dec. 28.

Next South American dance to win Norte American attention may be the Bambuco, now being featured in the Yma Sumac concert program, according to Elizabeth Waido, violinist and authority on south-of-the-border rhythms, Miss Waldo is featured fiddler with the Sumac troupe, now on holiday layoff before starting the second half of a nationwide trek. Current American popularity of the tango, samba, rhumba and mambo hasn't even scratched the surface of the dance styles which can be successfully imported. One of these is Bambuco, a pursuit (Continued on page 55)

#### Agented by Blue Cross

Agented by Blue Cross

Chicago, Dec. 28.

Emergency bookings predominate on the new show at the Chez Paree which opens here tonight (Tues.). George Jessel substituted for the alling Joe E. Lewis, originally slated for this semester. Peggy Lee, who was to have been the co-headliner, took ill and Joyce Bryant was moved in. However, Eugenie Baird goes on for one show (tonight) only because Miss Bryant couldn't make it here on time.

Jessel, surveying the situation, opened his act with, "This show must have been booked by Blue Cross."

## TACIT OKAY PUTS H'wood Doubles Telefilm Production Budget for '55 With \$80,000,000 Tab

WB's Remington Pic

The murder of William Reming-ton may become the subject of a film by Warner Bros.

Film company has registered the titles, "Murder at Lewisburg" and "The Remington Case," with the Motion Picture Assn. of America.

## Plan Two-Hour Uncut 'Peter Pan'

Mary Martin and NBC are currently involved in negotiations designed to bring to tv a two-hour uncut version of her "Peter Pan" musical, now playing at the Winter Garden. N.Y. If plans are finalized, it will be done sometime in March or April under Ford and RCA sponsorship auspices.

sponsorship auspices.
Only major stumbling block at
the moment is finding the two
hours of time, preferably on a late
Sunday afternoon. That's when
Miss Martin wants to do it, but
since it would entail preemptions,
NBC isn't sure it can be arranged.

NBC is cit!! traing to presuade

NBC isn't sure it can be arranged.

NBC is still trying to persuade
the star to permit a 90-minute
version for the RCA-Ford-sponsored Monday Night "Producers
Showcase," but Miss Martin has
nixed the idea. She wants maximum exposure for kids and doesn't
think 8 to 9:30 at night will permit it. Also, she insists on doing
an uncut "Peter Pan."

## 6.030.000 Tickets Sold; Music Hall's 1954 Take 2% Over Previous Year

Reversing the downward trend, after several years of decining patronage, the Radio City Music Hali, N. Y., is winding up 1954 with an anticipated 6,030,000 attendance figure. While not an all-time high, it is one of the bigger yearly figures, and represents an improvement of neariy 2% in attedance over 1953. There were 5,921.5(0) patrons to the Hall in '53 or 110,000 fewer than in the current year.

The Hall regards the reversal of

The Hall regards the reversal of trend as significant since attendance has been in a declining cycle since 1946-47.

since 1946-47.

Because of the improved attendance, the Music Hall was able to go through the year with only 10 feature pictures as against 12 pix used in 1953. The low for the Hall in "pictures used" to operate was in 1946 when eight were required. Incidentally, the 10 pictures for 1954 represented the Jowest prod(Continued on page 55)

(Continued on page 55)

By DAVE KAUFMAN

By DAVE KAUFMAN

Hollywood, Dec. 28.

A staggering \$80,000,000—about double the record figure of 1954—has been budgeted by telefilm producers in Hollywood for 1955. A survey of every Hollywood vidfilmery reveals a steady growth in production, with the solid substance of the year ahead best illustrated by the fact that the preponderance of series to be filmed are in the pre-sponsored classification.

Bearing out past predictions that telefilms are facing their best years is the fact 111 series are planned for the coming year, as compared to 64 last season. This figure does not include many pilots, only series definitely blueprinted by the various film factories.

Of the 171 upcoming series, 60 are pre-sponsored, as compared to 34 pre-sponsored a year ago. In the syndication bracket there's also (Continued on page 34)

(Continued on page 34)

## **Egyptian Coptic Priest** Says U. S. Films Corrupt, Also Misrepresent Yanks

Chicago, Dec. 28.
Hollywood is being charged by an Egyptian priest with painting a false picture of American life in its efforts to make money over-

in its efforts to make money over'seas.

Rev. Makary El Souriany of the
Coptic Orthodox Church of Egypt
told religious education officials of
the National Council of Churches
here that the Egyptian, through
Hoilywood films, knows the American
to be "a vague confusion of
gangster, playboy and industrial
tycoon. The American is never pictured as the hard-working churchgoing individual he really is."

The priest aiso blamed American
films for "destroying the family
and social life of the Egyptian
youth" by giving them ideas about
divorce, drinking, and iilicit sex.
"The East's cry today is for moral
feature-length movies with no offensive scenes."

Father Makary is in this country
to study social psychology at
Princeton U.

## Gracie Fields Sez Radio **Builds Stars Too Fast**

Blackburn, Eng., Dec. 28.
Gracie Fields, set for U. S. visit early in 1955, believes radio is building up stars too quickly. They are seized too avidly by talent-hungry promoters and given star status before they deserve it. They should be allowed to mature naturally, said the English comedienne, and given the practice and rehearsal that the oldtime vaude performers had to undergo.

had to undergo.
She topped the bill at a capacity house at the 3,000-seat King George's Hail here,

## **Bob Hope, Chevalier Signed for 1955** Aussie Dates; Sinatra's 2 Jan. Weeks

MISCELLANY

Sydney, Dec. 21.
Planing home for a talent-buying 'Portrait' Floppola No trip to the U. S. and Europe, David N. Martin, head of the Tivoli vaude circuit, revealed he has signed Bob Hope and Maurice Chevalier to ap pear Down Under next year. Mar tin said Hope would earn more than \$45,000 playing the main Aussie cities, while that Chevalier would get more than \$22,500, playing only here and in Melbourne because of other commitments.

because of other commitments.

Chevaller and Hope, of course, will appear in separate shows, Martin said he has also signatured Winifred Atwell for Melbourne in February; British vocalist David Hughes, to open here Dec. 27; Italian tenor Luigi Infantino, for Sydney in February; pianist Julius Katchen, for Sydney in May; and the Hohner accordion group, opening in July. Martin said that French singer Jean Sablon, now playing Melbourne in a revue, will come to Sydney in February.

Frank Sinatra has accepted an

Frank Sinatra has accepted an offer by entrepreneurs Lee Gordon and Benn Reyes for \$40,000 to do a fortight of stadium dates opening in mid-January. Bill McColl, and Benn Reyes for \$40,000 to do a fortight of stadium dates opening in mid-January. Bill McColl, a radio personallty who previously has promoted Jazz concerts, has the Ink Spots set to play six Australian cities and three dates in New Zealand (after opening in Sydney Jan. 12, in a 12 day span. Nat "King" Cole, is due to open here Jan. 7 for Lee Gordon, with his trio, June Christy, Rowan and Martin, and Judy Kelly.

Harry Wren, who operates as the Celebrity Circult; states that he offered Marilyn Monroe \$50,000 for a visit of 12 days, but that her agent wanted twice as much. 20th-Fox office says she will not come here.

### FRAMER GETS SPLIT **DECISION ON 'RICH'**

N. Y. Magistrates Court yesterday (Tues.) gave Walt Framer's "Strike It Rich" radio-tv show a split decision in its protracted tussioner, Henry McCarthy. Judge Samuel Ohringer ruled that McCarthy's office couldn't interfere with program's format, including solicitation of funds for the "Heartline" pitch. On the question of studio audience, however, the bench said the show would be required to take out a license.

Framer is appealing the license phase of the decision, though he hasn't determined whether he will continue the studio audience.

nasn't determined whether he will continue the studio audience. "Rich" was recently cancelled on CBS-TV nighttime (as of Jan. 12) but continues as a daytimer on CBS video and NBC radio.

#### Gobel's Victor Album

Unexpectedly good vocal stint on his Christmas Day show on NBC-TV may likely earn George Gobel a term disk pact with RCA Victor. Victor execs who tuned in Victor. Victor execs who tuned in the show were surprised at Gobel's facile chirping of some traditional Xmas songs and roundelays. It was the first time he displayed his vocal talents on the show.

Gobel will likely cut a package of holiday numbers for Victor release next year.

## Surprise to Jennifer, **But Where Was David?**

Quick fold of "Portrait of a Lady" last week was apparently an-ticipated by several people promi-nently associated with the produc-tion. The Jennifer Jones starrer, adapted by William Archibald from the Henry James novel expired the Henry James novel, expired Saturday night (25) at the ANTA Playhouse, N. Y., after a paid pre-view and four regular perform-

ances.

Miss Jones, who was making her Broadway debut in the drama, reportedly favored closing the show during its tryout tour, when it drew generally negative notices and spotty business. However, the actress apparently wanted to avoid criticism on the ground of Hollywood "temperament," and didn't make an issue of her desire not to be seen in New York in the show.

The star's husband, film pro-

be seen in New York in the show.

The star's husband, film producer David O. Selznick, who is noted in the trade for his enthusiastic interest in projects with which he or his wife is associated, surprised the "Portrait" management by remaining carefully on the sidelines. Situation became so marked that, immediately after the closing, one person with the show made the reverse-switch observation, "Maybe if Selznick had done some backseat-driving we might have had a chanee."

Not only Miss Jones, but also

Not only Miss Jones, but also Robert Whitehead and Roger L. Stevens, who were partnered in the venture under the Producers Theatre banner, reportedly wanted to fold the show out of town. However, co-producers Lyn Austin and Thomas Noyes are said to have joined adaptor Archibald in insisting on bringing it to town. on bringing it to town.

ing on bringing it to town.

Following the unanimously unfavorable New York reviews and the lack of boxoffice activity, its scheduled matinee last Thursday (23) was cancelled. Since Miss Jones' contract called for a layoff Friday night and Saturday matinee (Christmas Eve and Christmas Day), the only performances were the preview Monday night (20), the premiere Tuesday (21) and the evening showings of Wednesday (22), Thursday (23) and the finale.

The production is understood to

The production is understood to have involved a loss of most, if not all, of the \$80,000 investment.

#### FAILS BY THREE VOTES

Writers' Anti-Commie Proviso Due Up Again in April

Hollywood, Dec. 28.
Writers Guild of America failed
by a three vote margin to adopt a
constitutional amendment which
would bar Communists or anyone
who has evoked Fifth Amendment who has evoked Fifth Amendment before congressional investigation committee. Majority writers voted affirmative but resolution fell just short of two thirds needed for adoption. N. Y. and L. A. members of Writers Guild participated in secret balloting. secret balloting.

will probably be brought up again at WGA membership meeting next April.



HORACE HEIDT For Swift & Co. Starting Jan. 8th
Offices—J. Walter Thompson,
Chicago

## No Cure Yet For Newsreels' Woes In C'Scope Age

Newsreels, which have been hav-ing a rough time of it in 1954, are engaged in a price war in their continuing attempt to maintain

engaged in a price war in their continuing attempt to maintain their market.

One of the companies reportedly is willing to sell a "fresh" reei for as little as \$4 firstrun, taking a loss of around \$7 on the reel. Some of the distribs are trying to stem the tide, but it's becoming increasingly difficult to hold the line

One of the solutions to the sit-uation, it's suggested, is the pro-(Continued on page 55)

## 'Susan's' Black Eye To B'way Seers

How Broadway can reverse the road and also cross up the crystalgazing of theatre management was illustrated last week by the fast flop of "Black-Eyed Susan."

The A. B. Shiffrin sex farce had drawn moderately good critical notices in its tryout engagements in Hartford, Boston and Philly, but ran into a blast of unanimous pans from the New York first-stringers and staggered out after only four performances. Severity of the reviews probably killed any outside chance of a film sale and hurt the script as a stock item.

Folderoo represented an equally

chance of a film sale and hurt the script as a stock item.

Folderoo represented an equally struning blow to the Playhouse, which has had only spotty bookings in recent years. Because of the current theatre shortage, the house management had a choice of bookings, and turned down such likely longrunners as "Bad Seed" and "Witness for the Prosecution" in favor of "Black-Eyed Susan."

Ben Marden, owner of the Playhouse, not only liked the Shiffrin play well enough to pick it over the Maxwell Anderson and Agatha Christic clicks, but reportedly agreed to put up \$10,000 for pre-liminary advertising and promotion to get the comedy started. With the theatre shortage already easing a bit, he must now hustle to find a likely run prospect to carry his 990-seat house.

Louis Sobol hungers for and deplores the

These Yesteryear Broadway Feuds

a bright byline piece in the 49th Anniversary Number

> VARIETY **OUT NEXT WEEK**

## Soviet Propaganda Campaign Cues Era of Russ Brainwashing Pix

### Saranac Hosp's 1st Pro Show in 5 Years Is SRO; Perfect Holiday Tonic By HAPPY BENWAY

Saranac Lake, N. Y., Dec. 28.
The first professional show in five years to entertain the Will Rogers Memorial hospital patients Rogers Memorial hospital patients drew a packed house last week (21) and proved a real holiday tonic for the ailing gang. The show provided a 100% mental lift. This was the first annual Christmas Show sponsored by New York's Chiema Lodge of B'nai B'rith for the patients of the entertainment industry's hospital here. Full cooperation of AGVA, Theatre Authority and AFM Local 802 made the show possible. Will Rogers Hospital authorities held up the start of the performance until ambulatory patients of nearby Raybrook Veterans hospital arrived.

Buddy Roth tied together pro-

hospital arrived.

Buddy Roth tied together proceedings in his job as emcee, which went far in making the show of six specialty acts jell. Irving Sacher teed off with a piano solo, to be followed by Bob Coffee and his standard harmonica act. Fred Hallette contributed his skillful one legged hoofing act. Then Dario Cassini scored nicely with his tenor ballading. ballading.

The Amazing Mr. Ballantine (Carl Ballantine), comedy magico act, and the Two Zephyrs followed for solid returns. Margie Coates, AGVA's national director of sick and relief, brought the show to a close. She also directed the whole

Robert K. Shapiro, N. Y. Para-Robert K. Shapiro, N. Y. Paramount Theatre managing director, is chairman of this Cinema Lodge project, which was developed as a special industry proposition. Milton Livingston, veepee and publicity chairman of the lodge, accompanied the unit, as did Ned E. Shugrue, exec director of the Rogers Memorial Hospital, who coordinated this entertainment junket. They were met here by Rurton et al. et. They were met here by Burton E. Robbins, president of the lodge, and Dr. George E. Wilson, medical director of the hospital, and his staff, who acted as hosts.

Invited guessts included Mayor A.

Invited guests included Mayor A. B. Anderson, who also is manager of the Pontiac Theatre here; George LaPan, president of the Adirondack National Bank, Irving Altman, Benny Ressler and Larry Doyle.

#### JESSEL THE BONIFACE

He'll Produce, Perform and Do Ambassadorial Chores For Flamingo Hotel

Las Vegas, Dec. 28.
George Jessel closed a deal to
be "Goodwill Ambassador" for the
Flamingo Hotel, beginning with the

Flamingo Hotel, beginning with the new year, on a setup that cuts him in for an interest in the hostelry. Pact was completed over the holiday weekend with reps of the new management of the Flamingo.

Under the terms of the deal, Jessel will produce and appear in one show annually at the Flamingo. Format hasn't been determined, but it probably will be a showcase revue starring Jessel and introducing Hollywood starlets.

For the remainder of the year, Jessel will serve as a roving ambassador for the Flamingo, publicizing the hotel by mentioning it in each of his speeches. The nation's "toastmaster general" already has a schedule of 50 speeches for 1955.

By ART SETTEL (VARIETY'S Iron Curtain Mugg)

(VARIETY'S Iron Curtain Mugg)
Kremlin's current total propaganda crusade, which has reached a new pitch in intensity, reveals that the Iron Curtain film industry has been saddled with what the Agitprop—top level echelon in Cold War strategy—calls "new important tasks" in the year ahead.

The All-Union Congress of Soviet Writers holding daily confabs in Moscow, is dishing out the same treatment to all information media—increase your production, or else.

treatment to all information media
—increase your production, or else.
Movelists, People's poets, historians, critics and translators, newsmen, radio scribblers and filmmakers have been lumped together for tongue-lashing, shot-inthe-arm treatment. In essence, what Agitprop told verse writers applies to all others: "We are proud of the fact that Soviet poetry has become the instrument of propaganda of the ideas of Communism."

A report by Comrade A. S. Gerasimov on Russ film biz, broadcast by Radio Moscow and disseminated to the provincial press for reprinting, sets production norms for 1955 at 150 films per year. "This is in line with the tasks of Communist education and the greater cultural requirements of our people," said Gerasimov. Film makers patted on the back for 1954 "greats" such as "Chapayev," "Deputy of the Baltic," "The Great Citizens," "Maxim's Trilogy," "We Come from Kronstadt," "Lenin in October"." [181]

Great Citizens, "Maxim's Trilogy,"
"We Come from Kronstadt," "Lenin in October," "Lenin in 1918."
"Great successes have also been
achieved by film art in our Repub(Continued on page 55)

### BERTHOLD BRECHT **GETS STALIN PRIZE**

Washington, Dec. 28.
Berthold Brecht, who won a
Stalin Prize last week as an "outstanding poet and playwright." was
one of the 19 persons subpenaed
in October 1947 for the original Hollywood Red hearings before the House Un-American Activities Committee.

Brecht testified at that time that

Brecht testified at that time that he was not a Communist. Although writing in this country, he was not actually employed in Hollywood. Later he returned to East Germany where he has lived since in the Communist, sector of the country.

## Guernsey, Zinsser Swap Posts on N.Y. Herald Trib

Otis L. Guernsey Jr., film critic of the N. Y. Herald Tribune, and William K. Zinsser, drama editor, swap assignments effective next Saturday (1). Double switch was reportedly decided on by the sheet's top editors about a week ago, and was announced Monday (27) without explanation. Walter F. Kerr remains drama critic and Bert McCord continues his daily drama news column.

Guernsey, who was acting drama critic for several months during the 1950-51 season following Howard

critic for several months during the 1950-51 season following Howard Barnes' exit and prior to Kerr's ar-rival, has generally attended the Broadway openings since then. He is a graduate of the Yale drama school, and wrote a play, "What's Hecuba to Him?", which was pro-duced there.

Hecuba to Him?", which was produced there.

Zinsser, who recently returned from an African vacation, during which he wrote several pieces published by the HT, subbed as film critic for a month last summer while Guernsey was on vacation.

#### Chandler's Nitery Bow At Las Vegas Riviera in April

Telefilm Award Nominees

Hollywood, Dec. 28.
Five nominees for the television director award of the Screen Directors Guild have named the telestims they consider their best works during 1954. Candidates and their choices are:
William Asher, "Lucy's Motherin-Law" ("I Love Lucy" series); Robert Florey, "The Clara Schumann Story," ("Loretta Young Show"); Roy Kellino, "Interlude" ("Four Star Playhouse"); Ted Post, "High Water" ("Waterfront"); Jack Webb, "The Big Producer" ("Dragnet").

Las Vegas Riviera in April Jeff Chandler makes his nitery between April 29 as second headliner at the new Hotel Riviera in Las Vegas, following Liberace, who propose the inn April 8. Actor, who merged as a disk artist earlier this emigred as a disk artist earlier this early as in disclosed, but hotel ridicated it's on a par with top prices paid other filmites who debuted at Vegas hotels.

Star currently is making "Female on the Beach" with Joan Crawford at UI. He's also to make webb, "The Big Producer" ("Dragnet) as second headliner at the new Hotel Riviera in Las Vegas, following Liberace, who pemerged as a disk artist earlier this education at the nine-story hotel. Salary is undisclosed, but hotel prices paid other filmites who prices paid other filmites who grade at the new Hotel Riviera in Las Vegas, following Liberace, who pemerged as a disk artist earlier this education at the new Hotel Riviera in Las Vegas, following Liberace, who pemerged as a disk artist earlier this education at the new Hotel Riviera in Las Vegas, following Liberace, who pemerged as a disk artist earlier this education at the new Hotel Riviera in Las Vegas, following Liberace, who pemerged as a disk artist earlier this education at the new Hotel Riviera in Las Vegas, following Liberace, who pemerged as a disk artist earlier this education at the new Hotel Riviera in Las Vegas, following Liberace, who pemerged as a disk artist earlier this education at the new Hotel Riviera in Las Vegas, following Liberace, who pemerged as a disk artist earlier this educatio

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# 2 TOP CHAINS SEEK RKO STUDIO

## This-Is-Where-We-Came-In

More and more the film business is becoming a this-is-wherewe-came-in industry. The five major companies came into integrated being when producers bought theatres as outlets for their films and theatremen bankroiled production to assure for themselves a continuing supply of product. RKO, Loew's, Paramount, 20th-Fox and Warner Bros. thus came to make their own pictures for their own theatres plus, of course, independent ac-

The Department of Justice, prodded by the indie exhibitors, upset such organizational structures with its antitrust suit that led to separation of domestic film houses from production-distribution affiliates.

So here we go again. Two of the previously-affiliated chains want back in production. Specifically, they're angling to buy the RKO picture company. But there's a switch. They want this Howard Hughes operation as a means of stimulating more production for all exhibitors; as it's now set up RKO is no longer major league as a product supplier.

On other fronts, 30 non-major circuits are backing Distributors Corp. of America, also for the primary purpose of bringing more pictures to market. And thousands of indies have expressed eagerness to guarantee playing time for pictures in advance of production just to encourage this production. All this, because most of the principal studios have cut down on production schedules and the exhibs on all levels are screaming "shortage."

Provocative question among film men is this: If there hadn't been that divorcement, would the major studios still be producing enough pictures for their own theatres plus, of course, independent accounts?

## Par Has 20 Pix Completed for '55. **But Releases Geared to Playoffs**

The 20 films which Paramount has on its distribution schedule for has on its distribution schedule for 1955 already are completed and five on the 1956 slate go before the camcras by Feb. 1, Barney Balaban, president, revealed in N. Y. last Wednesday (22). Par's plans and policy were discussed by the chief exec, board chairman Adolph Zukor, distribution chief A. W. Schwalberg and v.p. Paul Ralbourn at a luncheon following a homeoffice screening of "Bridges At Toko-Ri."

Balaban added that the number of releases for next year would be increased if "distribution could handle more," but there was no promise that this would be the case. He made the significant point that the scheduling of new releases is determined by the playoff of pictures in current sale.

For example, he said in effect, it would be economically unwise to cut in on extended runs of, perhaps, "White Christmas," with another film. This would cause loss of some of the "Christmas" potential.

Plenty bullish on the future, Bal-Plenty bullish on the future, Bal-aban anticipates record gross business in 1955, this based on the apparent strength of the product. (Separate story on Par's 1954 gross

Balaban, answering intra-trade criticism about product availability, (Continued on page 16)

## Of 152 Features, Italy Tints 61

Of the 152 features produced by the Italian industry between Jan. 1 and Nov. 30, 1954, more than half—61—were in color, Italian Films Export reported in N.Y. Monday (27). The majority of the tinters were lensed in Italy's own Ferlania color; 15 were in Eastman-color, 11 in Technicolor, three in Gevacolor and two in Warnercolor. IFE statistics showed that 43 coproductions went before the cameras during the first 11 months of the year, France leading the field with 36. Three films were made with Spain, two with Germany and one each with Japan and Egypt.

The year also saw the start of three CinemaScope pix. Several films are due for VistaVision lensing in 1955. Of the 152 features produced by

Cecil B. DeMille

who should know about those things gives his reasons for The Values of Cinematic Research . . .

e bright editorial feature in the

49th Anniversary Number

VARIETY OUT NEXT WEEK

# Needs a Formula

Disagreement on a formula un-

Disagreement on a formula under which 850,000 rupees (about \$200,000) are to be brought out of Pakistan is holding up transfer of the coin. Motion Picture Export Assn. board had the matter on its agenda at a meet in N. Y. yesterday (Tues.).

Also discussed were means of splitting up 300 permits allotted the companies in Bolivia.

Under the last deal with the Pakistani government, negotiated by the MPEA's Irving Maas, the Karachi authorities agreed to okay remittances of all coin accrued up to July, 1954. For the year ending July, 1955, the government consented to the issuance of unlimited import permits plus a bulk remittance of 850,000 rupees.

Pakistan has lived up to its promise to remit all monies to July, 1954, and it also came through with the import permits for the first half of the current year. Hitch now involves the second half for which the MPEA companies have applied, and the transfer of the 850,000 rupees.

MPEA wants the money to come out under its own formula. The Pakistani government is using a yardstick based on old billings with the explanation that its method is the one conforming to local law. It's indicated that MPEA will abide by the Karachi formula in order to get transfer clearance.

Two of the country's major theater circuits—the same chains which were divorced from the production end of the business by Federal Court decrees a few years ago—are involved in a king-sized scheme to again become affiliated with filmmaking via the purchase of RKO Radio Pictures from Howard Hughes.

Syndicate formed for the same of the same of the syndicate formed for the same of the syndicate formed for the same of the syndicate formed for the same of the same of the syndicate formed for the syndicate for the syndicate for the syndicate formed for the syndicate formed for the syndicate for the syndicate for the syndicate formed for the syndicate for the syndicate

Radio Pictures from Howard Hughes.

Syndicate formed for the purpose of trying to swing a deal with Hughes comprises United Paramount and Stanley Warner plus Eliot Hyman and the First National Bank og Boston. Hyman is a film distributor in the television field. He's been angling for RKO for some time but without success; now that he's linked with the top-rung theatre companies plus the big money institution there appears more likelihood of some kind of accord with Hughes. Latter has received proposals from various sources in the last couple of years but has remained aloof.

It's believed other important chains may become a part of the syndicate. At least, the door is being left open to them.

There have been no official compart but extrement but extrement.

syndicate. At least, the door is being left open to them.

There have been no official comment but strong indications are that the prospective buyers are willing to pay close to \$25,000,000 for the Hughes properties; i.e., film backlog, Hollywood studio and production facilities and the RKO worldwide distribution network.

Major contingency is the attitude of the Dept. of Justlee, whose prosecution of antitrust charges against the film companies beginning in the 194°s led to the divorcement judgments. United Paramount, et al., will ask D. of J. approval of the RKO buyout and if this is forthcoming it would be tantamount to a required formal okay by the N. Y. Statutory Court. This is the tribunal that heard the antitrust suit and has kept the case in its continuing jurisdiction.

Since the U. S. Supreme Court itself directed the divorcement verdict, there can be no certainty that the theatre chains will obtain the D. of J. clearances. Efforts could be made to reopen the decrees for new, latter-day argument before (Continued on page 46)

## BUT WILL COURT See Rank Trend to Indie Distribs; Guinness' 'Paris' Highly Significant

William Sarovan

has written a humorous piece which started out

Seeking a Stage Prop and Winds Up Being a Commercial for 'Variety'

one of the many byline pleces in the upcoming

49th Anniversary Number

VARIETY OUT NEXT WEEK

## Yugoslavs Sending **Negotiator Over**

Arrival in N. Y. in January of a representative from Yugoslavia Film is expected to break the impasse in the Motion Picture Export Assn.'s 50 picture deal with Croatia Film. Yugoslavia Film has indicated to MPEA it wants to talk business and indications are that the agreement will be switched from Croatia Film to Yugoslavia Film, the import monopoly.

MPEA originally signed with

from Croatia Film to Yugoslavia Film, the import monopoly.

MPEA originally signed with Croatia Film for 50 films, each at \$4,500, a price which Yugoslavia Film refused to pay but to which it did agree in the instance of Metro alone, which consequently made its own arrangements with Yugoslavia Film, One of the conditions of the Croatia Film pact was that it would get the \$225,000 involved via the Informational media guarantee program.

It later on turned out that, even though it's an Importer—not a distrib—Yugoslavia Film was apparently the only outfit capable of obtaining the necessary dollars. Herbert Erlanger, who handled the Yugoslav negotiations for MPEA, was contacted by Belgrade and a date was made for the Yugoslavia film rep to come to N. Y. for talks.

Noting the diminishing number of "typical British" J. Arthur Rank films on Universal's release sked, trade circles say they'll be watching with more than ordinary interest the showing made by Rank's "To Paris with Love" which was acquired by Walter Reade Jr.; and Frank Krassler's buying co-op. Fate of the Alec Guinness starrer, for which the Reade-Kassler combine is shelling out a \$300.00 advance guarantee, is seen as a clue to future relations between Rank and U re pix that don't appear to have an out-and-out appeal in the commercial houses. No Rank films of that type have gone

Rank and U re pix that don't appear to have an out-and-out appear in the commercial houses. No Rank films of that type have gone to U for its special films division since "High and Dry."

Impression is growing that the Rank Org., while still maintaining its contractual relations with U, is now in the mood for playing ball with the indle distribs, possibly even at the expense of Universal. Execs at U, while traditionally mum on their Rank relations, which continue sensitive, admit that they now have some "competition" via the Indles and others who are in a mood to put up cash for the Rank films.

Asked whether U would have been interested in "To Paris with (Continued on page 14)

(Continued on page 14)

## **Bogart Near Big** Sellout to Col

Hollywood, Dec. 28.
Humphrey Bogart's negotlating an outright sale of his Santana Productions to Columbia Pictures, in what may be one of the biggest capital gains -deals yet involving a single actor. Bogart is prexy and owner of most of stock in Santana. Only other shareholder being Morgan Marce, Bogart's biz (Continued on page 14)

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Chicago 11

612 No Michizan Ave.
DELaware 7.4984
Lendon WC2

8 St. Martin's Pl. Trafalgar Sq.
Temple Bar 5041

ABEL GREEN. Editor

Vol. 197 No. 4

HAPPY NEW YEAR

Bills

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DAILY VARIETY

(Published in Hollywood by
Daily Variety, Ltd.)

\$15 a Year \$20 Foreign

Radio Reviews
Record Reviews
Frank Scully
Television Reviews
TV-Films
Unit Reviews

Wall Street

## **National Boxoffice Survey**

Pakistan Take-Out Xmas Week Booms Trade; 'Show Biz' New Champ, 'Sea' 2d, 'Chalice' 3d, 'Heart' 4th, 'Cruz' 'Circus' Next

Cinema biz in big key cities is in high gear this holiday week, with favorable weather in many locations and strong product hypoing trade. Result is that the five biggest grossing pictures will rack up a total gross of more than \$2,000.000 in the key cities covered by Variety this stanza.

"No Rusiness Like Show Rusiness Rusin

VARIETY this stanza.

"No Business Like Show Business" (20th) is the new b.o. champ by a substantial margin. Playing in some 17 key cities, this C'Scope musical ranges from big to great and terrific. The new Disney production, "20.000 Leagues Under Sea" (BV), is a strong second, playing in a like number of keys.

"Silver Chalice" (WB) is can-

ing in a like number of keys.

"Silver Chalice" (WB) is capturing third place, with only about two routine showings in some 12-playdates. "Deep in My Heart" (M-G) is winding up fourth.

"Vera Cruz" (UA) looks to land fifth money although only out on seven playdates currently. This Cooper-Lancaster blockbuster is running ahead of "High Noon" (UA) biz in several spots, with some mighty, colossal and terrific engagements. Likely will be heard from subsequently. "3-Ring Circus" (Par) is a close sixth while "Young at Heart" (WB) is taking seventh.

"Cinerama" (Indie) is winding up

"Cinerama" (Indie) is winding up eighth, lowest it has been in some weeks. Pic is ready to close in six weeks in some keys, with the second "Cinerama" pic to follow.

"Hansel and Gretel" (RKO) is fishing ninth, with "Last Time \$\frac{9}{5}\text{Sw Paris}" (M-G) in 10th. "Desiree" (20th), "Romeo and Juliet" (UA), "Aida" (IFE) and "Detective" (Col) are the runner-up pix. Last three named are new. "Sign of Pagan" (U) shapes as strongest newcomer, aside from those out on extensive release currently, to be launched this session. It is sock in Boston and Toronto, big in Seattle, fast in L.A. and wow in Washington. "Country Girl" (Par) 'gave further evidence of its great drawing power by topping the initial week in second round at N.Y. Criterion and opening strongly in L.A.

"So This Is Parls" (U), rated the seattle is second.

ing strongly in L.A.

"So This Is Parls" (U), rated smash in Philly, is socko in Portland and Indianapolis. "Tonight's the Night" (AA) started out great in N.Y. "Aida" (IFE), another newcomer, looks to do more in the

"Violent Men" (Col), good in Boston, looms tall in Philly, "Des-try" (U), solid in Detroit, shapes sock in Omaha.

"Barefoot Contessa" (UA), fine in Chi, ls rated neat in L.A. "Trouble in Glen" (Rep) looks big in Chi and Toronto.

"Mr. Hulot's Holiday" (GBD) looms fine in Frisco. "Phffft" (Col) is fancy in Boston. looms (Complete Boxoffice Reports on Pages 8-9)

United States Film Interests Resentful of Owners Of Theatres Using Alter-Ego Role as Congressmen

Film companies in N. Y., doing a bit of sleuthing re a proposed restrictive law pending in the legislature of Panma, last week had their surprise answer: Many among the local Congressmen and officials pushing the measure were or are personally interested in various theatre circuits in Panama.

Alfredo Aleman Jr., Deputy of the National Assembly, who submitted the bill, is a shareholder in the Central and Bella Vista circuits. Temistocles Diaz, Minister of Commerce, whose department would be called on to impose any fines, is a large stockholder in the Bella Vista Theatre.

Other cabinet members also have exhibition interests. Ricardo Aries

Other cabinet members also have exhibition interests. Ricardo Aries Espinosa, Minister of Health and Labor and also vice-president of the Republic, actually owns the Lux, Cecilia and Rogsevelt theatres in Panama. Everado-Duque, manager of the free zone, is also Lez of the Circuito de Teatros Unidos Atlantico & Colon in Colon. Aquillino Boyd, Congressman, is a partner in the same circuit and he partner in the same circuit and he also runs the Ancon Theatre, Pana-

also runs the Ancon Invaire, Fanama City.

The law submitted by Aleman would establish a sliding scale rental ceiling based on the type of theatre, with 45% the absolute top. secondruns would pay 35% to tops on weekends and 30% midweek. Other houses would have a ceiling of 25%. Measure further would freeze admissions at 60c top except on

unusual films.

One of the major purposes of the bill would be to force the U. S. distribs to release their pix in Pandistribs to release their pix in Pan-ama before showing them in the Canal Zone. Violation of this rule would bring the rental ceiling down 10% in all categories of theatres. Execs in N. Y. are frankly con-cerned over the measure, partly because, should it be adopted, it

because, should it be adopted, it would set a dangerous and easy precedent for other South Ameri-an countries. Also, they're resent-ful of being put in a situation where exhib interests in a country where exhibit interests in a country are in a position to do their own legislating vs. American films. Draft of the Aleman law has "teeth" in the form of hefty fines ranging up to the revocation of a distrib's operating license.

## 'Don't Think We Won't' Allied Warns Distfibs In Admitting Gains

Allied States Assn. has warned distributors not be lulled into a false sense of security by the reported opposition to Allied's plan to seek additional Government regulation of the industry if necessary. While the exhib org admits that there's been a general improvement in exhib-distrib relationships, it nevertheless stresses that it will seek the drastic action if conditions warrant it.

The policy was fully outlined

tions warrant it.

The policy was fully outlined recently by Allied general counsel Abram F. Myers, who claims that there has been a general misapprehension of Allied's intention. He said that "despite all the tumult and the shouting" all that the Allied board ever did was to instruct him to draft a bill for submission to Allied's convention in Milwaukee last October. The board, he noted, did not pass on the draft he noted, did not pass on the draft before the convention and has not met since. The convention dele-(Continued on page 17)

Al Lichtman has his own views on a

Design for Living Together

an interesting editorial feature in the

49th Anniversary Number

VARIETY OUT NEXT WEEK

## Still Fixing 'Jet Pilot': Mystery Film Not Viewed By Most RKO Officials

"Jet Pilot." which Howard Hughes produced at RKO a couple of years ago at a cost said to be over \$4,000,000, is in line for more revision. It was reported in N. Y. this week that Hughes is still not entirely satisfied with the finished product and is making additional changes.

The film, which stars John Wayne, has been a source of mystery right from the start. Even many of the top execs at RKO haven't been given a chance to see it and a specific date for its release to theatres has yet to be set.

A second epic at RKO one which

A second epic at RKO, one which is set for distribution, is "The Conqueror," produced and directed by Dick Powell. Company is figuring on releasing this one in May.

## CALDERON NEW AZTECA PREZ: PORRAS QUITS

Los Angeles, Dec. 28.

Azteca Films, Inc., distributor of Spanish language films in the U. S. and Canada, has a new president, Ruben A. Calderon, former secretary-treasurer and general mana-ger. He succeeds Alberto Salas Porras, one of the founders of the company, who is retiring from

New president of the firm, which maintains its headquarters in Los Angeles, will also function as general manager. Gustavo Acosta takes over the post of secretary-treasurer and Guillermo Calderon continues as veepee.

#### MARIO LANZA'S RETURN

Warners Set Him for Long-Held 'Serenade' Script

Hollywood, Dec. 28.
Mario Lanza is returning to screen activity as star in Warners' "Serenade," based on the novel by James M. Cain and heralded as "one of the studio's top productions for 1955."

Story, owned by

tions for 1955." Warners for Story, owned by Warners for several years, was originally slated for production by Robert Sisk in 1951 but the project was dropped at that time. Currently no pro-ducer or director has been as-signed to the picture.

#### O'Connor With Crosby

O'Connor With Crosby
Hollywood, Dec. 28.
Donald O'Connor will be one of
the four stars in Paramount's film
version of Cole Porter's "Anything
Goes." He will join Bing Crosby,
Mitzi Gaynor and Jeanmaire in the
Robert Emmett Dolan production.
Films will contain the Porter
score used in the stage version, including the title song, "You're the
Top," "All Through the Night,"
"Blow, Gabriel, Blow" and "I Get
a Kick Out of You."

Ken Englund has whipped up

A Handy Hollywood Baedeker

one of the many byline pieces in the 49th Anniversary Number

VARIETY

**OUT NEXT WEEK** 

## **Cut-in Number** Of Festival Pix; See Quota Link

New limitations on the number of films each nation may enter in the Cannes and Venice film festivals in 1955 has American observers wondering about the reasons for such moves.

Authorities of both fests have stated their purpose is to maintain high artistic and cultural levels via the reduction in the number of entries.

entries.

It's recalled in N.Y., however, that, under the rules of the International Federation of Film Producers Assns., any festival entry not only gets into the respective country on an extra-quota basis but also is entitled to free remittance of its local earnings. American excess are wondering aloud whether there may be a connection between these regulations and the clampdown on entries.

these regulations and the clamp-down on entries.

Italian Films Export reported in N.Y. Monday (27) that the 1955 Venice festival would start Aug. 25. Following in the footsteps of Cannes, Venice authorities have decided to reduce the number of pix each country is allowed to enter in the competition.

There has been no indication to

in the competition.

There has been no indication to date of whether or not Cannes and Venice have reached an agreement on the proposed new system under which they'd alternate each year. IFFPDA exec council, at its last meet in Madrid, decided there should be only one competitive international fete each year. It instructed Venice and Cannes authorities to get together on who goes first in 1956, or else face lack of support from the Federation.

Based on info received in N.Y.

Based on info received in N.Y. there's every reason to believe that, support or no, both festivals will continue on an annual basis.

#### Disney May Take 'Grizzly' Minneapolis, Dec. 28.

Author Frederick Manfred (Feike Feikema) after struggling through creation of seven novels, is listening to sweeter music with his eighth. Book, "Lord Grizzly" has a film bid from Walt Disney organization.

Based on historical incident in-volving pioneer nearly clawed to death by grizzly bear.

## **Catholic Critic to Modify Comments**

Dale Francis of South Bend Attacks Bryan Foy, Himself a Catholic, for Legion-Okayed 'Bamboo'

## Rank's 'Value for Money' First Pic in Vista Vision: No Known C'Scope Plans

The J. Arthur Rank Org's first VistaVision picture, "Value for Money," goes before the cameras in London in early 1955, according to John Davis, the Rank outfit's managing director. The romantic comedy, in Eastman color will be lensed at the Pinewood Studios.

Davis said the second Rank VistaVision pic will be an adapta-tion of A. J. Cronin's "The Span-ish Gardner" at Ealing Studios. Latter will have several Vista-Vision productions on its 1955 sked.

Davis hasn't indicated whether Rank has any intention of trying its hand at CinemaScope. Several other British producers are committed to do films in the C'Scope

## **BOSUSTOW ANIMATIONS** SET FOR CINEMASCOPE

Hollywood, Dec. 28.

From now on United Productions of America will make its animated short subjects in CinemaScope. Its entire 1955 program, filmed in the anamorphic process, will be re-leased through Columbia.

Stephen Bosustow, UPA president, revealed that after release of the CinemaScope shorts they will be made available as flatties. First of the new series will be based on the character of Mister Magoo.

#### FRIARS' FIRST 'MR. & MRS.'

Coast Fete To Honor Burns and Allen Jan. 23

Hollywood, Dec. 28.

George Burns and Gracie Allen will be guests of honor at the Friars Club's first "Mr. and Mrs." testimonial dinner, to be held Jan. 23 at the Biltmore Bowl with George Jessel as toastmaster.

Special committee on arrangements consists of Jack Benny, Harry Mirkin, Arthur Stebbins, Leo Fields, Harry Joe Brown and Jules James.

#### Dick Quine Ineligible

Hollywood, Dec. 28.

Because of his recently signed exclusive contract with Columbia, Richard Quine was forced to with-draw as director of Universal's "So This Is Rio," a sequel to "So This Is Paris" which he directed under his former contract which per-mitted two outside pictures annu-

Albert J. Cohen, who produced "Paris" will repeat on its sequel, along with the same stars, Tony Curtis, Gene Nelson and Paul Gilbert, and the same writer, Ray Buffum.

## Dale Francis, a film reviewer for Our Sunday Visitor, a widely for Our Sunday Visitor, a widely circulated Catholic paper of the South Bend, Indiana diocese, appears to have singlehandedly stirred an abortive near-boycott of Bryan Foy's production, "Bamboo Prison," released through Columbia. Final upshot may not amount to much and it's now stated that Francis has promised to modify his comments in the next (Jan. 2) issue of Our Sunday Visitor.

tor.

Not clear is the extent to which the review was reproduced in other Catholic diocese newspapers. It is known to have appeared in the Herald of Sacramento and the Evangelist of Albany. The action of an American Legion post in Timken, Kansas, is believed due to its commander reading the original South Bend critique. The review itself, or quotes therefrom review itself, or quotes therefrom, was "syndicated" by the National Catholic Welfare Council News

Service.

Critic Francis termed "Bamboo Prison" 'the most brazenly insulting act in film history." Commenting editorially on his review, the Sacramento Herald declared the plot "sounds silly enough to be amusing were it not for the fact it heaps shame and deceit upon the memory of a great priest and memory of a great priest and hero."

Foy states the Legion of Decen-cy rated "Bamboo Prison" A-2, uncy rated "Bamboo Prison" A-2, unobjectionable on moral grounds for adults. He adds that the picture depicts a situation in which a Communist spy masquerades as a priest who has actually been murdered but the film audience "knows he's

(Continued on page 14)

#### L. A. to N. Y.

L. A. to N.
Jim Backus
Aleon Bennett
Edgar Bergen
George D. Burrows
J. J. Cohn
Lester Cowan
Broderick Crawford
Sammy Davis Jr.
Charles Feldman
Nina Foch
William Gibson William Gibson Vonne Godfrey Thomas Gomez Margaret Hayes Fritz Lang Peter Lorre
Diana Lynn
Dan McNamara
Gene Nelson
Joseph Newman
Jerry Pickman
Paul Raibourn Paul Raibourn
Nicholas Ray
Harry Ritz
Elaine Stritch
Philip A. Waxman
Brooks West

#### Europe to N.Y.

Robert Alda Helene Cordet Al Crown Evie Hayes Herb Jeffries Richard Mealand C. C. Philippe Muriel St. Glair Joseph H. Westrich

N. Y. to L. A. Harry Brandt Ervin Drake Lee Eastman John K. Philips Jimmy Shirl Spencer Tracy

India Producer

Sol Lesser

details how Hollywood met the

Fewer But Better Pix . . .

an Interesting editorial feature in the forthcoming

49th Anniversary Number

VARIETY OUT NEXT WEEK

## IN FINAL DAYS OF YEAR, PARAMOUNT GROSS REVENUE MAY HIT NEW

Amount of coin chalked up by Paramount in this current week will determine whether 1954 turns out to be a record year for the company. It's a close race.

Par's total revenues in 1953 climbed to a new high of \$110,300,000. First half of 1954 was behind the '53 pace but a strong pickup was experienced as the company went into the second half.

the company went into the second half.

That there's a good chance of the necessary blue chips income in this final week is reflected in the product now in circulation. In the Los Angeles area alone, 45 theatres are playing these four pix: "White Christmas," "Sabrina," "Three Ring Circus" and "Country Girl." This quartet of pix is in circulation at many key situations and could bring in exceptionally tall money.

An assortment of unusual contractual factors kept Par's overall revenues below the 1953 level in the first half of 1954. The release of three substantial-money films was held back by these com-

First, there was an agreement with Jimmy Stew-

art not to distribute "Rear Window" until there was no possibility of a conflict with Universal's "Glenn Miller Story," an earlier release. Next, Par was restrained from selling "Sabrina" until Sept. 1 so as not to clash with the "Sabrina Fair" legit play. Finally, the deal with Danny Kaye meant a holdup on "Knock on Wood" until July 1.

on "knock on wood" until July 1.

Following is a 10-year breakdown on Par's gross business on a pro forma basis, that is, considering the corporation as it is now constituted and excluding the domestic theatres which were a part of the integrated setup until Jan. 1. 1950:

O	i the	11	u	e	E	I	a	U	9	u		5	e	u	ų	p		u	11	11	QL.	1		J.	a	n,	•	1	,	1	90	U	•				
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	1953																														11						
	1954																														-						

# 47% OF FILMS LACK CODE SEAL

## Foreign Films Indexed in N.Y.

Following is a comparative listing of foreign film imports reviewed by the office of Hugh M. Flick, the N.Y. censor, for the period of Nov. 30, 1953 through Dec. 1, 1954. It shows a drop of 48 in the number of pix submitted, bringing the total for 1954 to 485:

Country	1954	1953	Difference
Britain	51	81	-30
France	36	25	+ 9
Germany	56	69	-13
Hong Kong	134	143	- 9
Italy	52	77	-25
Mexico	78	80	- 2
Spain	12	30	-18
Russia	36	28	+ 8
	485	533	-48

## **Inside Stuff—Pictures**

In commenting about rising payoffs to Hollywood talent, Columbia president Harry Cohn disclosed in N.Y. last week that he had offered a flat payment of \$300,000 "plus a percentage" to Tyrone Power to star in a film. Power turned it down, he added.

Actor, incidentally, recently completed starring work in "Long Gray Line" for Columbia. Film, Cohn reported, was brought in at a negative cost of \$1.750,000.

The prez further revealed that Columbia is negotiating a new deal with Rita Hayworth which will be unusuai in that it doesn't give Miss Hayworth a participation in her pictures.

Miss Hayworth had been in partnership with Columbia via Beckworth Corp., outfit under whose banner her films were produced. Beckworth has a suit going against the company which asks for an accounting and it's presumed this is to be settled.

Ronald Neame, British film producer-director, who scrapped his plan to film Michael Croft's book, "Spare the Rod," when he was warned by the censor that the pic would receive an "X" certificate (adults only), wrote to the London News Chronicle last week that that category should be scrapped. Pointing out that the idea of the certificate was to encourage the production of adult films, the British filmmaker asserts most of these come from abrdad and had already recouped their cost in their own countries and what they earn in Britain is all profit. But a British film, he argues, must earn the greater part of its revenue in Britain and an "X" certificate precludes that. "The censor board," he says, "admits that irresponsible showmen are using the "X" category to advertise sheer sensationalism but that, they say, is nothing to do with them. Rubblsh!"

John Ireland and his wife, Joanne Dru, agreed to an out-of-court settlement of their damage suit against producer Jack Broder involving the film "Hannah Lee," in which the pair acted and which Ireland directed. Plaintiffs contended that Broder had promised to release the film through a major studio but took over the distribution himself, thereby lessening the gross receipts. Settlement called for the couple to receive a lump sum in return for relinquishing all interest in the picture.

New device, developed by Paramount, will enable theatres that are not equipped for anamorphic projection to give the illusion of a curved screen picture and a near three-dimensional effect at a low cost. New development is adaptable to theatres of any size. Demonstrations on a 60-foot screen have been made with a dimensional effect and without distortion.

New device, developed by Paramount, will enable theatres that are not equipped for anamorphic projection to give the illusion of a curved screen picture and a near three-dimensional effect at a low cost. New development is adaptable to theatres of any size. Demonstrations on a 60-foot screen have been made with a dimensional effect and without distortion.

Producer Sam Katzman can't see that trend toward fewer pictures. One of the most active filmmakers in Hollywood, so far as numbers are concerned, his Clover Productions unit at Columbia is set with a are concerned, his Clover Productions unit at Columbia is set with a green of 15 features to be lensed in 1955. Properties which Katzman has lined up include stories on juvenile delinquency, oil strikes are to be made here. Talogan, Elia Fitzgerald, Barry Fitzgerand in Texas, a science fictioner on flying saucers and a western desperado.

# ALIEN PRODUCT

Of the 1,190 foreign and domes tic features and shorts licensed by the N. Y. censor between Dec. 1, 1953, and Nov. 30, 1954, a full 550 pix-or 47% -- did not carry a production code seal.

pDX—or 47%—did not carry a production code seal.

Compilation made by the office of Hugh M. Filck last week also showed a drop in the number of films submitted by the eight major producing countries abroad. Total went down from 533 in 1953 to 485 in the 12-month period in '54. However, it's slightly higher than the 467 pix okayed by the censor's office in 1952.

Statistics of the N. Y. censor aren't 100% accurate as to the number of foreign films brought in during any one year since a good many Chinese, Mexican and other productions enter the country via the west Coast. However, the vast majority of pix imported do go through Flick's office and are destined for exhibition since few importers would undertake the expense of getting the censor scal unless they intended to release the product.

Flick's figures dramatically em-

unless they intended to release the product.

Flick's figures dramatically emphasize the unwillingness of producers abroad to apply for a code seal. Of the 492 foreign films approved by the censor in 1954, only 25—less than 5%—carried the code seal. In contrast, of the 698 American features and shorts licensed, 615 had the seal, whereas 83 did not. There are instances where distribs of foreign pix have (Continued on page 55) (Continued on page 55)

#### David Wayne on Sound For 'Finian' Cartoon

Hollywood, Dec. 28.

David Wayne, who created leprechaun role in original Broadway company of "Finian's Rainbow," has signed after extensive negotiations to recreate voice recordings of character in producer Maurice Binder's feature cartoon film version for Distributors Corp. of

## 20th's Foreign Take Up By \$3-Mil; **Skouras Lines Up European Studios**

#### URUGUAY'S CRITERIA

South Americans Only On Jury of Film Festival

Exact methods and standards by which an international festival jury arrives at its conclusions in awardarrives at its conclusions in awarding prizes have always been something of a mystery to the American companies. The new regulations for the Punta del Este, Uruguay, film festival narrow down the choice of the winners via a tangible yardstick:

ble yardstick:
"The Gran Premio De Sud America 1955, to the feature film that will best meet the preference of the South American public," reads part of Article 8 of the rules. The seven-man jury will be composed exclusively of South Americans.

In addition to the Grand Prix. each participating country will win a prize for the best picture submitted and there will be a special Gran Premio for shorts.

It's specified that the winner of the main prize will promise to mention the full title of his award in publicizing the picture.

## Comparisons, Prophecies To 20th Stockholders Along With 50c Divvy

Twentieth-Fox last week mailed out 50c. per share dividend checks for the fourth quarter of 1954, bringing to \$1.60 the total amount per share paid out by the company during the year which has been one of the most successful on record.

one of the most successful on record.

The fourth quarter divvy consisted of the regular 40c, per share plus an extra 10c, per share. 20th's divvy payments during the first two quarters ran to 35c, per share. Third quarter brought 40c. Earnings for the 39 weeks ended Sept. 25, 1954, had been previously put at \$5,732,063, or \$2.17 per share. This compared to \$1,433,037—the equivalent of 52c, per share—for the same 1953 period.

In his message to the stockholders, prez Spyros P. Skouras said CinemaScope installations in the U. S. and Canada numbered 10,200 and are expected to rise to 12,000 by the end of March. By the end of the year, he said, more than 3,000 C'Scope installations (Continued on page 54)

(Continued on page 54)

With 20th-Fox's foreign gross in 1954 hitting \$41,400,000, an increase of more than \$3,000,000 over 1953, the company's world gross this year will show an improvement over last year, Spyros P. Skouras, 20th prexy, reported in N. Y. yesterday (Tues.) on his return from a six-week European jaunt Domes. terday (Tues.) on his return from a six-week European jaunt. Domestic rentals in 1954 ran to \$65,000,000, a drop from last year but, in Skouras' words, "a remarkable achievement" In view of the lesser number of pix released. He said 20th's 1954 net would be anywhere between 75% and 100% over 1953 profits

number of pix released. He said 20th's 1954 net would he anywhere between 75% and 100% over 1953 profits.

While in Europe. Skouras discussed CinemaScope with producers in Britain, France, Italy, Sweden and Spain and also received accolades from exhibs for his C'Scope contribution. He said that, in 1955, European producers could be expected to contribute between 50 and 75 CinemaScope pix. At the moment, between 12 and 13 are in production and 15 to 20 are in production and 15 to 20 are in proparation, including four in Britain. 20th next year will have an interest in four or five European C'Scope features. One of them is "Oasis" a French-German coproduction that locationed in Morocco. European C'Scope installations are ahead of original estimates, Skouras disclosed. There are now 3 000. By the end of July, 1955, that number should grow to 7,500, he said. In Britain alone, with 500 installations current, the total is expected to go up to 1,500 by next 3/uly. Skouras stressed every one of the 18 C'Scope films released by 20th so far was profitable, and that later C'Scope releases were actually doing better than the early ones, a circumstance which he saw as a tribute to the attraction of the medium.

Asked whether he thought therewere enough by available. Scope.

a tribute to the attraction of the medium.

Asked whether he thought there were enough pix available, Skouras answered with an emphatic "no."

In 1955, 20th expects to have 30 top C'Scope releases, the studio contributing between 22 and 24, Skouras said. He added "we shouldn't have any more 2-Ds" but agreed that the sales department might take on some.

Regarding 20th's attitude towards the sale of pix to tv, Skouras emphasized that "i.e theatres must be be protected." He said this thinking also extended to toll-tv. Demonstrations of the industrial Eidophor models for 20th execs are set for the near future.

## **Compensation Contracts** Of Stanley Warner Execs; \$130,000 Paid Kalmine

Total remuneration of \$526,262,27 was received by the officers and directors of Stanley Warner Corp.

was received by the officers and directors of Stanley Warner Corp. for the fiscal year ending Aug., 1953. Sum is revealed in a proxy statement calling stockholders to the company's annual meeting in Wilmington, Del., on Jan. 13.
Breakdown of compensation to officers and directors reveals that prexy S. H. (SI) Fabian and executive v.p. Samuel Rosen received an aggregate total of \$196,744.77. This is payable to Fabian Enterprises Inc. under a deal between it and SW providing for the services of Fabian and Rosen as chief executives of SW, with Fabian Enterprises receiving \$3,000 weekly plus a percentage of the annual consolidated net profit of SW.

Harry Kalmine, v.p. and general manager, received \$130,000; Maurice A. Silver, zone manager in charge of operation of the Pittsburgh and Cleveland zones, \$44,800, and David G. Baird, chairman of the finance committee, \$36,400. There were no pension, retirement, or other payments to officers or directors.

Set for consideration at the an-

or other payments to officers or directors.

Set for consideration at the annual meet is a proposed amendment to the certificate of incorporation, requesting that the selection of director conform with the method approved in the by-laws.

(Continued on page 14)

(Continued on page 14)

## Litvak Beats Tax Rap; Court Nixes Treasury 'Wrong Number' Bid

Washington, Dec. 28.
Santa Claus wore judicial robes here yesterday (27) for screen director Anatole Litvak. Internal Revenue was trying to collect \$50,000 additional income taxes for

matter revolved about Litvak's as of "Sorry, Wrong Number" to alfal Wallis Productions for \$100,000. Litvak reported the transaction as a capital gains item, but the tax collectors contended it was subject to the considerably higher straight income tax rates. Tax Judge Arnold Raum agreed with Litvak. Matter revolved about Litvak's

Litvak, who now resides in Paris, bought the script from radio au-thor Lucille Fletcher for \$15,000 in 1946. It had become a broadcast "classic." Court agreed that buy-ing and selling of story was in Lit-vak's normal line of business.

Stripes for Bryan, Weber
Frank Bryan and Louis M. Weber
have been named veepees of
Skouras Theatres Corp. At the
same time, prexy Spyros S. Skouras
appointed Irving Palace to the post
of comptroller.

comptroller, Bryan will also continue the dubryan will also continue the corties of treasurer, and Weber of corporation counsel, assistant treasurer, and assistant secretary.

## **OUT NEXT WEEK!**

The

49th Anniversary Number



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## Bridges at Toko-Ri

Sock war melodrama for strong response in all situa-

Hollywood, Dec. 23.

Paramount Felase of a William Periberg-George Seaton production. Stars William Holden. Grace Kelly, Fredric March, Mickey Rooney: features Robert Strauss. Charles McGraw. Kelko Awaji, Djiesene Davies: based on novel by James A. Michener; camera, Loyal Griggs; aeribert Gramman, Loyal Griggs; aerib a Macrore, MINS.
g time, 162 MINS.
Harry Erubacher (USNR)
William Holden
Grace Kelly

Nancy Brubacher Grace Kelly
Rear Admiral George Tarrant
Mike Forney Meer Ronney
Beer Birrel Rohert Strauss
Commander Wayne Lee Charles McGraw
Kimlko Keiko Awaji
Nestor Gamidre Earl Hollimar
Lt. (S.G.) Oles Richard Shannon
Capt. Evans Willis B. Bouchey
Willis B. Bouchey

#### (Aspect ratio: 1.85-1)

James A. Michener's hard-hitting novel of the Korean conflict finds slick Technicolor translation in this topff'ght war spectacle, Rich in human emotions that accent the grim background, film emerges a distinguished piece of picture-makmaking right down the line and should register impressively at the b.o.

Class mounting is given their production supervision by William Perlberg and George Seaton, which strikes a high level of show-manship in the bold overtones of Valentine Davies' brilliant screenplay cleaves faithfully to the original Michener story, even its sadiv realistic ending, and the cooperation extended by the U. S. Navy in lending all-out support adds immeasurably to the picture's numerous fine qualities.

In taking advantage of the

Navy's resources, aboard an aircraft carrier off the coast of Korea and through the use of planes and equipment, Mark Robson in his faut direction catches the spirit of the Navy and what it stood for in the Korean War, never losing sight, however, of the personalized story of a Navy combat flier whose last mission ends tragically The matchless lensing, used here, is

The matchless lensing, used here, is accorded further meaning through Charles G. Clarke's exciting aerial photography.

Narrative drives toward the climactic bombing by U. S. filers of the five bridges at Toko-Ri, which span a strategic pass in Korea's interior. These are guarded with a great concentration of Communist artillery, as befitting the most vital goal in the Reds' defense. Fliers are based on a carrier in a task force off Korea in 1952, and here—the story of William Holden, a reserve officer recalled to service, unfolds.

A fine fl'er, he is taken under

to service, unfolds.

A fine fier, he is taken under the wing of the admiral, played by Fredric March, who understands his gripe of having been forced to leave his wife and children to return to the Navy. As one of the leaders in a squadron which destroys the bridges, Holden is unable to get his plane back and is killed by Reds when he crashes.

Practically array minimal.

Practically every principal per-formance is a standout. Holden lends conviction to his character, fearful of the outcome of the misrearful of the outcome of the mission but doggedly performing his duty, and March delivers a sock portrayal of the admiral, who is drawn to Holden because he reminds him of his two sons lost in war. As Holden's wife who brings their two daughters to Tokyo so they may be near the filer, Grace Kelly is warmly sympathetic. Mickey Rooney, the fourth star, enacts a helicopter pilot who saves filers forced into the ocean, killed when he lands to pick up Holden after his crash. It's a smash portrayal.

In support, Charles McGraw as

## Green Fire (COLOR—SONG—C'SCOPE)

South American emerald-min-ing romantic adventure, with Stewart Granger, Grace Kelly, Paul Douglas and okay pros-pects in regular dates.

Metro release of Armand Deutsch protuction. Stars Stewart Granger, Grace sells. Paul Douglast coatars John Ericson: exceld by Andrew Marton. Written by van Goff. Ben Roberts; camera (Eastman John). Paul Vogel: editor, Harold F. fress; song, Jack Brooks: music, Miklos forsa, Previewed Dec. 15, '54. Running me, 77 MINS. Stevart Grange
Grace Kelly
Faul Douglas
John Ericson
Murvyn Vye
Rose Torway
Rose Torway
Rose Galindo
Charlita
Natividad Vacio
Elico Alanta
Robert Dominguez ficer Perez flores ernandez etonio

A good brand of action escapism is offered in "Green Fire" for the entertainment of that substantial portion of regular film patrons who to for high romance fiction. Its

you for high romance fiction. Its story of emerald mining and romantic adventuring in South America is decorated with head and the later of Stewart Granger, Grace Kelly and Paul Douglas, as well as by the CinemaScope lensing and the Eastman Color tints. It should hit a profitable boxoffice stride in the overall release.

An array of story, action and visual values that will have maximum appeal to those chimericallyminded fans who like their pulp fiction well-dressed has been assembled by producer Armand Doutsch. The location filming in Co'ombia insured fresh scenic backgrounds against which to play the sereen story by Ivan Goff and Brn Roberts. The script supplies believable dialog and reasonably credible situations, of which Andrew Marton's good direction takes tull advantage, and the picture spins off at a fast 99 minutes. The adventure end of the plot is served by the efforts of Granger to find emeralds in an old mountain mine; in the face of halfhearted opposition from his partner, Douglas; the more active interference of Murvyn Vye, a bandit, and the danger of the mining trade itself. Romance is served through the presence of Miss Kelly, whose coffee plantation lies at the foot of the mountain on which Granger is mining, and the attraction that springs up between these two. The climactic stride is hit when Granger must choose between his scarch for wealth and the love he has found. The mining operations have changed the course of a river, threatening the plantation with food and ruin, the rainy season is about to begin, the bandits are attacking, and dynamite is ready to blow up the mountain. The windney excitingly staged, has Granger choosing the course of a ction that cond in Miss Kelly's arms.

Paul Vogel plays his cameras over the location sites and the players advantageously. Technical contributions come off well, as does the Miklos Rozas score. Jack Brooks did the lyrics to the title une.

### Target Earth

Science - fiction programmer with okay idea, poorly developed,

Hollywood, Dec. 22

Richard Denning
Kathleen Crowley
Virginia Grey
Richard Reeves
Robert Roark
Mort Marshall Mort Marshall
Arthur Space
Whit Bissell
L. Jim Drake
Steve Pendleton
House Peters Jr.

## Harry Hershfield details why

Even Statesmen Need Gag Writers

e bright byline piece in the 49th Anniversary Number

> VARIETY OUT NEXT WEEK

story, it settles down to talk out most of the action, losing suspense as it moves along the 74 minutes. Wrapup finds the Army besting the robots with supersonic soundwaves, the only thing capable of cracking their armor. This is done just in time, because Denning and Miss Crowley, having escaped a psycho killer, Robert Roark, are just about to be done in by a robot. Brog.

## The Americano (COLOR)

Western with Brazilian back-ground, Okay grosser for the action situations,

RKO release of Robert Stillman production. Stars Glenn Ford, Frank Love Joy, Cesar Romero, Ursula Thiess, Abb Lane. Directed by William Castle. Screen play, Guy Trosper, from an original story by Leslie T. White; camera (Technicolor) William Synder; editor; Harry Marker musical score. Roy Webb; song. The Americano. The Previous and conducted by Trease. The Computer of the Compute

. Glenn Ford
Frank Loveloy
Cesar Romero
Ursula Thiess
Abbe Lane
Rodolfo Hoyos Jr.
Salvador Baguez
Tom Powers
Dan White
Frank Marlowe Sam Dent
Bento Hermanny
Manoel
Marianna Figuerido
Teresa
Cristino Teresa
Cristino
Captain Gonzales
Jim Rogers
Barney Dent
Captain of Ship
Tuba
Tuba's Sister

off the inroads of the farmers.

While there are production vacilations and loose ends in the story, "The Americano" emerges, on the whole, as an okay entry that can click acceptably with proper exploitation. It is helped largely by fine performances by a top-drawer cast. Ford, as a Texas cowboy, arrives in Brazil with a shipment of Brahma bulls worth \$25,000. He discovers that his buyer, a South American rancher, has been murdered. With Cesar Romero, a self-styled "bandit-chaser," he sets out to deliver the bulls to the rancher's partner. It involves a trip through 50 miles of treacherous jungle and gives the camera ample opporgives the camera ample oppor-tunity to record the scenic splen-

dor.
At the ranch, in the midst of fine cattle country, Ford runs into a range war. After a hands-off policy for three-quarters of the picture, he sides with Ursula Thiess and the small landowners. The decision is prompted by a romantic interest in Miss Thiess and an observation of the cruel methods of Frank Lovejoy, the cattle baron.
Ford scores as the unafrate

trayal.

In support, Charles McGraw at the flight leader is strongly cast, and Earl Holliman does yeoman service as Rooney's pal. Robert Strauss also scores as a crewman and Keiko Awaji is a pretty in a passable lowercase booking. What starts out as a promising suspairl, over whose affections Rooney starts a riot in Tokyo and nearly gets Holden into another riot.

Technical credits generally are tops. Loyal Griggs handles first cameras effectively, and Wallace Kelley and Thomas Tutweiler are in charge of second unit lensing. Alma Macrorie's editing is fast and tight, art direction by Hal Pereir and Henry Bumstead colorful and the music score by Lyn Murray Bumstead colorful and the music score by Lyn Burray Bumstead colorful and the music score by Lyn Burray Bumstead colorful and the music score by Lyn Burray Bumstead colorful and tight, art direction by Halp Reventage Burray Bumstead Color

## New York Sound Track

Victor Saville, whose "Silver Chalice" is current at the Paramount did a promenade along Broadway around forenoon on Christmas Day and commented, "\$30,00,000 worth of product on the street and the only line is in front of Liady's"... which reminds of that lovely window sign in the San Francisco delicatessen, "man does not live by bread alone, but salami"... Actually, the Broadway cinemas began filling up quite early in the afternoon of-Christmas day... After a fortnight in California, Saville is due back in Manhattan... Property men went crazy in Egypt when extras working in Cecil B. Defillie's "Ten Commandments" hijacked their eostumes... loss reported over 70%... RKO looks to be going on an aquatic binge. Its Jane Russell feature, "Underwater!" preems in Silver Springs, Fla., Jan. 10. The screening will take place under water, of course. To be released the same month is "Water, Water, Everywhere," a short subject... William F. Rodgers, former Metro distribution v.p. and now operating his own advisory office, is on the mend at United Hospital, Portchester,

William F. Rodgers, former Metro distribution v.p. and now operating his own advisory office, is on the mend at United Hospital, Portchester, N.Y. He suffered a mild heart attack last week.

Al Crown, prexy of Moulin Productions, is back from London after a look-see on the progress being made on "Moby Dick." John Huston has moved to the Canary Islands for three weeks additional exterior shooting, after which "Moby" will be completed. Gregory Peck due in the U.S. in January . . . Loew's prexy Nicholas M. Schenck back from the Coast after attending the funeral of his sister-in-law, Ruth Selwyn Warburton . . Metro studio story chief Kenneth MacKenna returned to the Coast after two weeks in the east . . . Louis Calhern in from the Coast for a brief visit . . . . Howard Keel headed westward after look at the legit musical, "Kismet," in which he's set for M-G's screen version.

## Crowther to Foreigners: Don't Fall for Supposed Popular Tastes of U.S.A.

Accenting the promise of artistic achievement in the recent crop of Japanese film imports, Bosley Crowther, film critic of the N. Y.

Japanese film imports, Bosley Crowther, film critic of the N. Y. Times, warned the Japanese and other foreign producers Monday (27) not to sacrifice quality in catering to "supposed popular tastes" in the U. S.

Crowther was the featured speaker at a N. Y. luncheon given, by the Independent Motion Picture Distributors Assn. to hand out its second annual Joseph I. Burstyn award. Honor went to the Japanese "Gate of Hell." Jun Tsuchrya, Japanese consul general in N. Y., accepted the scroll from Crowther. Film critic took off on the tendency of foreign producers to slant their pix towards U. S. audiences. Terming such attempts "a misfortune," Crowther declared it was "the great advantage of foreign pictures that they're native to the people producing them. They don't express synthetic attitudes." He added it was unfortunate that, no occasions "the desire to make the added it was unfortunate that, on occasions, "the desire to make profitable pictures is allowed to intrude on the determination to make fine films." He expressed the hope that Japan would avoid such hope that pitfalls.

Crowther himself bestowed on "Gate of Hell" one of his comparaor hell one of his compara-tively rare raves when the film opened at the Guild Theatre, N. Y. He's just about the only critic whose power in the foreign pix field is such that importers swear his review can make or break their film. At the same time, the American companies—on smarting under a Crowther "pan"—are frequently heard to grumble that the Times scribe is partial to imports.

scribe is partial to imports.

Speaking of the late Joseph Burstyn, Crowther warned against "traditionalism" in selecting the award films each year. Pointing out that tradition was desirable but could also become confining if carried out too rigidly, he observed that Burstyn himself might have been critical of a tradition. "Let's remember," he urged, "that the award can be given to a film which would be just as offensive to him (Burstyn) as it might have been gratifying to him. Let's carry through with our own judgment." In accepting the award, Tsuchrya

through with our own judgment."

In accepting the award, Tsuchrya promised there would be other good films from Japan and high-lighted the encouragement given Japanese filmmakers via the Burstyn award to "Gate." Crowther was introed at the luncheon by Arthur Mayer, IMPDA prez. Among those at the speaker's table were James Mulvey, Goldwyn Productions prexy; Ed Harrison, who is handling "Gate," and Norman Elson, operator of the Guild Theatre.

## Bogart Into 'Left Hand'

Hollywood, Dec. 28.

A deal is being finalized for Humphrey Bogart to star in "The Left Hand of God" at 20th-Fox. Buddy Adler is producing film, rolling early in 1955.

Negotiations for June Allyson for femme lead continue.

## Metro Release For Selznick

Projected deal between Metro and David O. Selznick whereby the latter would make indie pix for M-G 'release 'is still in the talking stage" and no definite arrangements on number of pictures or properties involved has been reached, according to an M-G spokesman.

spokesman.

Earlier both Selznick and Metro topper Nicholas M. Schenck acknowledged that the negotiations were taking place. It's understood the deal would involve financing and distribution by Loew's with production away from the Metro studio. studio.

The friendly overtures between Metro and Selznick are in contrast Metro and Seizhick at a months ago to the tizzy several months ago when Sciznick charged he had not "Gone With the Wind" on an Ed Sullivan "Toast of the Town" salute to the film company.

If the deal with Selznick is finalized, it will be only the second outside arrangement for Metro. A longtime holdout in financing and distributing the pix of indie pro-ducers, Metro recently made a deal with Desilu Productions, the Desi Arnaz-Lucille Ball outfit.

## Newspaper Pub Ad Bureau Issues Brochure Giving Upbuild of CinemaScope

Crediting CinemaScope with a prominent role in the "revival" of

prominent role in the "revival" of the film industry, the Bureau of Advertising, American Newspaper Publishers Assn., this week released a brochure detailing the growth of C'Scope from an idea to a bo. reality.

Bureau's pitch was that "The Robe," 20th-Fox's initial Cinema-Scoper, was launched successfully and became a record grosser primarily via a record allocation for newspaper ads, and that 20th had stuck to that hit formula ever since.

"We learned our lesson with "The Robe," the Bureau quoted Charles Einfeld, 20th ad-pub topper, as saying. "It recognizes the fact that the newspaper is the backbone of any movie ad campaign. In big the newspaper is the backbone of any movie ad campaign. In big cities and small towns alike, people look to the amusement page of their local paper before they go out to buy a movie ticket. That's

out to buy a movie ticket. That's the big reason why we depend so strongly on newspapers."

The brochure, richly decked out with color art from "The Egyptian" and replete with stills from 20th C'Scope attractions, traces the development of CimenaScope, from the Chretien lens and the trade previews to the sock grosses racked up by "The Robe" and the subsequent success of other C'Scope releases.

releases.

"A dejected and worried Hollywood has almost overnight regained much of its old spirit and 'colossal' optimism," the Bureau said in a statement accompanying the brochure. "The arrival of CinemaScope has undoubtedly played a prominent role in this revival."

# FAN MAGS NOT STRIKING OUT

## Heavy Tax Load Motivates Germans; PIC BIZ BOOM Seek Quick Mop-Up in Homeland; Gronich Also Sees Global Drive

Extraordinary tax load being carried by the German producers is forcing them to focus attention on the domestic, rather than the export market, according to Fred Gronich, the Motion Pleture Export Assn's German rep.

Gronich, who left N. Y. for Frankfurt over the past weekend, said in N. Y. last week that the technical and artistic standards of German production are high and

Frankfurt over the past weekend, said in N. Y. last week that the technical and artistic standards of German production are high and still rising, and he expressed his conviction that the German industry was on the way to "turning out pictures that will be completely competitive in the international market."

Difficulty at the moment, he explained, is that—with the tax load so great—the Germans are still prinarily engaged in making films designed to pay off in the surefire domestic German market, with export considerations secon dary. This is changing rapidly, however, with the German industry becoming definitely conscious of the need to establish itself in the Continental and overseas markets.

Gronich, whose quickie U. S. trip was occasioned by the death of a brother, indicated he was aware of considerable German sentiment for reestablishing the industry abroad and of plans aiming towards that end. The government, he said, was aware of the industry's need for an export market and it's likely that in the year to come, the Germans will establish themselves abroad, possibly in the manner of Italian Films Export which both publicizes and distributes the Italo product.

Meanwhile, he reported, the Ger-(Continued on page 16)

## N.Y. CRITICS' CIRCLE PICKS BESTS OF 1954

Columbia's "On the Waterfront" was named the best picture of 1954 by the New York Film Critics Circle in their annual selection of motion picture honors. Choice was made on the first ballot.

motion picture honors. Choice was made on the first ballot. Balloting yesterday (Tues.) of 1b reviewers representing the metropolitan daily newspapers saw Marlon Brando cop the best actor award for "Waterfront" and Grace Kelly the best actress accolade. Miss Kelly was named for her performances in three pictures—"Rear Window" (Par), "Dial M for Murder" (WB) and "The Country Girl" (Par).

"Waterfront," produced by Sam Spiegel, was also responsible for winning Elia Kazan the nod as the year's best director.

"Gate of Hell," the Japanese import being released by Ed Harrison, received the honor as best foreign picture of the year.

The awards will be presented to the winners sometime in January at Sardi's, N.Y.

#### Uphold Karp Handling Of 'Pop' Sherman Stock

Of 'Pop' Sherman Stock
Hollywood, Dec. 28.
District Court of Appeals, by
unanimous decision, has upheld
sale of California Studios stock by
Jacob Karp, administrator of estate of iate Hafry "Pop" Sherman. The 15-page ruling held
Gross-Krasne Inc. obtained stock
title in accordance with procedures
set forth in Probate Court by
Judge Newcomb Condee.
Sherman's daughters Theodora
and Alwynne Sherman had appealed judge's decision, contending other bids for property weren't
considered. In upholding sale,
opinion approved Karp's action and
commented that he "faced a crisis
immediately upon qualifying. He
met it in bold straightforward
manner, expeditiously, conscientiously. Had he not done so, judge
who is now criticized for his orders
might already have installed new
administrator."

Paramount Distributing Prexy A. W. Schwalberg Insists that quality films olone count and deprecates

**That Product Shortage** 

ene of the many byline pieces

49th Anniversary Number

VARIETY **OUT NEXT WEEK** 

## Indiana' Doodlings' **Grope for Axioms Governing Terms**

In a doodling mood, the Allied Theatre Owners of Indiana has jotted down "just for fun" some figures on sliding scales and how control figures on a theatre's overhead might be established. While distributors may not be interested in a theatre's overhead, the ATOI notes, "the fact remains that you must take your expenses into account in order to know how much you can afford to pay in film rental. The "jottings" resuited in three different formulas.

The first, based on profit equals film rental, is seen as applying particularly to the very small situations. Citing, for example, an exhibitor who grossed \$150 for Sunday-Monday-Tuesday and paying \$45 film rental, the ATOI says he cannot be satisfied with less than another \$45 for his profit. In this instance, the exhib org says he can pay \$25% on a gross two times (Continued on page 16) In a doodling mood, the Aliied

# **BUILDS READERS**

Motion picture fan magazines, despite the ups and downs of the film business, have remained an in-tegral adjunct of the industry. The three major fan publication—Photegral adjunct of the industry. The three major fan publications—Photoplay, Modern Screen, and Motion Picture—held on to their readership even during the luli in film attendance. As one publisher explained it: "Maybe our Feaders didn't go to the movies as often as before, but they still maintained their loyalty to the stars."

George T. Delacorte r., publisher of Dell's Modern Screen, said that the fan books over the long puil "are tied up with the prosperily and advertising of the motion picture industry. If the downward trend of the film industry had continued, we would have suffered eventually."

While the top, established film

we wonth have suffered eventually."

While the top, established fim books held their own during the film biz's recent "darkest hours," some of the secondary and one-shot publications fell by the way-side or suspended operation temporarily. Some have now returned. The pattern of prosperity for the leading fan publications follows the trend of other national magazines rather than the vicissitudes of the film business itself. During the first six months of 1954 there was a general drop in magazine business of from 10% to 25%. The fan books, according to the leading publishers, showed the least deciline, sliding about 10% to 12%.

Fan mags are not dependent on the film distributors for advertising. Only 20% of their paid space comes from the motion, nicture.

ran mags are not dependent on the film distributors for advertising. Only 20% of their paid space comes from the motion picture companies. This applies particularly to the three leaders—Photoplay, Modern Screen, and Motion Picture—which obtain 80% of their advertising from cosmetic and fashion firms, with the former the prime source. This points up the predominantly femme readership of the publications, the majority being in the teenage bracket.

Although one or two of the film companies are maintaining their fan mag schedules intact, the industry as a whole is currently spending about one-third less in space, according to Dell's Delacorte. The cosmetic and fashion (Continued on page 14)

## December's Best Grossers Include Repeaters, 'Desiree,' 'Paris,' 'Xmas'; 'Phffft' Gets Into Scoring Pack

MG Pub-Ad Veep Howard Dietz in tongue-in-cheek manner details his own formula for

The Practical Side of Show Biz

a bright editorial feature in the

49th Anniversary Number

VARIETY OUT NEXT WEEK

## **Jones Explains** Exhibs' Renewed **Zest for Shorts**

Combination of CinemaScope, and more interesting choice of subject matter, is beginning to re-establish shorts as an important part of the theatre program, according to Lem Jones, 20th-Fox short subjects sales manner.

Returning to N. Y. last week following a two week trip to the west and, northwest, Jones said he had encountered considerable evidence that exhibs are once again attributing a ticket-selling value to the onereelers. "They're asking for one-sheets and other promotional material," he said. "In some piaces I found shorts advertised, something theatres haven't done

material," he sau.
places I found shorts advertised,
something theatres haven't done
for a long time."

One of Jones' missions on the
jaunt was to convince exhibs to
run a C'Scope short along with
trailers of forthcoming C'Scope
attractions. Theatre running a 2-D
bill and inserting a trailer to call
'(Continued on page 17)

The boxoffice winners in December in many instances were the same big grossers which scored in November, according to reports from VARIETY correspondents in some 24 key cities. This was a natural development as many exhibitors held on to the b.o. champs of November in an effort to weather the usual pre-Xmas slump. Otherwise, theatres brought in reissues or juggled their product to get by with any available fare until the year-end holidays heralded the usual upbeat.

year-end holidays heralded the usual upbeat.
"White Christmas" (Par), the initial Vista-Vislon production, did a full repeat of its November performance to easily cop the December boxoffice sweepstakes. The Bing Crosby-Danny Kaye musical registered more than \$1,000,000 gross in the first four weeks of the month, something of phenomenal nature for such season of the year and in view of the fact that most of the coin came from extended run dates. "Christmas," which will get not only extensive playdating or the coin came from extended run dates. "Christmas," which will get not only extensive playdating for the Christmas-New Year's holidays in this country but also in the foreign market, already has indicated just how terrific this money will be. Pic has been getting three to five times as much as what pictures normally gross in a good week in keys of 50,000 to 60,000 population. "Desiree" (20th), a C'Scoper with the hypo of Marlon Brando's name, is taking second place. "Cincrama" (Indie) is finishing third, aithough sloughing off in recent

erama" (Indie) is finishing third, aithough sloughing off in recent weeks pre-holidays. Film was fourth in the previous month.
"Last Time I Saw Paris" (M-G) is managing to take fourth spot.
"Carmen Jones" (20th) is capturing fifth position while "Drum (Continued on page 14)

ARTHUR W. KELLY. 64.

## DIES IN NICE, FRANCE

Arthur W, Kelly, 64, who died in Nice on Sunday (28), held a unique position in motion picture affairs. At various periods as exec vice-president of United Artists, he held complete rein over the company's foreign operations which were beyond the supervision of the president.

yond the supervision of the president.

He was eastern representative for and long time associate of Charles Chaplin. Yet, although Chaplin continued as an important UA stockholder, Kelly was eased out when the company a few years ago was shaken by an extreme shortage of product and was undergoing management changes. He was among many UAites released when Paul V. McNutt and Frank McNamee took over the helm in a deal with Chaplin and Mary Pickford that proved shortlived.

At this point Kelly opened a private office in the. UA homeoffice building to function as sales representative on pictures made by Chaplin for UA release, Early in 1954 he moved to Paris where he intended to engage in the field of television production and distribution.

Born in London, Kelly began his

tion.

Born in London, Keily began his film career in the U. S. in 1911 in association with Frank J. Gould Enterprises, He served with the British Army during World War I and following this joined UA as treasurer. He held various other posts, including an association with Eagle Lion, until 1947, when he was named UA's exec v.p.

### Andrew Stone's Company

Andrew Stone's Company
Hoilywood, Dec. 28.
New indie film company, Andrew
L. Stone, Inc., filed incorporation
papers calling for permission to issue 100 shares of stock. In addition to the producer, the directors
are Virginia Stone and Gordon W.
Levoy.
Company's first picture, recently
completed for Columbia release, is
"Terror in the Night."

## ECONOMICS, LOCAL RIVALRY ARE BLURS IN 1955 CRYSTAL BALL ON PIX ABROAD

Rising foreign distribution costs, coupled with a threat of more intense competition from native pictures and the possibility of economic deterioration in some areas, are among the prospects ahead for the industry, internationally, during 1955.

Year's end traditionally is the time to do some crystaiball gazing. Company execs charged with seling the American product abroad on the whole are optimistic in their outlook for the coming year. Primarily there's the feeling that the overseas bo. is 'still capable of expansion via new theatres and the kind of better and bigger films the overseas bo. is 'still capable of expansion via new theatres and the kind of better and bigger films to be pure and elsewhere. As it has done in the U. S., ChemasCope at its in chemasCope and elsewhere. As it has done in the U. S., ChemasCope at its including market next year, exces believe.

But even as they contemplate a better year at the bo. abroad, foreign sales toppers are conscious of a host of major and minor problems in the months to come. The problem of the socaled noncontrollable costs, i.e. taxes, wagerect., is but one of the many. American outfils have tried hard to keep controllable expenses down and most of them have succeeded.

## L.A. Big; 'Sea' Record \$50,000, 'Pagan' Fast 20G, 'Girl' Same, 'Circus' Loud \$26,000, 'Show Biz' 45G, 'Chalice' 47G

Los Angeles, Dec. 28.

Local first-runs, shaking off slump of past few weeks are, bouncing ahead to a smash session currently sparked by many big league entries. "20,000 Leagues Under Sea" is heading for a new record of \$50,000 at Wishlre, was ahead of any previous highs there. "Show Business" is giving its best gross since "The Robe" over a year ago, with fancy \$45,000 probable. "Sign of Pagan" shapes fast \$20,000 at Hollywood Paramount. "Country Girl" is fine \$20,000 at Warner Bev while "Silver Chalice" also is robust with \$47,000 in two locations. "Desiree" is doing nifty \$39,000 in four spots. "Detective" is rated sock \$11,000 at Four Star. "3-Ring Circus" is sturdy \$26,000 in two houses while "Young at theart" looms brisk \$26,000 at there.

Estimates for This Week

Warner Beverly (SW) (1,612; 90\$1,50)—"Country Girl" (Par). Fine
\$20,000. Last week, with Downtown Paramount, "White Christmas" (Par) (8th wk), \$18,300, way
over hopes.

Orpheum, Hawaii (MetropolitanG&S) (2,213; 1,106; 60-\$1,10)—"3
Ring Circus" (Par). Good \$26,000.

Last week, Orpheum, "Garden
Eden (Indie) and "Window" (RKO)
(reissue), \$3,600; Hawaii, with Hillstreet, "Cattle Queen Montana"
(RKO) and "Wore Yellow Ribbon"
(RKO) (reissue) (2d wk), \$7,400.

Warner Downtown, Wiltern,
Vogue (SW-FWC) (1,757; 2,344;
885; 70-\$1,10)—"Young At Heart"
(WB) and "Masterson of Kansas"
(COl). Brisk \$26,000. Last week,
"Saratoga Trunk" (WB) and "Big
Sleep" (WB) (reissues), \$11,800.

Four Star (UATC) (900; 30-\$1,50)

Four Star (UATS) (900; 90-\$1.50.

"Detective" (Col). Socko \$11,
00. Last week, with United Art
tts. "She-Wolf" (Rep) (3d wk),

United Artist (UATC) (2,100; 70-1,10)—"Cangaceiro" (Col) and Holfday in Havana" (Col). Small 2,500. Last week, with Four

tar.

New Fox (FWC) (965; 70-\$1.10)

"White Christmas" (Par), Solid
9,500. Last week, with unit.

Hollywood Paramount (F&M)
4,430; \$1-\$1.50."Sign of Pagan'
U), Fast \$20,000. Last week, "Last
lime Saw Paris" (M-G) (5th wk),
7,000.

7,000. Chinese (FWC) (1,905; \$1-\$1.75)

"Show Business" (20th). Great
45,000. Last week, "Desires'
45,000. Last week, "Desires'
1,536; 90-\$1.50)—"Deep In My
Heart" (M-G). Fairly good \$28,000.
Last week, "Hansel and Gretel"
RKO) and "Mighty Fortress" (AA)
8 days), \$15,800.
Los Angeles, Ritz, Lovola, HollyLos Angeles, Ritz, Lovola, Holly-

days), \$15.800. Los Angeles, Ritz, Loyola, Holly-los (FWC) (2,097; 1.363; 1.248; §; \$1-\$1.50) — 'Desiree' (20th) d 'Steel Cage' (UA). Nitly \$39,-0 0. Last week, with New Fox, thout Hollywood, 'Thisto of Fate' A) and 'Golden Mistress' (UA), 5.500. Wilshire (FWC) (2.296; \$1-\$1.50. Wilshire (FWC) (2.296; \$1-\$1.50.

Wilshire (FWC) (2,296; §1.\$1,50) — "20,000 Leagues Under Sea" BV). Record \$50,000. Last week, vith Iris, Rialto, "Carmen Jones" 20th) \$10,000. Hillstreet, Pantages (RKO) (2,52; 2,812: \$1-\$1.50) — "Silver Chalice" (WB). Robust \$47,000. ast week, Pantages, "Star Isorn" (WB) (12th wk-9 days), 95,500.

Born" (WB) (12th wk-9 days), \$9,500.

El Rey (FWC) (861; \$1-\$1.50)—
"Romeo and Juliet" (UA). Modest \$3,000. Last week, "Earrings Madame De" (Indie) (3d wk-9 days), \$1,600.

Downtown Paramount (ABPT) (3,200; 90-\$1.50)—"Star Is Born" (WB). Good \$18,000. Last week, with Warner Beverly.

Fine Arts (FWC) (631; \$1-\$1.75)
—"Barefoot Contessa" (UA) (8th wk). Neat \$5,000. Last week, \$6,500.

Warner Hollywood (SW) (1.364; \$1.20-\$2.65)—"Cinerama" (Indie) (87th wk). Into current week Supaday (26) after okay \$19,000 last week,

#### Barutio's Back to Biz

Minneapolis, Dec. 28.
Stephen Barutio, here from Attanta, is the new managing director
of "This Is Cinerama" at Century
theatre, succeeding Albert H.
Rosen, resigned.

Hosen, resigned.

He was in ice cream trade for five years in Atlanta, and engagement here marks his return to show biz. He plans to move family here in the spring.

## Broadway Grosses

Estimated Total Gross
This Week .....\$897,100
(Based on 21 theatres.)
Last Year ....\$888,500
(Based on 25 theatres.)

## 'Cruz' Mighty 44G, Det.; 'Chalice' 30G

Detroit, Dec. 28.

Post-Christmas festivities and search for relaxation is making a merry tune at the downtown box-offices this week. "No Business Like Show Business" looms wow at the Fox. "20,000 Leagues Under the Sea" is spectacular at the Madison as is "Vera Cruz" is at the Palms. "Silver Chalice" shines brightly at the Michigan. "Deep in My Heart" looks good at the United Artists. "Destry" is very strong at the Broadway-Capital. "Hansel and Gretel" shapes oke at the Adams.

Brst 10 days. "Carmen Jones" (20th), \$8,000 in 4 days of fourth week.

Michigan (United Detroit) (4,000; \$1-\$1.25)—"Silver Chalice" (WB).
Shining \$30,000. Last week, "Black Knight" (Col) and "Race for Life" (Lip) (2d wk), \$8,000.

Palms (UD) (2,961; \$1-\$1.25)—"Vera Cruz" UA) and "Diamond Wizard" (UA). Mighty \$44,000.

Last week, "Reap Wild Wind" (Par) (reissue) and "Silent Raiders" (Indie), \$10,000.

Madison (UD) (1,900; \$1-\$1.25)—"20,000 Leagues Under Sea" (BV).

Smash \$35,000. Last week, "As-phalt Jungle" M-G) and "Battle-ground" (M-G) (reissues), \$8,000.

Broadway - Capitol (UD) (3,500; 80-\$1)—"Destry" (U) and "Yellow Mountain" (U). Solid \$18,000.

Last week, "House of Wax" (WB) and "Phantom of the Rue Morguet (WB) (3-D) (reissues), \$7,000 at 95c-\$1.15 scale.

United Artists (UA) (1,938; \$1-\$1.25)—"Deep in My Heart" (M-G). Pulsating \$25,000. Last week, "Desiree" (20th), (5th wk), \$6,000.

Adams (Balaban) (1,700; 80-95)—"Hansel and Gretel" (RKO) and "Utopia" (Indie). Oke \$12,000.

Last week, "Last Time I Saw Paris" (M-G), (4th wk), \$5,200.

Musie Hall (Cinerama Produc-

## 'Sea' Record \$17,000, Omaha; 'Destry' Big-8G

Omaha; 'Destry' Big-86

"20,000 Leagues Under Sea" at the State and "Silver Chalice" at the big Orpheum are the pacesetters this holiday session. Both are sock. All spots are up, with "Restry" especially big at the Omaha. "Hansel and Gretel," getting heavy moppet play at the Brandeis, looms great. 'Sea' looks to hit a new record at State.

Estimates for This Week
Brandeis (RKO) (1,100; 50-75)—"Hansel and Gretel" (RKO) and "Africa Adventure" (RKO) Bangary \$6,000. Last week. "Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues), \$3,000.

Omaha (Tristates) (2,000; 50-75)—"Destry" (U) and "Private Hell" (Indie). Big \$8,000 or near. Last week, "Reap Wild Wind" (Par) (reissues), \$5,000.

Orpheum (Tristates) (2,880; 75-11—"Silver Chalice" (WB). Excellent \$14,000. Last week, "Hunn Jungle" (AA) and "Bowery to Bagdad" (AA), \$8,000 at 70e-90c scale.

State (Goldberg) (875; 75-81)—

icale.

State (Goldberg) (875; 75-\$1)—

'20,000 Leagues Under Sea" (BV).

Smash \$17,000. Last week, "Bob
Mathias Story" (AA) and "Fast and

Furious" (Indie), \$3,000 at 80c top.

## 'Cruz' Terrif 22G, Cincy; 'Sea' 16G

Cincinnati, Dec. 28.

Strong lineup of new bills is magneting trade to downtown. Houses this week in high holiday volume. Far afront of the pack is "Vera Cruz" terrific at Keith's after record "White Christmas" run. Walt Disney's "20,000 Leagues" has the Palice in clover and the Albee shapes okay with "3-Ring Circus." Grand is getting satisfactory juve response on "Hansel and Gretel."

Gretel." Estimates for This Week
Albee (RKO) (3,100; 75-90) —"3
Ring Circus" (Par). Nice \$15,000 or near. Last week, "Sitting Bull"
(UA), \$9,000.
Capitol (Ohio Cinema Corp.)
(1,376; \$1.20-\$2.65) — "Cinerama"
(Indie) (27th wk). Rebounding toward solid \$21,000 for start of second half-year. Last week, \$12,000,
lowest of run longest playdate for

ward solid \$21,000 for start of second half-year. Last week, \$12,000, lowest of run. longest playdate for pictures in city.

Grand (RKO) (1,400; 55-84)—
"Hansel and Gretel" (RKO) and "Jungle Gents" (Indie). Good \$8,500. Last week, "Battleground" (M-G) and "Asphalt Jungle" (M-G) .

Keith's (Shor) (1,500; 75-\$1.25)—
"Vera Cruz" (UA). Looks terrific \$22,000 or over. Holds. Last week, \$5,500 in 8 days. Total on run was close to \$105,000 and new house record for gross and length of run.

## 'Vera Cruz' Wham \$12,500, Mpls. Ace; 'Young' Fair 9G, 'Sea' Smash 22G

## Key City Grosses

Estimated Total Gross
This Week ... \$3,799.300
(Based on 21 cities and 207
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year ... \$3,330,300
(Based on 21 cities and 207
theatres.)

## 'Cruz' Wow 26G, Frisco; 'Sea' 35G

session as pre-Xmas pressure was lifted. Standout is "Vera Cruz." with a terrific total at the United Artists. "Silver Chalice" looms wow at St. Francis while "20,000 Leagues Under Sea" is heading for a huge take at Golden Gate. "Three - Ring Circus" likewise shapes lofty at Paramount while "No Business Like Show Business' is rated big at the huge Fox. "Romeo and Juliet" looms fast at Stagedoor.

Estimates for This Week Golden Gate (RKO) (2889-90.

Estimates for this week
Golden Gate (RKO) (2.859: 90\$1.25) — "20,000 Leagues Under
Sea" (BV). Whopping \$35.000.
Last week. "Hansel and Gretel"
(RKO) and "Silver Lode" (RKO),
\$11,500 for 9 days.

Fox (FWC) (4,651; \$1.25-\$1.50)—
"No Business Like Show Business"
(20th). Big \$31,000. Last week.
"Hajji Baba" (20th) and "Outlaw's
Daughter" (20th), \$12,500.

warfield (Loew's) (2,656; 65-90)
"Beau Brummel" (M-G). Okav
\$13,000. Last week, "Battleground"
and "Asphalt Jungle" (reissues),
\$8,500.

Paramount (Par) (2,646; 75-\$1)—
"3 Ring Circus" (Par) and
"Roogie's Bump" (Rep). Lofty
\$19,000. Last week, "Reap Wild
Wind" (Par) (reissue) and "Miss
Grant Takes Richmond" (Indie),
\$11,000.

\$11,000.

St. Francis (Par) (1.400: \$1-\$1.25)

—"Silver Chalice" (WB). Wow
\$16,000. Last week. "Saratoga
Trunk" (WB) and "Big Sleep"
(WB) (reissues), \$7,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75.92.65.—"Cinerama" (Indie) (52d wk). Great \$15.000 or over. Last week, \$13,500.

\$13,500. United Artists (No. Coast) (1,207; 70-\$1)—"Vera Cruz" (UA). Terrific \$26,000. Last week, "Barefoot Contessa" (UA) (6th wk), \$5,800. Stagedoor (A-R) (400; \$1-\$1.25) "Barega and Jullet" (UA). Fast

Contessa" (UA) (6th wk), \$5,800: Stagedoor (A-R) (400; \$1-\$1,25)

—"Romeo and Juliet" (UA). Fast \$4,500. Last week, "Dr. Jekyll, Mr. Hyde" (M-G) and "Woman's Face" (M-G) (reissues) (4th wk),

Face" (M-G) (reissues) (4th wk), \$2,100.
Larkin (Rosener) (400; \$1)—"Mr. Hulot's Holiday" (GBD). Fine \$3,-000. Last week, "Bread, Love, Dreams" (IFE) (7th wk), \$1,800.
Clay (Rosener) (400-\$1)—"Little Kidnappers" (UA). Stout \$3,400. Last week, "Moment of Truth" (Indie), \$1,700.
Vogue (S. F. Theatres) (377; \$1)—"Ugetsu" (Indie) (6th wk). Strong \$1,800. Last week, \$2,000.

#### Sea' Bangup \$26,000, Balto; 'Show Biz' 171/2 G

Baltimore. Dec. 28.

Baltimore. Dec. 28.

New holiday product is soaring this week. "20,000 Leagues Under Sea" is terrific at the Hipp. "Show Business" Is sock at the Town. "Deep In My Heart" shapes nice at the Century. "3 Ring Circus" also is tall at Keith's. "Aida" is getting amazing coin at the band-Dreams," too, is brisk at the Cinema.

### Estimates for This Week

Estimates for This Week
Century (Loew's-UA) (3,000; 25-65-95)—"Deep In Heart" (MxG).
Sprightly \$13,000. Last week,
"Battleground" (M-G) and "Asp-halt Jungle" (M-G) (reissues),
\$4,400.
Cinema (Schwaber) (466; 50-81)
—"Bread, Love, Dreams" (IFE).
Brisk \$4,000. Last week, "Anapurna" (Indie), \$2,000.
Film Centre (Rappaport) (969; 50-\$1)—"The Detective" (Col).
Fancy \$8,000. Łast week, "Sabrina" (Par) (III wk), \$3,000.
Hippodrome (Rappaport) (2,100; 50-\$1,25)—"20,000 Leagues Below Sea" (BV), Giant \$26,000 or near.
(Continued on page 16)

Loop this week is emerging fron the doldrums with new big pinelping. A standout is "ver Cruz," smash at the Gopher "Leagues Under Sea" looms sock at Orpheum. "Deep in Heart" i great at tiny World. "Fireman Save My Child" is stout at Lyric "Young at Heart" shapes fair a Radio City. "Hansel and. Gretel looks okay at RKO-Pan.

Estimates for This Week Century (S-W) (1.140: \$1.75

eek, "Karamoja" (Indie) and Halfway to Hell" (Indie) (6th wk

"Halfway to Hell" (Indie) (6th wk), \$2.500.

Lyrie (Par) (1,000; 65-85)—"Fireman, Save My Child" (U) and "Rails Into Laramie" (U). Big ,6.000. Last week, "Return to Sea" (AA) and "Paris Playboys" (AA), \$4.000.

Radio City (Par) (4.000; 65-85)—"Young At Heart" (WB). Fair \$9.000. Last week, "Beau Brummell" (M-G), \$8.000.

RKO-Orpheum (RKO) (2.800; 50-51)—"20,000 Leagues Under Sea" (BV). Holiday and 50-cent price for kids giving this huge \$22,000. Last week, "Saratoga Trunk" (WB) and "Crimson Pirate" (WB) (reissues) \$5.000 in 6 days.

RKO-Pan (RKO) (1.600; 50-75)—"Hansel and Grete!" (RKO). Puppet version of old story haulifig in kids. Not so good \$6.500. Last week, "Princess of Nile" (20th) and "Thy Neighbor's Wife" (20th) and "Thy Neighbor's Wife" (20th). \$4.500.

\$4,500.

State (Par) (2,300; 65-85)

"Athena" (M-G). Fair \$8,000. Last
week, "Bounty Hunter" (WB), with
kiddie revue onstage matinees,

\$6,000.

World (Mann) (400; 65-\$1.25) —
"Deep In My Heart" (M-G), Hefty
\$7,000. Last week, "Illicit Interlude" (Indie) (3d wk), \$3,000.

## 'This Paris' Boffo 18G, Philly; 'Sea' Great 44G. 'Circus' 23G, 'Biz' 40G

Philadelphia, Dec. 28.

Philadelphia, Dec. 28.
Christmas brought nine new films here for show shoppers over the long weekend, with first-run trade generally soaring. One of best showings is being made by "So This Is Paris," with a terrific take for the small-seater Midtown, "3-Ring Circus" is rated befty at Randolph while "Silver Chalice" looms fine at Stanley. "20,000 Leagues Under Sea" shapes fancy at huge Mastbaum, the strong adult pull being surprising. "Aida" shapes rousing being helped by visit of S. Hurok and subsequent Sunday feature.

Estimates for This Week-

Estimates for This Week-

Estimates for This WeekArcadia (S&S) (625; 99-\$1.35)—
"Deep in My Heart" (M-G). Boff
\$17,000. Last week, closed,
Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama" (Indie) (64th wk). Soso \$6,200. Last week, \$6,500.
Fox (20th) (2,250; 90-\$1.40)—
"Show Business" (20th). Smash
\$40,000. Last week, "Pesiree"
(20th) (5th wk), \$9,000 in 5 days.
Goldman (Goldman) (1,200; 65\$1.30)—"Violent Men" (Col). Tall
\$19,000. Last week, "Black Knight"
(Col) (2d wk), \$9,500.
Mastbaum (SW) (4,370; 75-\$1.30)
—"20,000 Leagues Under Sea"
(BV). Smash \$44,000. Last week
"Cry Vengeance" (AA), \$10,000.
Midtown (Goldman) (1,000; 74\$1.49)—"So This Is Paris" (U). Terrific \$18,000 or near. Last week,
"Barefoot Contessa" (UA) (8th wk),
\$7,000.
Randolph (Goldman) (2,500; 75-

"Barefoot Contessa" (UA) (8th wk', \$7.000.

Randolph (Goldman) (2.500; 75-81.40)—"Three Ring Circus" (Par), Hefty \$23,000. Last week, "White Christmas" (Par) (8th wki, \$13.000. Stanley (SW) (2.900; 74-\$1.40)—"Silver Chalice" (WB), Fine \$27-000. Last week, "Carmen Jones" (20th) (5th wk), \$9.000. \$54.00 (1.473; 50-99)—"Hansel and Gretel" (RKO). Sock \$15.000. Last week, "This Is My Love" (RKO) and "Gog" (UA), \$6.000. Viking (Sley) (1,000; 74-\$1.50)—"Last Time Saw Paris" (M-G) (2d wk). Neat \$10,000 or over. Last week, \$16,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"Alda" (IFE), Rousing \$10.000. Last week, "Suddenly" (UA) (10th wk), \$2,500.

## 'Show Biz' Giant \$22,000, K. C.; 'Circus' Loud 19G, 'Sea' Resounding 24½G

Holiday season has started with a rush of standout films, and grosses have responded in like fashion. Top money is being registered by "There's No Business Like Show Business" at the Orpheum, where it is terrific. "20,000 Leagues Under Sea" in four Fox Midwest first runs looms great. "Three Ring Circus" also is rated smash at Paramount. "The Detective" is sockeroo at the Vogue, for best in months at this arty.

Estimates for This Week

Estimates for Ins. Week Esquire (Fox Midwest) (820; 65-85)—"Girl Gang" (Indie) and "Secrets of High School Girl" (Indie) reopen this house after be-ing closed many weeks. Fat \$5,000.

Faramount (United Par) (1,900; 5-\$1)—"Three Ring Circus" (Par). Looks to get terrific \$19,000, top figure for this house. Last week, "Hans Christian Anderson" (RKO) (reissue), \$5,000.

Roxy (Durwood) (879; 75-\$1)—
"Young At Heart" (WB). With prices up from former 90c top, solid \$10,000 looms. Stays. Last week, "Desirce" (20th) (4th wk), \$2,500.

Tower, Uptown, Fairway, Gra-

Ing closed many weeks. Fat \$5,000. Holds.

Glen (Dickson) (750; 85-\$1)—
Glen (Dickson) (70) (8th wk) and (7th Promoter" (U) (2d run), 25,00.

Kimo (Dickinson) (504; 75-\$1)—
"Romeo and Juliet" (UA). Best here recently, great \$3,500. Stays.
Last week, "Julius Caesar" (M-G) (4th wk), \$1,000.

Midland (Loew's) (3,500; 60-80)

—"Barefoot Contessa" (UA) and (Captain Kidd, Slave Girl" (UA).
Fairish \$9,000. Special morning show daily with "Challenge To Lassie" included in regular admission boosting biz. Last week, "Green (Colden) (550; 75-\$1)—
The Detective" (Col). Best here in months, fancy \$3,000. Holds

# 'Sea' Huge 75G Paces Chi; 'Show Biz' Socko 48G, 'Chalice' Bright \$33,000, 'Gretel' Solid 16G, 'Heart' Fine 23G

Chicago, Dec. 28.

Post-Christmas biz in here looks
mash this round, with 11 new
ix being unloaded for holiday
nowings.

Exceptionally good
eather over the Xmas weekend
rought throngs to all situations.
Owever rain late Sunday and
gain Monday hurt some.

y with \$23.000.

Ilver Chalice" promises a very it \$33.000 at United Aftists, isel and Gretel" is a lush \$16,-at the Loop. At the Monroe, uble In Glen" looks fancy

000.

The Detective" is hotsy with 100 at the Surf. "Aida" kicks at the World for a sock \$8.000. Young At Heart," with Donnell heading vaude, looks tall second frame at the Chicago. ack Knight" and "Law vs. Billy " at the Roosevelt continues

#### Estimates for This Week

Estimates for This Week
Carnegie (Telem't) (480; 95)—
heorge K. Arthur's Prize! (Indie),
hish \$4,600. Last week, "Hamlet"
hidle (reissue), \$1,500.
Chicago (B&K) 3,900; 98-\$1.50)
'Young At Heart" (WB) with
on Cornell topping vaude (2d
c). Tall \$56,000. Last week,
4,000.

—"Young At Heart" (WB) will be no Cornell topping vaude (2d wk). Tall \$56,000. Last week, \$54,000. Grand (Nomikos) (1,200; 98,54,000. Grand (Nomikos) (1,200; 98,12,35—"Fire Over Africa" (Col) and "They Rode West" Coh. Fair \$10,000. Last week, "Drum Beat" (WB) (4th wk), \$6,000. Loop 'Telem't) (806; 90-\$1-25)—"Hansel and Gretel" (RKO). Lofty \$16,000. Last week, "Reap Wild Wind" (Par) ,reissue) (3d wk), \$4,500 in 5 days. McVickers (JL&S)(2,200; 65-\$1.25)—"Deep in My Heart" (M-G), Nice \$23,000. Last week, "Phffft" (Col) (4th wk), \$10,000. Monroe (Indie) 1,000; 65-87)—"Trouble in Glen" (Rep). Tall \$12,000. Last week, "Dr. Jekyll and Mr. Hyde" (M-G) and "Woman's Facc" (M-G) (reissues) 2d wk), \$4,500. Oriental (Indie) (3,400; 98-\$1.25)—"No Business Like Show Business" (20th). Smash \$48,000. Last week, "Desiree" (4th wk), \$17,500. Palace (Eitel) (1,484; \$1,25-\$3.40)—"Cinerama" (Indie) 74th wk). Good \$19,000. Last week, "Desiree" (Indie) 74th wk). \$12,500. State-Lake (B&K) (2,700; \$1,25)—"20,000 Leagues Under Sea" (Disney). Colossal \$75,000. Last week, "Mr. Hulot's Holiday" (BD) (Rth wk), \$20,000. United Artists (B&K) (1,700; \$8,000. Last week, "Mr. Hulot's Holiday" (BD) (Rth wk), \$20,000. Last week, "Carmen Jones" (20th) (5th wk), \$13,500. Woods (Essaness) (1,206; 98-125)—"Silver Chalice" (WB). Sock \$33,000. Last week, "Carmen Jones" (20th) (5th wk), \$13,500. Woods (Essaness) (1,206; 98-125)—"Last Time Saw Paris" (M-G) (5th wk) \$2,000. Last week, "Garmen Jones" (20th) (5th wk), \$13,500. Woods (Essaness) (1,206; 98-125)—"Last Time Saw Paris" (M-G) (5th wk) \$2,000. Last week, "Garmen Jones" (20th) (5th wk), \$13,500. Woods (Essaness) (1,206; 98-125)—"Sockeroo \$8,000. Last week, "Garmen Jones" (20th) (5th wk), \$12,000. Last week, "Garmen Jones" (15th wk), \$2,000. Last week, "Garmen Jones" (15th wk), \$2,000. Last week, "Garmen Jones" (20th) (5th wk), \$13,500. Woods (Essaness) (1,206; 98-125)—"Silver Chalice" (BB). Week, Sturdy \$18,000. Last week, \$17,500. Woods (Essaness) (1,206; 98-125)—"Silver Chalice" (BB). Week, Sturdy

# 'Show Biz' Great \$16,000, Prov.; 'Cruz' Sock 14G

Providence, Dec. 28.
[ajestic is hitting it off nicely 1 "No Business Like Show iness" this session. Loew's le is heb with "Vera Cruz" le the Strand is happy with Ring Circus." RKO Albee is fair with "Hansel and

only fair with "Hansel and Gretel," with "Ransel and Gretel," (RKO) (2,200; 50-75)—
"Hansel and Gretel," (RKO) and "Africa Adventure" (RKO) Slow "55,000. Last week, "Bengal Brigade" (U) and "Go, Man, Go" (UA, \$6,00).

Majestic (Fay) (2,200; 70-\$1)—
"No Business Like Show Business" (20th Upped scale helping to wow \$16,000. Last week, "Down 3 Dark Streets" (UA) and "Four Guns to Border" (U), \$8,000.

State (Loew's) (3,200; 50-75)—
"Vera Cruz" (UA). Big \$14,000.
Last week, "Beau Brummell" (M-G) week, "Beau Brummell" (UA). \$7,500.

Strand "Diamond Wizard" (UA). S7,500.

"3 Ring Circus" (Par). Sock \$13,000 or rear. Last week "3 Hours to Kill" (Col) and "Black backs" (Col), \$4,000.

#### Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# Show Biz' Great \$19,000 Tops Pitt

Pittsburgh, Dec. 28, pagain, with the shopping season over and fine weather over the Xmas weekend helping. Harris has the Yule winner in "There's No Business Like Show Business," which should hit a socko figure. Penn's "Deep In My Heart" shapes smart. Squirrel Hill is smash with "The Detective." "Carmen Jones of Goldon well enough to hold at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 65-81.10)—
"Carmen Jones" (20th), Doing fairly well at \$12,500. Will hold. Last
week, "Princess of Nile" (20th) and
"Gambler From Natchez" (20th),
\$3,500.

"Gambler From Natchez" (20th), \$3.500.

Harris (Harris) (2.165; 65-\$1.25)

—"No Business Like Show Business" (20th; Should kick in with a socko \$19.000. Last week, "The Raid" (20th), \$4.000 in 6 days.

Penn (UA) (3.300; 65-\$1)—"Deep In My Heart" (M-G). Heading for smart \$16.000 or over. Last week, "Sitting Buil" (UA), \$9.000.

Squirrel Hill (SW) (900; 65-85)—
"Detective" (Col). Should do great \$5.500 and holds. Last week, \$2.500.

Stanley (SW) (3.800; 65-\$1)—"Young at Heart" (WB). Opened only 3 esterday (Mon. Doris Day-Frank Sinatra pic going in ahead of schedule when "Hansel and Gretel" (RKO) was yanked after four days at anemic \$3.000. Last week, "Bounty Hunter" (WB).

Warner (SW) (1.365; \$1.25-\$2.65)

—"Cingrama" (Indie) (56th wk).

Warner (SW) (1,365; \$1,25-\$2,65).
"Cingrama" (Indie) (56th wk).
Holiday pickup expected to continue down the stretch with announcement that it's finally closing Feb.
12 to make way for the second one, "Cinerama Holiday." Edging close to oke \$9,000 this week. Last week, \$4,500.

# 'Pagan' Smash \$25,000 In Hot Hub: 'Circus' Wham 30G, 'Phffft' Fancy 43G

30G, 'Phffft' Fancy 43G

Boston, Dec. 28.

Downtown majors are back in business again with new product at all firstruns. While several houses unveiled new pix on Christmas Day, "3 Ring Circus" bowed into the Paramount and Fenway last Thursday. It is fancy. "Phfftt' in the Orpheum and State is soild. Christmas Day openings included "No Business Like Show Business" at the Memorial. "Silver Chalice" at the Memorial. "Silver Chalice" at the Memorial. "Silver Chalice" at the Meacon Hill. "Pagan" looks wow. Lone holdover is "Cinerama" which celebrates its first anni at the Boston Theatre this week.

Estimates for This Week

Astor (B&O) (1,500: 70-\$1.10)—
"Sign of Pagan" (U.) Sockeroo \$25,000 shapes. Last week. "Last Time Saw Paris" (M-G) (5th wk), \$8,000.

Beacon Hill (Beacon Hill) (800: 74-\$1.25)—"Bowea and Lulies"

74-\$1.25)—"Romeo and Juliet" (UA). Opened Saturday (25). Big \$11,000 or near. Last week, "Hob 74-\$1.25)—ROBINEO
(UA). Opened Saturday (25). Big
\$11.000 or near. Last week, "Hobson's Choice" (UA) (8th wk), \$3.000.

Boston (Cinetama Productions)
(1,354; \$1.20-\$2.85) — "Cinerama"
(Indie) (52d wk). With three extra performances should hit neat \$20,000 against \$8.500 for previous week.

Exeter (Indie) (1,300; 60-\$1)—"Bread, Love, Dreams" (IFE).
Opened Sunday (26). Last week, "Inspector Calls" (Rank) (4th wk), fair \$4.000.

Fenway (NET) (1,373; (75-\$1.25)—"3 Ring Circus" (Par) and "Jam-(Continued on page 16)

# 'SEA' LIVELY \$28,000, BUFF; 'CIRCUS' 8G

ter. "3-Ring Circus" looms bright at Paramount,

Estimates for This Week

Buffalo (Loew) (3,000; 50-\$1)—
"Show Business" (20th). Strong
\$20,000 or better. Last week,
"Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues),
\$5,000 in 6 days.

Paramount (Par) (3,000; 50-80)—
"Tree Ring Circus" (Par). Bright
\$18,000. Last week, "Crest of
Wave" (M-G) and "Hell's Outpost"
(Indie), \$7,000.

Wave" (M-G) and "Hell's Outpost" (Indie), \$7,000.
Center (Par) (2,000; 50-80) —
"Silver Chalice" (WB), Heading for smash \$16,000 or over. Last week, "Carmen Jones" (20th) (2d wk-9 days), \$8,000.
Lafayette (Basil) (3,000; 50-80)—
"Hansel and Gretel" (RKO) and "Yellow Mountain" (Indie). Okay \$10,000. Last week, "Sands Iwo Jima" (Rep) and "War of Wildcats" (Rep) (reissues), \$5,000 in 6 days. Century (Buhawk) (3,000; 50-81)—
"20,000 Leagues Under the Sea" (BV). Soarling to wham \$28,000 or close. Last week. "Bob Mathias

# 'Pagan' Lusty 10G, D.C.; 'Chalice' 23G

Washington, Dec. 28. Film biz generally is smash along the mainstem with upbeat of Christmas Day and holiday week ticket supplanting the weakness of pre-Xmas week. Top drawer new product moving into virtually every showcase for week provides a strong assist in the loud b.o. music, with upped tab on children admissions also helping. "Sign of Pagan," "Silver Chalice." "Show Business," "20,000 Leagues Under Sea" and "Deep in My Heart! lead boxoffice parade, with "Hansel and Gretel!" providing a big disappointment.

boxoffice parade, with "Hansel and Gretel" providing a big disappointment.

Estimates for This Week
Ambassador (SW) (1,400; 70-\$1)

"Silver Chalice" (WB). Big \$8,-000 or over. Last week. "Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues). \$3,500.

Capitol (Loew's) (3,434; 75-\$1)—
"Deep in My Heart" (M-G). Fancy \$22,000. Last week, "Last Time Saw Paris" (M-G) (3d wk), \$9,000 in 9 days.

Columbia (Loew's) (1,174; 70-95)—"Hansel and Gretel" (RKO). Disappointing \$7,000 despite advanced prices. Last week, "Crossed Swords" (UA), \$7,000.

Dupont (Lopert) (372; 65-\$1)—"Romeo and Juliet" (UA\* Big \$8,-000. Last week, "Ugetsu" (Indie) (4th wk), \$2,000.

Keith's (RKO) (1,939; 75-\$1)—"20,000 Leagues Under Sea" (BV).
Boff \$25,000. Last week, "White Christmas" (Par' (8th wk), \$5,500.

Metropolitan (SW) (1,200; 75-\$1)—"Silver Chalice" (WB). Sock \$15.000. Last week, "Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues).

Palace (Loew's) (2,370; 90-\$1.25)—"Show Business" (20th). Wow \$26,000. Last week, "Serired" (20th) (4th wk), \$9,000 in 9 days.

Playhouse (Lopert) (435; 70-\$1)""Sign of Pagan" (U). Mighty

(20th (4th wk), \$9,000 in 9 days.
Playhouse (Lopert) (435; 70-\$1)
—"Sign of Pagan" (U). Mighty
\$10,000. Last week, "Rear Window"
(Par) (16th wk), \$2,500. Did \$93.000 in 16 weeks.
Warner (SW)" (1,300; \$1.20-\$2.40)
—"Cinerama" (Indie) (60th wk).
Profitable \$12,000 after \$7,000 last week.

week.
Trans-Lux (T-L) (600; 70-\$1)—
"On Waterfront" (Col) (15th wk).
Oke \$3,000 in 6 days, and end run.
Last week, same.

# 'SHOW BIZ' FAST 28G, ST. LOO: 'SEA' LOUD 22G

St. Louis, Dec. 28.
t mainstem houses has
sharp upbeat after a mild
ast week. "Show Business" session last week. "Show Business" is rolling up a great total at the St. Louis to pace city although "20,000 Leagues Under Sea" is not far behind and playing the much smaller Orpheum. "Hansel and Gretel" looks nice in two arty theatres. "Sitting Bull" is rated only fair at Loew's.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (48th wk). Good \$11,000 after \$10,000 last round.

ast round. Fox (F&M) (5,000; 65-90) (Continued on page 16)

# B'way Booms; 'Chalice' Boffo 80G, 'Sea' Wow 63G, 'Cruz' Sockeroo 90G, 'Circus' 60G, 'Heart'-Stage Huge 190G

Combination of usual Christmas week holiday upbeat, mild and clear weather until late yesterday (Tues.) and launching of nine new pictures is spelling a terrific week at Broadway first-runs this session. Fact that Christmas fell on Saturday this year made Dec. 25 one of the biggest in many years at most of the deluxers. There was a slight dip Monday, and then trade roared ahead yesterday (Tues.).

Of the newcomers, "Vera Cruz" at the Capitol, "20,000 Leagues Under Sea" at Astor and "Silver Chalice" at Paramount shape standout. Par's "Chalice," is heading for a mighty \$80,000 while "Vera Cruz" likewise is terrific with \$90,000 in prospect. Both include New Year's Eve. "Sea" looks to reach an amazing \$63,000 in first round ending today (Wed.).

"Three-Ring Circus" is another smash newcomer, with a giant \$60,000 in prospect opening round at State. Another Paramount pic, "Country Girl," at nearby Criterion, is pushing to a sockeroo \$67,000 in second week or about \$10,000 ahead of initial session.

Christmas stageshow with "Deep in My Heart" at the Music Hall continues to amaze, with a giant \$190,000 probable for current (3d) stanza. The combo may crack the all-time money high for one week. "No Business Like Show Business" is soaring to nearly double opening week's take, with \$142,000 in sight for present week, the second, at the Roxy.

"Green Fire," a new entrant, looks like about \$19,000 in first round at Mayfair, not good for this season of year. "Athena" did okay \$10,000 in lnitial stanza at the Globe while new combo of "This Is My Love" and vaude is soaring to smash \$29,000 at Palace.

Another new pic, "Romeo and Juliet." is rated sock \$15,000 in Second week at Guild, phenomenal for this small house. "Star Is Born" did nice \$23,000 in 11th week at Victoria.

Estimates for This Week.

Itth week at Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$1.75)

— "20,000 Leagues Under Sea"
(BV). Soaring to wow \$63,000 but
not a new record in first week
ending today (Wed.). Holds, of
course. In ahead, "Waterfront"
(Col) (21st wk-8 days), \$11,500.

Little Carnegie (L. Carnegie)
(550; \$1.25-\$2.20) — "Aida" (IFE)
(7th wk). Present stanza winding
today (Wed.) is pushing to great
\$11.500 or better after \$7.500 in
sixth week. Continues.

Baronet (Reade) (430; 90-\$1.55)—
"Game of Love" (Indie) (3d wk).
Initial holdover session ended
Monday (27) continued big with
\$9.406 after \$11.200 opening week.
Capitol (Loew's) (4,820; 85-\$2.20)
—"Vera Cruz" (UA). This is roaring ahead to terrific \$90.000 or
thereabouts in first stanza ending
Friday (31). First week includes
New Years. Holds, natch! In
ahead, "Last Time Saw Paris"
(M-G) (5th wk), \$15,000.

Criterion Moss) (1,700; 75-\$2.20)
— "Country Girl" (Par) (2d wk).
First holdover frame ending today
(Wed.) appears headed for sockeroo
\$67,000 as against \$57,000, in first
week, terrific for pre-Xmas session,
Stays on indef. Second session
likely will be one of greatest ever
at house.

Fine Arts (Davis) (468; 90-\$1.80)

"The Detective" (Cal) (wh. bit)

Stays on indef. Second session likely will be one of greatest ever at house.

Fine Arts (Davis) (468; 90-\$1.80)

"The Detective" (Col1 (9th wk). The eighth week ended Sunday (26) held up strongly with \$6.000 after \$6.500 in seventh round. Continues on.

Globe (Brandt) (1.500; 70-\$1.50)

"Athena" (M-G) (2d wk). First stanza ended Monday (27) hit okay \$10.000, good in view of opening pre-Xmas. In ahead, "This Army" (20th) and "Utopia" (Indie), dull \$5.000 with preview.

Guild (Guild) (450; \$1-\$1.80)

"Gate 6f Hell" (Indie) (2d wk). Second round ended Sunday (26) hit mighty \$22.500 after \$21.000 opener. Stays on indef, naturally.

Mayfair (Brandt) (1.736; 79-\$1.80) — (Green Fire" (M-G). Heading for \$19.000, not so good for research end.

\$19,200.

Paramount (ABC-Par) (3,664; 85-\$1.75) — "Silver Chalice" (WB). Initial week winding up Friday (31) is heading for mighty \$80,000. First week includes New Year's Eve. House brings in "Young at Heart" (WB) for the single day Friday (31), with "Chalice" resuming its run Jan. 1. "Chalice" inaturally is holding. In ahead, "Track of Cat" (WB) (3d wk-10 days), \$26,000.

Paris (Pathe Cinema) (568: 90.

out a highly successful longrun here.

Radio City Music Hall (Rockefellers) (6.200; 95-\$2.75)—"Deep in 
My Heart" (M-G) with annual 
Christmas stageshow (3d wk). 
Current session is elimbing to soaring to colossal \$190,000 and may 
equal all-time weekly gross mark. 
Week only included three 5-show 
days where generally Christmas 
week takes in more expandedschedule days and this cut in some. 
Holding, natch! Second week was 
\$168,000. Continues on, with reserved seats for New Year's Eve 
show sold out many weeks ago.

Roxy (Nat'l. Th.) (5,717; 65-\$2.40)

show sold out many weeks ago.

Rox (NAt'l Th.) (5,717; 65-\$2.40)

"No Business Like Show Business" (20th) (2d wk). Initial holdover session (ending tomorrow) is pushing to whopping \$142,000 or close after \$77,000 opening week not up to hopes, obviously the preXmas lull hurting more than anticlpated. Holds on.

not up to hopes, obviously the prexmas lull hurting more than anticipated. Holds on.

State (Loew's) (3,450; 78-\$1.75)—
"Three-Ring Circus" (Par). Looks to land huge \$60,000 in initial stanza ending tomorrow (Thurs.). This Martin-Lewis pic is second Paramount VistaVision production. In ahead, "Phffft" (Col) (7th wk-9 tion. Naturally, it is staying on. days), \$10,000.

Sutton (R&B) (561; \$1-\$1.80)—
"Romeo and Juliet" (UA) (2d wk). First session ended Monday (27) hit socks \$15,500, with 140-minute running time hurting turnover. In ahead, "High and Dry" (U) (16th wk), \$4,000 for a fine longrun of 16 weeks.

Trans-Lux 60th St, (T-L) (453; 1-\$1.50)— "Hunters of Deep" (DCA) (2d wk). Current round ending today (Wed). is heading for fine \$3,000 or over after \$5,700 for first week.

Trans-Lux 52nd St, (T-L) (540; \$1-\$1.50)— "Tonight's the Night" (AA). Looks to get socko \$10,000 or better in first week ending today (Wed). Holds. Regular run was preceded by gala preem on night of Dec. 22.

Victoria (City Inv.) (1,060; 50-\$1.75)—"Star Is Born" (WB) (12th wk). The 11th week ended Sunday (26) perked up to sock \$23,000 after \$20,000 in 10th week. Holds on.

Warner (Cinerama Prod.) (1,600; 51.20-\$3.30)— "Cinerama" (Indie) (32d wk). The 31st week ended Saturday (25) held at big \$30,000 after \$31,000 in 80th session. Announced that this initial "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has only six weeks to go at this house, next "Cinerama" production has o

# 'Pagan' Powerhouse 18G, Toronto; 'Circus' Bangup 25G, 'Show Biz' Ditto

Toronto, Dec. 28.
With release of top holiday pro Business," "Sign of Pagan" an.
"3-Ring Circus" off to socko starts
with trio neck-and-neck for town'
top coin. Also hefty are "Deep in
Heart" and "So This Is Paris,
with "Young at Heart" also fine a
a two-house combo. "Trouble ii
the Glen" and "Yanishing Prairie
likewise shape sturdy.

\$1.80)—"Green Fire" (M.G.) Heading for \$19.000, not so good for season of year. First session ending tomorrow (Thurs.). Will hold.

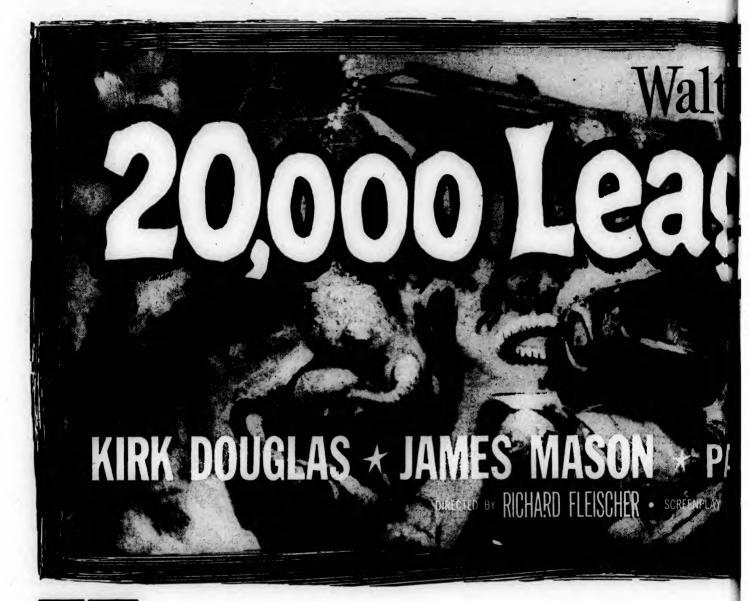
Normandie (Trans-Lux) (592; 95\$1.75)—"Big Day" (Indie) (2d wk). Initial holdover frame ending tomorrow (Thurs.) looks to get smooth \$4.200 after \$6,200 opening week. Col. inues. (Fig. 1) (10.80; 10.90). This Is My Love" (RKO) and vaudeville. Week ending tomorrow (Thurs.) to seek (RKO) and value (RKO) (1.700; 50-\$1.60)—

This Is My Love" (RKO) and value (RKO) and value (RKO) and value (RKO) (1.700; 50-\$1.60)—

This Is My Love" (RKO) and value (RKO) and value (RKO) (1.700; 50-\$1.60)—

(Continued on page 16)

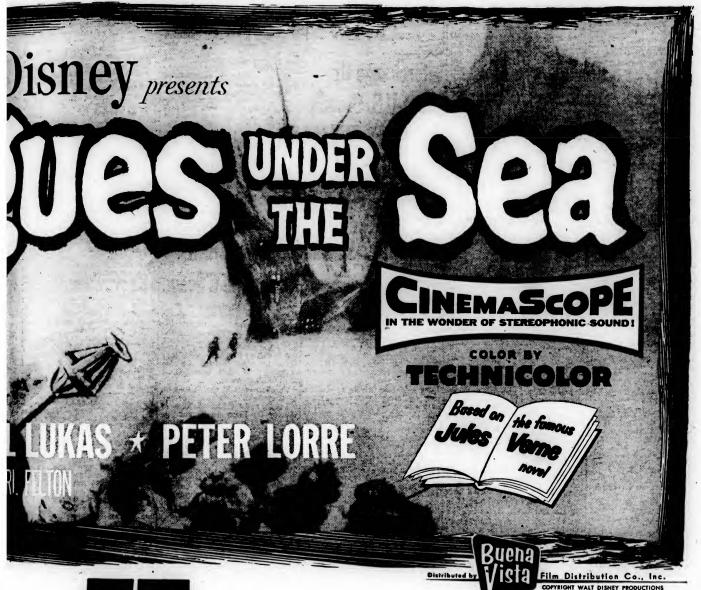
# THE MIGHTIEST BOXOFFICE



# 57 OPENINGS COAST-TO-COA

NEW YORK CITY, Astor • CHICAGO, ILL., State Lake • LOS ANGELES, CAL., Wilshire • BUFFALO, N. Y., Century • ROCHCLEVELAND, O., Palace • AKRON, O., Palace • TOLEDO, O., Rivoli • DETROIT, MICH., Madison • GRAND RAPIDS, IN
PA., Senate • BALTIMORE, MD., Hippodrome • WASHINGTON, D. C., Keith • DENVER, COLO., Denver • DES MOINE
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Majestic • SAN ANTONIO, TEX., Majestic • TULSA, OKLA., Orpheum • MINNEAPOLIS, MINN., Orpheum • ST. PAV
KANSAS CITY, KANSAS, Granada • KANSAS CITY, KANSAS, Fairway • MEMPHIS, TENN., Malco • OKLAHOMA CIT
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# **Pre-Xmas Hurts London Film Biz:** 'Phffft' Smash 8G, 'Carrington' Big \$6,200, 2d; 'Christmas' Sock 7G, 6th

The seasonal pre - Christmas slump has had its effect on firstrun situations in the last week but the downbeat is not as marked as previous years. Some new entries have done surprisingly well. Best result was achieved by "Phifft" which held in second round at the Leicester Square Theatre with a smash \$8,000. The British-made "Carrington, V. C." looks sturdy \$6,200 in its first holdover session at the Warner."

"Long John Silver," which

at the Warner.

"Long John Silver," which opened day-date at Carlton and Odeon, Marbie Arch, disappointed, first frame at two theatres being only \$10,000 or near.

"Creature From Black Lagoon" still is fast in third round at Lon-don Pavilion while "White Christ-mas" continues sock in sixth Plaza

#### Estimates for Last Wee

Carlton (20th) (1,128; 55-\$1.70)-"Long John Silver" (20th). B lows hopes at a lean \$5,000.

lows hopes at a lean \$5,000.

Casino (Indie) (1,337; 70-\$2.15)

"Cinerama" (Robin) (12th wk).
Dipped slightly to good \$10,500.

Empire (M-G) (3,099; 55-\$1.70)—
"Make Me an Offer" (BL) and
"Under the Caribbean" (BL) (and
"Wk). Moderate \$5,500. Initial
frame was light \$7,500. "Seven
Brides for Seven Brothers" (M-G)
preems Dec. 23.

Gaumont (CMA) (1,500; 50-\$1.70)

"Sea Shall Not Have Them"

Gaumont (CMA) (1.500; 50-\$1.70)
— "Sea Shall Not Have Them"
(Eros) '(2d wk). Steady \$5,000.
Second frame was brisk \$6,200.
"Svengali" (Renown) opened Dec.
23.

23. Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "Phffff" (Col) and "3 Hours to Kili" (Col) (2d wk). Fine \$8,000 or more. First week was great \$9,200. London Pavilion (UA) (1,217; 50-\$1.70)—"Creature From Black Lagoon" (GFD) (3d wk). Fast \$5,000 or near.

goon" (GFD) (3d wk). Fast \$5,000 or near.
Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "One Good Turn" (GFD) and "Under Scuthern Cross" (GFD). Climbing to solid \$8,000 or near.
Odeon, Marble Arch (20th) (2,200; 50-\$1.70)—"Long John Silver" (20th). Fair \$5,000.
Plaza (Par) (1,092; 70-\$1.70)—"White Christmas" (Par) (6th wk). Sock \$7,000 or over.

white Christmas" (Par) (6th wk).
Sock \$7,000 or over.
Riaito (LFP) (592; 50-\$1.30)—
"The Egyptian" (20th) (3d wk).
Neat \$3,000, same as round.

Ritz (M-G) (432; 50-\$1.70)—"Beau Brummell" (M-G) 2d wk). Fair

Warner (WB) (1,735; 50-\$1.70)— "Carrington, V. C." (IFD) (2d wk). Nice \$6,200 after sturdy \$7,800 opening week.

## 'CINERAMA' CLICKS AT BANGKOK'S FILM FAIR

Washington, Dec. 28.
Topped by "This Is Cinerama,"
the U. S. exhibit at the Bangkok
Fair in Thailand took first prize
for originality, the U. S. Information Agency has amounced here.
Impact of "Cinerama" was just as
created to the december of the control of t tion Agency has ammounced here. Impact of "Cinerama" was just as great as it had been previously at the Damascus Fair in Syria. Crowds were so big and ticket demand so great that the show is being held over for two additional weeks after the end of the fair. It is being shown in a 2,000-seat auditorium; hence the added time will enable an estimated 56,000 more Siamese to witness "Cinerama."

u. S. exhibit also included American fireworks, a see-your-self television show, sale of tv and hi-fi equipment.

#### Honolulu House Sold

Honolulu, Dec. 28.
Sixth interest in the downtown
King Theatre purchased by Von
Holt Co., estate management consultants, from Alice Mary Mackintosh, now iiving in England, for
\$37,085.

\$37,085.

House is operated by Royal Theatres Ltd., playing first-run Paramount and Republic product. Despite limited seating capacity, it is regarded as one of Honolulu's most profitable operations.

# Agree on Kine Wages

London, Dec. 28.

An agreement has been reached between BBC-TV and British Astors Equity which will permit repeat, airings of kinescoped programs. Hitherto the thespers' union had imposed a bar until settlement had been negotiated.

settlement had been negotiated.
Under the terms of pact the BBC is permitted to repeat a program twice within a year of its original airing. If the repeat is given within four weeks, the artists will receive a fee equal to their original payment excluding rehearsal fees. If the repeat is given later, the payment-will be 75% of the total paid for rehearsals and first performance.

# 'Xmas,' Obsession, 'Coins' Mex Draws

Pix are top draws here more than ever this Yuletide, tradition-aily a long one in Mexico—Dec. 16 to Jan. 6. It's partly because that's in tune with the seasonal buying trend this time—the most for the least money.

Such strong films as "The Student Prince" (M-G), "White Christmas" (Par), "Three Coins in Fountain" (20th) and "Magnificent Obsession" (U) are all playing to top biz, with long times at most shows.

Choice pix only cost 32c. It's difficult to find good stage fare for less than \$1.20. Theatres and niteries admit trade is under par.

## See Spanish-Portuguese Film Co. Prods. in Near Future: Some Deals Set

Lisbon, Dec. 21.

Producers Anibal Contreiras and Artur Duarte have been busy going between here and Madrid in the last few weeks trying to close deals for production of films in both countries. Contreiras plans to produce Spanish - Portuguese pix here with the cooperation of Sue-via Films-Cesareo Gonzales; producer Benito Perojo and Espejo Films, ail of Madrid.

The Spanish part of the setup will contribute artists and technicians while Contreiras will provide necessary facilities and money in Portugal. Contreiras, who is also a distributor and owner of a chain of cinemas, is furnishing a suitable Portuguese market. He also will be very busy next spring because he's in charge of the organization of a Spanish Films Week here, organized by the Spanish Foreign Ministry and its Embassy in Lisbon and by the Madrid Film critics circle.

Producer Duarte has just fin-

Producer Duarte has just finished his pic, "Zalacain, the Adventurer," in Spain for Espejo, Virgililo, Teixcira and Humberto Madeira. He also has signed a pact Madeira. He also has signed a pact with Infante Camara, Portuguese manager of Espejo Films, to produce two other pix in coliaboration with Portugal. These will be done in Spain with a star coming over from Portugal to work in Madrid.

# **Busy Ramsay Ames**

Madrid, Dec. 28.

Ramsay Ames, American actress who has been living here for some time, has been set for a top role in "Un Hada en la Ciudad" (A Fairy in the City), which is being produced by Altamira & Algraga, with Salvia directing.

Hans Hoehn from Berlin gives a closeup of Show Biz In A Divided Metropolis

49th Anniversary Number

VARIETY OUT NEXT WEEK

# Interchange Of Scot-U.S.-Canada TV Films Seen

An interchange of filmed tv pro-

An interchange of filmed tv programs between the U.S.A., Canada and Scotland is foreseen by Rov Thomson, Canadian newspaper boss of Scotsman Publications and of tv stations in Canada. He forecast here the filming of programs dealing with Scot industry, life and scenery, and their sale to American and Canadian tv stations. This would encourage a demand for Scot products, and would also boost tourism. also boost tourism.

"Vice versa, there would be amole room here for interesting and instructive film programs from Canada and America," added Thomson.

Thomson.

He thought it possible that the Canadian to system might be adopted in Scotland. Frinstance, in addition to the main national station, there would be local stations in Glasgow, Edinburgh, Dundee and Aberdeen, plus, possibly, one or two others to cover areas not getting good reception.

He said that private ty stations

one or two others to cover areas not getting good reception.

He said that private tv stations now operating in Canadian cities of a size comparable to Aberdeen and Dundee were now broadcasting about eight hours per day. These hours were increasing all the time, and American private stations now largely operated for 16 hours each day.

According to Roy Thomson, the advantage in the present Canadian system over BBC monopoly was that there was competition for the viewer. The Canadian Broadcasting Corp. at all times was conscious of the fact that, if they did not do /a good job and give the public interesting programs of good quality, the public would watch the private stations.

He warned that advertisements would only be bought if a station had a substantial and approving audience for its programs. Stations overloaded with advertising would become offensive to viewers.

dience for its programs. Stations overloaded with advertising would become offensive to viewers.

# 'Piper,' 'Holiday' Preem In Big London Week

In Big London Week

London, Dec. 28.

In a week when seasonal openings normally dominate the West
End, a new revue and musical
made entries along Shaftesbury
Avenue. The revue, "Pay the
Piper," opened at the Saviile last
Tues. (21), followed the next night
by "Happy Holiday" at the Palace.
First of the holiday openings
last week was the new Bertram
Milis Circus at the Olympia, with
its familiar VIP audience headed
by the Lord Mayor of London, with
Lord Montgomery as guest of honor. This year's program, more di-

or. This year's program, more diversified than last, has fewer horse parades and more skillful balancing, high wire and trapeze acts. "Puss in Boots" was staged last Monday (12) by the London's Childrens Theatre at the Fortune. This

is a songless adaptation by Charles Perrault, and an adult style of dialog and presentation made an unusual variation to the traditional

show.
"Pay the Piper," which Laurier Lister presented at the Saville after a provincial tryout tour, is notable for the West End return of Elsie and Doris Waters, noted music hail act. The revue lacks the polish, intimacy and piquancy demanded for this type of production and may have difficulty in staying the course.

# Paris Producers Bring Out Legit Big-Guns; Three Plays Look Hits

# Neagle-Flynn Film To Be Shot in Yugoslavia

London, Dec. 21.

The second Herbert Wilcox production to co-star Anna Neagle and Errol Flynn is to be lensed in Yngoslavia. It will be made both in CinemaScope and for the wide-screen ratio of 1.75 to 1. Entitled "King's Rhapsody," it starts studio filming at Eistree Studios Jan. 17 after which the unit will go on location.

As a resuit of negotiations made by Wilcox during a recent visit to Belgrade, the Yugoslav authorities have arranged special facilities which will include the provision of up to 10,000 extras and grouping of the ballets from the flive states in the Yugoslav Republic with the Folk Bellet Orchestra.

"Rhapsody" is based on Ivor Novello's musical play of the same name. Wilcox will produce and direct. The initial Neagle-Flynn starrer, "Lilacs in the Spring," had its West End preem Christmas Eve at the London Pavilion. Republic is distributing here and United Artists has Western Hemisphere rights. London, Dec. 21. The second Herbert Wilcox pro

# \$2,250,000 Spent On Aussie C'Scope

Sydney, Dec. 21. Sydney, Dec. 21.

At a film industry luncheon here hosted by Hoyts' loop to mark first anni of CinemaScope in Aussie, the circuit's topper, Ernest Turnbull, said hib company had spent \$2,250,000 so far on the anamorphic idea here. He added that biz as a consequence had been increased at the chain's theatres.

Turnbuil claimed that, based on a comparison of 49 weeks of the old order and the first 49 weeks of C'Scope the loops ace Regent theatres in Sydney, Melbourne, Brisbane and Adelaide, average attendance was up 88% and average gross had jumped by 154%.

He said Hoyts would have 100 houses equipped by next week. Turnbull pointed out that his outfat and, the rivai Greater Union had always been the best of friends, and there was nothing unusual in their getting together on a joint application for a tv license in Melbourne.

# GFD. Rank Distrib Co., Got Over \$2,000,000 Of Eady Fund's '54 Total

London, Dec. 28.

Of aimost \$7,000,000 raised by the Eady Fund during the year ended iast July 31, the J. Arthur ended last July 31, the J. Arthur
Rank releasing outfit, General
Film Distributors, received over
\$2,000,000 as its share. British
Lion collected more than \$1,000,000;
Associated British-Pathe
netted \$6,400,000; Independent
Film Distributors, \$4,250,000 and
Eros, \$336,000.

The Eady pool, which paid out a distribution of 36% of the distributors gross, was shared between 679 features and 55 distributors.

The fund operates to the benefit of all British quote pictures including those made and financed by the American majors. The U. S. distribs collected from the fund as follows: United Artists, \$117,000: Metro. \$100,000; Republic, \$92,000; 20th-Fox. \$81,000; Paramount, \$52,000; WB, \$29,000 and Columbia, \$28,000.

#### U. S. Pix at German Film Week Frankfurt, Dec. 21.

The neighboring town of Erlangen, Germany, has set its annual International Film Week to begin Jan. 15. Schedule includes U. S., French and German pix.

U. S., French and German pix.
First screenings will be "Grapes
of Wrath," "Traumulus," (with
Emil Jannings), "The Puritan,"
Jean Anouilh's "Pattes Blanches"
and the 1953 version of "Amphitryon."

Christmas is traditionally a time of theatregoing here, with legit directors bringing in their big guns to tap this flow of goodwill and mooia. Not leas than 17 ever plays have been put on the boards, with a clearing of the air showing three real heavyweights that look in for b.o. long after the holidays, and about seven of the remaining entries probably in for from fine to fair runs, with the rest to fade as soon as their Xmas funds run out. Of the 17, nine are originals, four reprises, three adaptations of literary works and two are operettas. The big three came in with good publicity, name callibre, and also enough varying levels of good theatre to warrant the success probably in store. Most likely to succed is the Marcel Ayme version of Arthur Miller's "The Crucible" at the Sarah Bernhardt Theatre. Called "Les Soreieres De Salem" ("The Witches of Salem"); this is a first, stagewise, for singer Yves Montand and his film actress wife, Simone Signoret. Their names, plus the sock reviews, should be enough to make this a seasonal tenant. Raymond Rouleau has given this story of intolerance and ignorance a breadth and substance in staging, and Montand emerges an actor of stature with Mile. Signoret seconding him in a lesser role.

Henri De Montherlant's "PortRoyal," at the Comedie-Francaise, is announced as his last play about a 17th century convent condemned by the Pope and dispersed by the Archbishop of Paris, done for 2½ hours without an intermission. Montherlant has written a pure, crystalline series of episodes huing to the unity of time, space and action. However, the wordage, beautiful in itself, weighs a literary ton and the scenes of soul searching and doubt and grace succeed each other in heavy rhythm, and it is onite the search of the purchast the succeed each other in heavy rhythm, and it is onite the succeed each other in heavy rhythm, and

beautiful in itself, weighs a literary ton and the scenes of soul searching and doubt and grace succeed each other in heavy rhythm, and it is only at times that the breadth of drama sweeps into this heavy-handed piece. Stuitifying rather than edifying in effect, this is primarily Gallic in appeal, and does not look to be a likely Anglo-Saxon cxport. Crix have unanimously labeied this a masterpiece, but it is of classical, deciamatory style and its moments of beauty and revelation are not enough to make this transcend the lingo barrier, though it looks like another feather in the C-F cap, which has two hits this year.

#### Massive Malraux

year. Massive Malraux

Least likely to be a longrange hit is Thierry Mauinier's adaptation of Andre Malraux's massive movel of revolution and man's need, "La Condition Humainc." Depicting an incident from the Chinese Revolution of 1927, this has a group of Communists who have joined with Chiang Karbshek. After the victory they are told to lay down their arms but refuse, and are dropped by Moscow, who feel it is too soon to Interfere in China. Staging at the Theatre Hebertot by Marcelie Tassencourt is reminiscent of the agit-prop theatre and is too splintered and sprawling before it gets down to its main theme. For the U. S., Robert Sherwood is purportedly interested in adaptation and there is a possibility in this if the literary-styled dialog of this version is avoided and a more coherent first haif is blended togethed. Crix were split here, but the Mairaux name and press discussions have helped make this a medium success which may grow by word-of-mouth. dium success which may grow by word-of-mouth.

dium success which may grow by word-of-mouth.

Secondary hits include a well-constructed whodunit and a handful of reprises. "Affaire Vous Concernant" at the Theatre De Paris, by J. P. Conty, is a neatly constructed detective play done in the manner of cool logic and sense by a humane inspector, much in the Anglo tradition. Two-sectioned set with the police office in the middle allows for clever staging with flashbacks and sudden disclosures part of the setup to make this engrossing, and with a chance for possible U. S. import, since this type of play, if well done, can always spell b. O.

After her disastrous experience with "The Man Who Came to Diner," Simone Berriau, of the Theatre Antoine, has gone back to safer things in reviving a Georges Feydeau farce, "La Main Passe" ("The Roving Hand"),

"I predict...

Irving Berlin's

'THERE'S NO BUSINESS

LIKE SHOW BUSINESS'

will prove the biggest boxoffice musical in the history of Hollywood!"

-DREW PEARSON

"It's a pleasure to do business with 20th!"

# Irate Frisco Exchange Locals Cool Off as IATSE Wins 'Em New Pay Pact

San Francisco, Dec. 20.

New pact between the International Alliance of Theatrical Stage
Employees and the film companies
is looked upon as "a step in the
right direction" toward eliminating
the beefs of the exchange locals
against the parent union. IA inagainst the parent union. IA in-ternational office, under the direc-tion of prexy Richard F. Walsh-obtained a \$5.50 across-the-board wage hike and a 37½-hour week.

wage hike and a 37½-hour week.

Long time complaint of the affiliated unions has been that theIA toppers were not sufficiently
forceful in their negotiations with
the film companies. The dissatisfaction was manifested by several
abortive attempts to pull out of
the IA and to seek affiliation with
other AFL unions. New contract.
however, which was received with
considerable satisfaction by the exchange staffers, has somewhat
eased demands for more autonomy.
Placing the negotiations in the

Placing the negotiations in the ands of IA international office hands of IA international office this year represented, to an extent, "one more chance" for the parent union. The exchanges returned to overall talks this year after trying it on an individual basis in 1953. The opinion was divided on the outcome of the "loner" dickering with the film-companies. However, on the basis of the results obtained by Walsh & Co. in the most recent talks, it appears that the exchangites will stick with the IA.

For out-of-town exchange unions.

hours follows a policy set last year by the Motion Picture Homeoffice Employees Union, Local H-63, which won 37½ hours on its own.

Here in San Francisco, however, there is still some rumbling of discontent although it has not manifested itself in any overt acts since the two Frisco exchange unions withdrew their petitions to the seeking disaffiliation from the IA.

seeking disaffiliation from the IA.

John Jensen, president-elect of
Local F-17 of San Francisco, said
that the International's lawyer,
Harold Spivak, at a meeting here
two weeks ago promised action in
the local's search for more autonomy. Just what action Jensen expects or what he's been promised,
the declined to state, merely noting
that request for autonomy was beting considered by the IA and
Walsh and that he had received
a letter to that effect.

Jensen said it was only a coin-

a letter to that effect.

Jensen said it was only a coincidence that Local F-17, the white collar union, petitioned the NLRB at the same time as local B-17, representing the backroom staffers. He stressed that there were no discussions or contact between the two locals Jensen also said his union had not had contact with the Detroit, exchange and the latter's move for autonomy.

# Stanley Warner

Continued from page 5 =

It asks that the directors be dirided into two classes, elected for a two-year period, with the term of office of each class expiring in al-

office of each class expiring in alternate years.

At the upcoming meeting three directors are to be elected, with Fabian, Rosen, and Baird being nominated by the board for two-year terms. Kalmine, Silver, and Dr. Charles F. McKhann will continue their terms of office after the meeting. Dr. McKhann was elected a director in June, succeeding Lester Crown, who had been elected for a two-year term expiring Jan., 1956. Dr. McKhann is a consultant to the pharmaceutical industry and chairman of the executive committee of Zonite Products Corp. He also had headed Playtex Park Rosearch Institute, a public service foundation sponsored by International Latex Corp., a subsidiary of Stanley Warner.

sored by International Latex Corp., a subsidiary of Stanley Warner.
Fabian Enterprises Inc., the proxy statement notes, owns of record and beneficially 328,094 shares of common stock of SW, representing about 14% of the shares of the company. Fabian Enterprises, it notes, is a corporation owning and operating a theatre circuit of which Fabian is prexy and Rosen v.p. and treasurer.

VISTAVISION ON GALLOP

Deals Set In England, Its

Paramount-fostered VistaVision process, introduced to the public with the current release of "White Christmas," is getting a worldwide play. But still, of course, it has plenty to go if it is to catch up with the still growing use of 20th-Fox's- CinemaScope. Spyros P. Sköuras, 20th president, said he expects 125 C'Scope films from the U. S. major companies in 1955. All new Par films are going in

All new Par films are going in VVision. In England two films on the J. Arthur Rank Organization sked are to be lensed in this system and others may be added. In Italy the Lux and Titanus outfils have announced plans for at least one production in V'Vision, and Henri Alekan has been assigned to lens a film in this same process for a French group.

James A. Fitzpatrick is now mak-ing a V'Vlsion travelog in Mexico, following a like subject on Norway, and Carl Dudley is now producing a travelog in Hawaii.

#### Rank and Indies

Continued from page 3

Love," which was acquired by the Reade group on the basis of script only, the company indicated that it certainly wouldn't have been averse to looking at any good Guinness feature coming to it through the regular channels.

Universal doesn't put up any advance cash for Rank pix. However, the company maintains that, in the long run, Rank is better off distrib uting through it and is apt to end up with more dollars in his pocket. up with more dollars in his pocket. Within the recent past, two Rank films have been sold away from U—"The Young Lovers" (now retitled "Chance Meeting"), which went to Pacemaker Pictures, and "Doctor in the House," which went to Republic along with four other Rank films. Neither "Lovers" nor "Doctor" were in the U "split" however.

however.

Indie distribs are naturally very interested in the apparent Rank move to diversify his American release channels, with United Artists also in the picture. They know that Rank's managing director, John Davis, is dissatisfied with the returns of Rank films from the U. S. market. Their interpretation of recent developments is that Rank is now in a mood to play ball with the indies when it comes to artie product, with U concentrating primarily on the "big" commercial pix, such as "West of Zanzibar."

At U, such a policy is neither

At U, such a policy is neither confirmed nor denied. Impression confirmed nor defied. Impression is given, however, that the company has plenty of good American b.o. product on its hands and would just as well give up the smaller Rank "problem" pix. While U maintains that it's doing the best proceible the proceible of the p the best possible job with these films, its execs also acknowledge that the constant rift over them with Davis makes them wonder whether the arrangement is worth

Queried on reports that it was ready to disband its special films department which handles the Rank pix, U emphatically denied the story this week.

Harriet F. Pilpel

(of the law firm of Greenbaum, Wolf & Ernst) has written an interesting treatise an U.S. taxes as applied to authors titled

Pens Into Plough Shares

ane of the many editorial features in the 49th Anniversary Number

> VARIETY **OUT NEXT WEEK**

# December's Best 10

- peterinor 5 Dest 10

  1. "White Christmas" (Par).

  2. "Desirce" (20th).

  3. "Cinerama" (Indie).

  4. "Saw Paris" (M.-G).

  5. "Carmen Jones" (20th).

  6. "Drum Beat" (WB).

  7. "Star Is Born" (WB).

  8. "Contessa" (UA).

  9. "Track of Cat" (WB).

  10. "Phffft" (Col).

## **December Pacers**

Continued from page 7;

Beat" (WB) is winding up sixth. The latter was eighth in November.

ber.

"Star Is Born" (WB), second in
November, will take seventh spot.
The Judy Garland-James Mason
starrer was b.o. champ in October.
"Barefoot Contessa" (UA), sixthplace winnen in November, is managing to finish eighth.

aging to minis regidin.

'Phffit' Rounds Out List

"Track of Cat" (WB), also a
C'Scoper, is taking ninth, although
inclined to be spotty. Some critics
saw this pic as being most suited
for arty theatres. "Phfffit" (Col)
rounded out the Big 10 list for De-

"Sabrina" (Par), fifth in November; "Athena" (M-G) and "Reap Wild Wind" (Par), an oldie, were runner-up pix

"Waterfront" (Col), which has about finished the bulk of its big city playdates, managed to obtain additional coin and was a runner-up film one week. "Black Knight" (Col), a newie, was a runner-up pic another week. "Hansel and Gretel" (RKO) which figures to each him. (RKO), which figures to cash in on the juvenile patronage in forthcom-ing sessions, was in runner-up cate-gory one session.

"Passion" (RKO) had tough sled-"Passion" (RKO) had tough sledding on most of its playdates but did finish as a runner-up subject one stanza. "4 Guns to Border" (U) was in like category insofar as winning runner-up rating for one week. "She-Wolf" (Rep) also placed runner-up in another round.

"Bengal Brigade" (U), which has finished the bulk of its bigger dates, won runner-up classification another session. "Rear Window" (Par), also concluded on its bigger city engagements, got a similar rating

#### 'Girl,' 'Gate' Open Smash

A whole flock of new productions were being unveiled as the month nears its close. One of the more important ones is "Country Girl" (Par), which was launched with terrific results in N. Y., even pre-Xmas. A crix film, it racked up a gross opening week at the Criterion that amazed even the most onlimities. optimistic.

optimistic.

"No Business Like Show Business" (20th) also looms as smash grosser predicated on what it did opening round at the N. Y. Roxy pre-Yuletide. "Young at Heart" (M-G), the Xmas pic at the N. Y. Music Hall, also shapes as sock business-getter, "Gate of Hell" an import from Japan, astonished the most critical by registering a great total opening session at the N. Y. Guild, small arty theatre.

"Vera Cruz" (UA) is another

"Vera Cruz" (UA) is another which promises to be a big grosser, based on the biz being garnered opening week at N. Y. Capitol. There are several other new entries on the horizon which promise to go places, including "20,000 tries on the horizon which promise to go places, including "20,000 Leagues Under Sea," the new Walt Disney; "Three-Ring Circus" (Par), "Silver Chalice" (WB) and "Sign of Pagan" (U).

#### Bogart

Continued from page 3 = manager, who is veepee-treasurer

of the company

Transaction includes Santana's percentage ownerships in eight film negatives, five for Columbia release. Pix on block are "Knock on Any Door," "Sirocco," "Tokyo Joe," "And Baby Makes Tree," "Family Secret." Columbia financed pix in arrangement calling for Santana to get 60% of profits, Col 40% after studio recouped investment.

Other films in deal include pair of United Artists releases in which Bogart has interest, "African Queen" and Moulin Productions pic, "Beat the Devil."

Amount of coin involved currently unknown. Expected negotia-tions will be closed Wednesday or Thursday.

FOX WEST COAST BONUSES

Rhoden Issues Season Passes To All Circuit Help, Not Just Execs

Los Angeles, Dec. 28.

Fox West Coast handed out a total of \$93,748 in bonuses and drive awards for 1954 to the circuit's Northern and Southern California district and theatre managers. In addition, Elmer C. Rhoden, head of the parent company, National Theatres, ordered season passes to be issued to all employes. In the past they were issued only to circuit executives.

Northern California managers were presented with \$27,890 by general manager Edwin F. Zabelin San Francisco, and the next day the same executives turned over \$65,858 in Southern California.

#### Catholic Critic

Continued from page 4

not a priest at all within 20 minutes after the feature starts."

Foy calls the South Bend attack "completely unwarranted." He revealed that he just finished reading an article on Father Kapaun, a Korean War hero." for the first time, and could not "see any resemblance." Pointing out that he is himself a Catholic and has produced such pictures as "The Knute Rockne Story." "Our Lady of Fatima" and "I Was a Communist for the FBI," Foy explained that he got the idea of depicting a "bogus priest" who is really a Red spy from "a priest friend of his" and that he agres "probably the lowest thing a man could do would be to impersonate a priest."

Foy admits that the phony priest does remark, while foraging for food, that St. Dismas—the Good Thief of the Cross—is his patronaline which Francis recalled had been quoted of Father Kapaun in press stories. "But I can't help that," Foy told the Catholic News Service.

#### . Indignation In Kansas

Indignation In Kansas

Kansas City, Dec. 28.

Protest stirred up in Timken,
Kansas, over the interpretation of
the role of Father Emil Kapaun
in the film, "Bamboo Prison," apparently has subsided after a flurry
of moves by Bryan Foy, producer.
Originally an article in the
Catholic paper, Our Sunday Visitor, by Dale Francis stated the
picture falsely portrays Father
Kapaun, a former pastor in Timken and a hero of the Korean War.
A priest in the film is an undercover Commie agent.
Indignations meeting was held
and a long telegram sent to Foy
by the commander of the American
Legion Post in Timken. Foy replied the protest evidently was
based on misinformation as no part
of the picture is taken from the
life of Father Kapaun, and the picture early establishes the facts that
the priest in the film is a fake.

Priest Advised Foy

# Priest Advised Fox

Hollywood, Dec. 28.
The Hollywood Post of the
American Legion rallied to support
the Bryan Foy production, "Bamboo Prison," which had been
blasted in a column written by
Dale Francis in Our Sunday Visi-Dale Francis in Our Sunday Visitor, a Catholic newspaper with a circulation of more than 875,000. Evidently Francis did not know that Foy is a staunch Catholic and had produced the picture with the advice and assistance of the Rt. Rev. Mgr. John J. Devlin.

Meanwhile William H. Mooring, who writes a column in The Tidings, another widely read Catholic newspaper came to the defense of Foy and the picture and declared that Francis' comments are strictly out of line.

DCA Prexy

Fred J. Schwartz gives his reasons for a greater production flaw in a piece titled

The Importance of Momentum

one of the many editorial features in the

49th Anniversary Number

VARIETY **OUT NEXT WEEK** 

# **Fan Mags**

Continued from page 7 =

space is holding its own, Delacorte said, with this business being only about 5% off.

The importance of the fan mags to the film industry is perhaps summed up by Metro's advertising chief Si Seadler. "We consider the fan magazines an important adjunct to our business in selling to the mass public, especially to the teenagers who comprise the largest part of our audience," he said. "When there was a lull in film business a few years ago, we did not cut our advertising. This was too important an outlet."

not cut our advertising. This was too important an outlet."

Two Titles Revived

For publications whose fate is closely allied with that of the film biz, the strong comeback of pictures has proved a welcome boon, Pines Publications, for example, is bringing back Silver Screen and Screenland which suspended publication in Aug., 1954. Previously monthlies, both books will return in February on a bi-monthly basis, Unlike the publishers of Photopulay (Macfadden), Modern Screen (Dell), and Motion Picture (Fawcett), Frank Lualdi, v.p., and circulation director of Pines, believes there is a close relationship between film biz and the fan mags. "When the picture business had a comeback, so did the fan magazines," Lualdi said. "We wouldn't be bringing these books back if we weren't optimistic. We think there is a market for them from the advertising standpoint. Advertisers are interested in the movie fan. Fan magazine business is just as good now or even better than ever before."

Lualdi warned, however, that there will be more competition

Lualdi warned, however, that there will be more competition for the advertising dollar in 1955 than ever before. This cuts through all magazines, and rival

than ever before. This cuts through all magazines, and rival media.

Drops 'TV' Tie

A slight but nevertheless strong indication that motion pictures can stand alone without television's help is shown by the recent name change of Fawcett's fan mag. All during 1954, the publication was known as Motion Picture & Television. However, for the December issue, it became Motion Picture alone.

During 1954, an outfit known as Star Guidance brought out three bi-monthlies—Movie Show, Movie Screen, Photography Workshop will come out with a new publication early in '55. It'll be edited by Ruth Erikson, formerly editorial chief of the Stearn Publications film books. Sky Publishing hit the market a little over a year ago with Movie Fan and Hollywood Stars, both bi-monthlies. Movie Prevue, which had suspended, came back as a monthly in December. There are also plans for the issuance of many one-shot film books during 1955.

The three long-established monthlies have a total circulation of about 3,600,000, according circulation figures of Standard Rate and Data Service. The leader is Macfadden's Photoplay with 1.440,000. Modern Screen is second with 1,280,000 and Motion Picture follows with 940,000. According to Macfadden prexy Irving S. Manheimer, Photoplay was one of the two of 50 national magazines which showed an increase in advertising lineage during 1954.

Manheimer, too, maintains that film fans held their loyalty to the stars during the dip in film attendance. He's also upbeat on the film biz's future. "Just as long as the motion picture industry produces good pictures." he said, "it has nothing to fear from television.

nim biz's future. "Just as long as the motion picture industry pro-duces good pictures," he said, "it has nothing to fear from television. Both grown-ups and children will go to the movies."

go to the movies."

There are currently about 20 fan mags in the field. These are books that are issued on a monthly or bi-monthly basis. In addition, there are numerous one-timers. The total of regularly-issued publications may jump to about 25 in 1955.

The film fan mags include Photoplay (MacFadden), Modern Screen and Screen Stories (Dell), Motion Picture (Fawcett), Movieland (Hillman), Movie Stars Parade, Movie Life, Movies (Ideal), Filmland Movie World, Screen Stars, Screen Movie (Coodman), Movie Fan. Movie World, Screen Stars, Screen Magazine (Goodman), Movie Fan, Hollywood Stars (Sky), Silver Screen, Screenland (Pines), Movie Prevue (Saunders), Movie Play, Movie Spotlight, Movie Time (Stearn). There's also a regularly-issued quarterly known as Screen Album.

# IT'S A GOOD DAY WHEN BAD DAY COMES YOUR WAY!



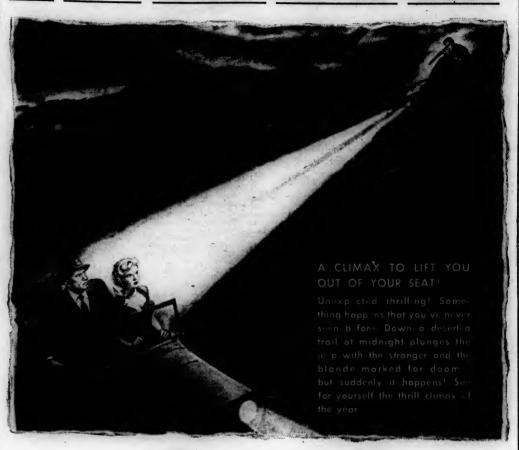
JUST ONE
OF M-G-M's
CELEBRATION
RELEASES!

A wealth of product for every type of theatre.

Ask your Branch.

Capitalize on M-G-M's nationwide promotion!

# THE YEAR'S SUPREME SUSPENSE DRAMA!



# M-G-M PRESENTS IN CINEMASCOPE AND COLOR! SPENCER TRACY: ROBERT RYAN BAD DAY AT BLACK ROCK



THE STRANGER!

He came from nowhere on an errand of mystery!



THE KILLER!
Slim and cold and
lethal as a steel
bullet!



THE BLONDE!
A white-hot jet of flame in tight



Haunted by a horror out of



THE SHERIFF!
With a tin badge over
his frightened
heart!



THE DOCTOR!
The town wit—
and its
conscience!

ANNE FRANCIS-DEAN JAGGER-WALTER BRENNAN
FRICSON-FRIEST RORGNINE-LEE MARVIN-RUSSELL COLLINS

Screen Play by MILLARD KAUFMAN • Based On a Story by HOWARD BRESLIM • Photographed in EASTMAN COLOR
Directed by JOHN STURGES • Produced by DORE SCHARY • An M-G-M Picture

# Picture Grosses

#### **BALTIMORE**

(Continued from page 8) Last week, "This Is Love" (RKO),

Last week, "This Is Love" (RKO), \$6,000.
Keith's (Fruchtman) (2,400; 35-\$1)—"3 Ring Circus" (Parl. Tall \$16,000. Last week, "White Christmas" (Par) (7th wk), \$6,500.
Little (Rappaport) (268; 50-\$1)—"4ida" (IFE). Great \$6,000. House back to firstruns after using splitweek reissues.

Mayfair (Hicks) (980; 50-90)—"Hansel and Gretel" (RKO). Pleasing \$4,500. Last week, "Yellow Mountain" (U), \$2,200.
New (Fruchtman) (1,800; 35-\$1)—"Desiree" (20th). Solid \$12,000 or over. Last week, "Barefoot Contessa" (UA) (6th wk), \$5,000.
Stanley (WB) (3,200; 30-75-\$1)—"Silver Chalice" (WB). Okay \$12.000. Last week, "Saratoga Trunk" (WB) (reissue), \$4,000.
Town (Rappaport) (1,600; 50-\$1.25)—"Show Business" (20th). Wow \$17,500. Last week, "Crest Wave" (M-G), \$6,000.

# 'Sea' Standout \$26,000, Seattle; 'Pagan' Big 13G

Barrage of new fare sent Christmas week into high gear here.
"Three-Ring Circus" looms wow at Coliseum, "Show Business" shapes big at Fifth Avenue, "Sign of Pagan" is doing stoutly at Orpheum and "20,000 Leagues Under Sea" is rated socko at Paramount.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90\$1) — "Hansel And Gretel" (UA).
(2d wk). Mild \$2,000. Last week, ditto.

ditto.

Coliseum (Evergreen) (1,829; 75\$1)—"3 Ring Circus" (Par) and
"Black Dakotas" (Col). Wow \$15000. Last week, "Shield for Murder" (UA) and "Steel Cage" (UA),
\$6,700

000. Last week, "Shield for Murder" (UA) and "Steel Cage" (UA), \$6,700.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Show Business" (20th). Big \$15,500. Last week, "Desiree" (Col) (4th wk), \$5,200.

Music Box (Hamrick) (850; 90-\$1,25)—"Saprina" (Par) (8th wk). Fairish \$3,200. Last week, \$3,800.

Music Hall (Hamrick) (2,00; 75-\$1)—"Young at Heart" (WB) and "Past and Furious" (Indie). Modest \$7,000. Last week, "Shanghai Story" (Rep) and "Outcast" (Rep), \$4,800.

Orpheum (Hamrick) (2,700; 75-\$1)—"Sign of Pagan" (U) and "Four Guns to Border" (U). Big \$13,000. Last week, "Down 3 Dark Streets" (UA) and "Operation Manhunt" (UA), \$4,800 in 10 days.

Paramount (Evergreen) (3,039; 1-\$1,25"—"20,000 Leagues Under Sea" (BV), Sockeroo \$26,000. Last week, "Bamboo Prison" (Col) and "Secruity Risk" (AA), \$4,200 at \$1 top.

#### 'Sea' Boff 45G, Cleve.; M&L 18G, 'Heart' 12G

Booming biz here currently is being steamed up by "20,000 Leagues Under Sea," which is giving the Palace its fanciest take in two seasons. "Silver Chalice" at Allen also is soaring high for the Allen. "Show Business" stacks up smartly at Hipp but act as strongly as anticipated. Stillman's "Deep in My Heart" shapes extra good. "Three Ring Circus" looms big at State, Martin-Lewis pic doing especially well.

Estimates for This ""

Estimates for This Week
Allen (S-W) (3,000; 75-\$1.25)—
"Silver Chalice" (WB). Swell \$25.000. Last week, "Cry of Vengeance" (AA), \$9,000 in 8 days.
"Show Business" (20th). Hearty
Hipp (Telem't) (3,700; 75-\$1.25)—
"Show Business" (20th). Hearty
\$25,000 but could have done better.
Last week, "Block 13" (20th) and
"4 Guns To Border" (U), \$6,500.
Lower Mall (Community) (585;
60-90)—"Illicti Interlude" (Indie),
Fair \$3,500. Last week, "Marihuan Story" (Indie), (2d wk),
\$2,000.
"Ohio (Loew's) (1,200; 60-90)—

| Show Business | (20th) | Hearty | Hipp (Telemit) (3,700; 75-\$1,25) | Telemit) (3,700; 75-\$1,25) | Hearty \$25,000 but could have done better. Last week | Block 13" (20th) and "African "A Guns To Border" (U), \$6,500 | Lower Mall (Community) (585; 60-90)—"Illicit Interlude" (Indie), Fair \$3,500. Last week, "Marihuan Story" (Indie), (2d wk), \$2,000. | Ohio (Loew's) (1,200; 60-90)—"Bounty Hunter" (WB) | Nice \$7,500. Last week, "Last Time Saw Paris" (M-G) (4th wk), \$7,000. | Palace (RKO) (3,287; 70-\$1)— "Soaring to wham \$45,000, and pulling house out of long spell of foldrums. Last week, "Last Time Saw Paris" (M-G) (4th wk), \$7,000. | Palace (RKO) (3,287; 70-\$1)— "Soaring to wham \$45,000, and pulling house out of long spell of foldrums. Last week, "Reap Wild Wind" (Par) (Reissue) and "Diamond Wizard" (UA) \$15,000. Last week, "Reap Wild Wind" (Par) (Reissue) (Rep.), \$13,000 in 9 days. Orpheum (Loew's) (3,000; 60-\$1)— "Piffit" (C01) and "Masterson of Kansas" (Col). Fancy \$25,000. Last week, "Garamount (NET) (1,700; 75-\$1,25)—"3 Ring Circus" (Par) and "Jamborce" (Indie). Fine \$21,000. Last week, "Reap Wild Wind" (Par) (RKO), \$7,500. State (Loew's) (3,500; 60-\$90)—"Illicit (Loew's) (3,500; 60-\$90)—"Illicit (Loew's) (3,500; 60-\$91)—"Three Ring Circus" (Par). Big \$18,000. Last week, "Reap Wild Wind" (Par) (REKO) (REA) (Par) (Par) (REKO) (Par) (Par) (REKO) (Par) (Par)

# 'CRUZ' TERRIFIC 30G. DENVER: 'CIRCUS' 15G

Denver, Dec. 28.

Denver, Dec. 28.

Most cinemas were packed to capacity over Christmas weekend although the heaviest snowfall of year Sunday (26) afternoon and night slowed up rush somewhat. Very cold weather with mercury dipping near zero Monday night also hurt. Biggest money is going to "Vera Cruz," gigantic at Paramount. "3-Ring Circus," "20,000 Leagues Under Sea" and "Show Business" also are big.

Estimates for This Week
Aladdia (Fox) (1,400; 50-85)—"Detective" (Col). Fine \$4,000.
Holds. Last week, on reissues.

Centre (Fox) (1,247; 60-\$1)—

Holds. Last week, on reissues.

Centre (Fox) (1,247; 60-\$1)—
"Show Business" (20th). Terrific \$18,000. Stays on. Last week, "Desiree" (20th) (5th wh, \$7,000.

Denham (Cockrill) (1,750; 60-\$1)—
"Three-Ring Circus" (Par). Giant \$15,000. Holding. Last week, on reissues.

Denver (Fox) (2.525; 60-\$1)—
'20,000 Leagues Under Sea" (BV).
Big \$27,000. Continues. Last week,
"Carmen Jones" (20th) (3d wk),
\$6,000.

Esquire (Fox) (742; 50-85)—
"Bread, Love, Dreams" (IFE).
Fancy \$4,000 or near. Last week, shut down.

Orpheum (RKO) (2,600; 50-85)—
"Hansel and Gretel" (RKO) and
"Tobor the Great" (Rep.). Slim
\$4,000. Last week, "Shanghai
Story" (Rep) and "Sleeping Tiger"
(Indie), \$5,000.

Paramount (Wolfberg) (2,000; 60-\$1)—"Vera Cruz" (UA). Colossal \$30,000 or near, but cold weather hurt. Last week, "Bounty Hunter" (WB) and "Operation Manhunt" (UA), \$10,000.

#### **TORONTO**

(Continued from page 9)

(WB). Fine \$15,000. Last week, "Fire Over Africa" (Col), \$6,000. Hyland (Rank) (1,354; 60-80)—
"Trouble in Glen" (Rep). Big \$8,500. Last week, "Father Brown, Detective" (Col) (5th wk), \$4,000.

Imperial (FP) (3,373; 60-\$1)—"3 Ring Circust" (Par). Smash \$25, 000. Last week, "White Christmas" (Par) (7th wk), \$8,000.

Loew's (Loew's) (2,090; 60-\$1)—"Deep in My Heart" (M-G). Wham \$23,000 or over. Last week, "Last Time Saw Paris" (M-G) (4th wk), \$7,000.

Odeon (Rank) (2,380; 75-\$1)—
"So This Is Paris" (U). Very good \$12,000. Last week, "Bullet Is Waiting" (Col), \$7,000.

Shea's (FP) (2,386; 75-\$1)—"No Business Like Show Business" (20th). Sock \$25,000. Last week, "Three Hours to Kill" (Col), \$9,000.

Towne (Taylor) (693; 60-90)—
"Vanishing Prairie" (Disney). Big
\$7,000. Last week, "Modern Times"
(UA) (reissue) (6th wk), \$3,500.

Uptown (Loew) (2,745; 60-80)— "Sign of Pagan" (U). Socko \$18,-000. Last week, "Crest of Wave" (M-G), \$5,500.

#### BOSTON

(Continued from page 9) boree" (Indle). Stout \$9,000. Last week, "Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues), \$4,000 in 9 days.

Memorial (RKO) (3,000; 75-\$1.25)
—"No Business Like Show Business" (20th). Opened big on Saturday (25). Last week, "Hansel and Gretel" (RKO) and "African Adventure" (RKO), mild \$8,500.

Par's Eastern Studio Rea Russell Holman details the whyfore of

Always Gold in Them Thar Scripts, if You You Know How

a bright byline piece in the

49th Anniversary Number

VARIETY **OUT NEXT WEEK** 

## **END ALBANY OFFICE** OF STANLEY WARNER

Albany, Dec. 28.

Albany, Dec. 28.

The Stanley Warner zone offices in the Strand Theatre building here will be closed Dec. 31, with the transfer of Charles A. Smakwitz to Newark, as zone manager. Joseph Liss, Massachusetts district manager, will supervise the seven theatres now operated in Albany, Troy and Utica. James Totman, assistant zone manager in New Haven, Conn., will also visit this territory from time to time.

territory from time to time.

The new setup was outlined at a meeting here last week attended by Liss and Totman, Harry Feinstein, New Haven zone manager; James Bracken, contact manager; Larry Lapidus, New Haven zone booker; Smakwitz, and the house managers. Part of the operations have been handled from New Haven for the past 18 months.

It is understood that Irens Smith

It is understood that Irene Smith will transfer to Newark as Smak-witz's secretary, and that the sec-ond floor offices here will be rented.

#### Art House's Big Screen 'To Keep Up With Europe' Berkeley, Cal., Dec. 28.

Larkin Theatre here will become Larkin Theatre here will become first U. S. art house with a wide-screen adaptable to any process. Installation of new screen begins in January, according to Henry Pincus, manager, and will fill entire rear wall of 400-seat house. Screen will be biggest in Bay area, including Market Street firstruns.

Pincus explains Larkin is installing screen in anticipation of widescreen films now being made in Germany and other European countries.

countries.

#### ST. LOUIS

(Continued from page 9)

(Continued from page 9)

"Young At Heart" (WB) and "Bob Mathias Story" (AA). Opened today (Tues.) Last week "Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues), mild \$9,500. —
Loew's (Loew's) (3,172; 50-75)—
"Sitting Bull" (UA) and "Gog" (UA). Fair \$14,000. Last week, "Suddenly" (UA) and "Khyber Patro!" (UA), \$10,500.

Orpheum (Loew's) (1,400; 75-\$1)—
"20,000 Leagues Under Sea" (BV). Socko \$22,000. Last week, "Rogue Cop" (M-G) and "Captain Kidd" (UA) (2d wk). \$3,500 in 5 days, Pageant (St. L. Amus.) (1,000)

Kidd" (UA) (2d wk). \$3,500 in 5 days.

Pageant (St. L. Amus.) (1,000; 82)—"Hansel and Gretel" (IRCO).
Fine \$4,000. Last week, "Seventh Veil" (Indie), \$2,500.

Richmend (St. L. Amus.) (400; 82)—"Hansel and Gretel" (Indie), Neat \$3,000. Last week, "Caesar and Cleopatra" (Indie), \$2,500.

St. Louis (St. L. Amus.) (4,000; 75)—"Show Business" (20th). Wow \$28,000 or near. Last week, "Star is Born" (WB) (4th wk), \$6,000.

Shady Oak (St. L. Amus.) (800; \$2)—"Yanishing Prairie" (Indie) (5th.wk). Okay \$2,000 after \$2,500 in fourth.

National Theatres Preve

E. C. Rhoden doesn't think exhibition is a one-way street and is of the opinion that

Hollywood is Eclipsing Exhibition on the Showmanship Front

a bright editorial feature in the 49th Anniversary Number

> VARIETY **OUT NEXT WEEK**

# WOMEN'S CLUBS DIVIDED RE 'WATERFRONT.' 'GIRL'

Columbia's "On-the Waterfront" and Paramount's "The Country Girl" tied for top honors in the annual poll of the editorial committee of the General Federation of Women's Clubs. Top acting awards went to Bing Crosby for "Country Girl" and Grace Kelly for "Girl" and "Rear Window." Elia Kazan was selected best director for "Waterfront."

"Girl" In addition In addition to "Girl" and "Waterfront," other pix selected among the 10 best were "Rear Window" (Par); "Executive Suite" (M-G); "Broken Lance" (20th); "A Star Is Born" (WB); "Sabrina" (Par); "White Christmas" (Par); "Night People" (20th), and "Deep In My Heart" (M-G). to

In My Heart" (M-G).

Walt Disney's "The Vanishing Prairie" was named best documentary of 1954 and "Hobson's Choice" and "The Little Kidnappers"" as the best foreign films. Best children's performance honors went to John Whitely and Vincent Winter in "Kidnappers."

#### Columbia Into Houston; Shifts Sales Personnel

Along with key personnel changes in the field, Columbia distribution v.p. Abe Montague yesterday (Tues.) disclosed that Col will establish a new branch office in Houston. This area has been handled out of the Dallas exchange.

died out of the Ballas exchange.

Col thus is expanding its domestic distribution network in the face of some trade opinion that fewer field offices are needed. Col obviously is taking the contrary view that the closer the company moves to all theatremen in all areas the better.

Slated to head the Houston oper-ation is John Winberry, who for years has been a salesman in New

Orleans.

The personnel changes all are promotions from within the ranks, stated Montague. Topping the list is the elevation of Wayne Ball from L. A. branch manager to division manager of Southern California and the Rocky Mts. Succeeding him in L. A. is Harold Green, shifting from manager in Salt Lake City. Sam McFadden moves up from Salt Lake salesman to the manager's spot.

Mel Klein becomes San Fran-

Mel Klein becomes San Francisco manager, up from salesman, and Mon Whitcher makes the same jump in Dallas. Jerome Safron, salesman in Minneapolis, has been named Cleveland manager, succeeding the late Oscar Ruby.

#### WHITNEY FILLS STAFF

Artistic and Administrative Posts Set by Cooper

Hollywood, Dec.

Hollywood, Dec. 28.

Merian C. Cooper, production vepee of the new C. V. Whitney Pictures Inc., made 10 appointments to key posts to fill out the company's staff.

Appointees include Winton Hoch, director of cinematography; Max Steiner, music consultant; H. Lee Van Hoozer, executive administration assistant; Lowell Farrell, production manager; George M. Francis, treasurer; Willam Cameron, secretary; Ed Boerger, comptroller; Zoe Porter, executive assistant to the veepee; Ann Harris, research editor, and Frank Perrett, publicity director.

### Par 20 in

Continued from page 3

said common sense dictated the

said common sense dictated the lopping of lower-bracket pix from production lineups. If these pictures had made money they certainly would not have been dropped, he commented.

He stated further: "It's to Paramount's self interest to handle all the pictures we can. But the company would rather have one good picture that grosses \$3,000,000 to \$3,500,000 than four that do a combined \$4,000,000. Top pictures good, well-made pictures — mean lines at the boxoffice, life at the theatres and extended playing time. Such pictures are worthwhile."

theatres and extended playing time. Such pictures are worthwhile."
Schwalberg disclosed that Par will release 12 films in the first six months of 1955. If this rate were maintained it obviously would mean a total of 24 for the entire year, in contrast with Balaban's estimate of 20. Presumably, the rate will be lessened or the 24 will include reissues.

#### German Taxes

Continued from page 7

man industry, "carrying a tax load that's almost equal to production costs," is making efforts to obtain relief from the government and various measures for alternate financing are currently being explored. Whatever the eventual outcome is," he said, "the German industry is making a very determined effort to avoid any setup under which it would be government-controlled.

Economic Reasons-Why

Asked about the possibilities of restrictive measures being taken against American film exports into Germany, Gronich said there were Germany, Gronich said there were two German views on this. One holds that the future of the German film is in a higher amortization in the domestic market, and this group logically wants various restrictions imposed. The opposing view is that the German industry compete fairly and on the basis of merit with the American films, seeking it own level both at home and abroad.

One of the measures proposed in Germany is a severe "release tax" on all pix put into distribution. However, it would benefit the German producers since part of the proceeds would be kicked back to

Gronich opined that the Germans "show every indication of developing a healthy industry" and he stressed that they are "trying to help themselves." Current relations between the U. S. and German industries were termed "excellent" by the MPEA rep, who stressed that there was an open exchange of views and an effort on both sides to discuss problems as they arise.

As for the content of Commandation of the content Gronich opined that the

As for the content of German films, Gronich said there was a greater preoccupation with "analy-sis of their own problems," a tend-ency which, he said, was mistaken by some as representing a new wave of nationalism. "Actually it's a very healthy development," Gronich opined. One of the com-plaints against German films has been that they refuse to deal fourbeen that they retuse to deal four-square with current problems. Im-mediately following the war, the Germans put out a wave of films depicting the terror of Nazism. Since then their pix have been mostly escapist entertainment geared primarily to Teutonic taste.

#### Indiana Doodles

Continued from page 7

the overhead, 30% on 2.5, 35% on 3.3, 40% on 5, 45% on 10. 50%, it says, is unattainable.

The second, based on profit equals one-half the film rental, is equals one-half the film rental, is figured applicable to larger grossing situations which, paying more money for film, feel that a profit of half the film rental will not be too bad. In that case, says the ATOI, the theatre can pay 25% on a gross that 1.6 times the film rental, 30% on 1.8, 35% on 2.1, 40% and 2.5, 45% on 3.0, and 50% on 4.0.

The third, based on profit is to

The third, based on profit is to film rental as rental is to gross, might work okay for the very big grossing situations, according to the exhib org. In this instance, the theatre can pay 25% on a gross that is 1.45 times the overhead, 30% on 1.64, 35% on 1.9, 40% on 2.27, 45% on 2.88, and 50% on 4.00.

2.27, 43% on 2.88, and 50% on 4.00.

The ATOI says it doesn't know what good the figures might do, "but it might suggest that you re-examine your own scale to see if you are getting a fair enough share of the big grossing pictures to offset the pictures that do not even reach the 25% control figure."

Sues Lippert on 'Rocket'

Lippert on 'Rocket'
Lippert Pictures and Productions
was slapped with a suit in N.Y.
Federal Court yesterday (Tues.)
charging infringement of a story
property. Suit was filed by writer
John Welz who claimed that a story
he wrote and copyrighted in 1944,
"The Rocket," became the Lippert
film, "Rocket Ship XM," which
allegedly was copied from his work.
Action sake for an injunction.

Action asks for an injunction, Action asks for an injunction, damages sustained, and an account-ing of the profits from the alleged piracy. Suit requests the court have impounded all alleged in-fringing copies of the film.

# You've Learned to Be Honest' Crack Peppers Mpls. Exhib-Distrib Trial

Minneapolis, Dec. 28.

Sharp and vitriolic interchanges during the cross-examination of Sidney Volk, one of the plaintiffs, and further disclosures regarding. Minneapolis theatres' grosses and film rentals have been enlivening the progress of Volk Bros.' antitrust conspiracy suit against major distributors, the Minnesota Amusement Co. (United Paramount Theatres) and RKO Theatres.

Sidney and William Volk are seeking approximately \$1,500,000 damages because of alleged clearance discrimination against their comparatively new and beautiful \$500,000 suburban Terrace. They're also asking the court to order distributors to release pictures to the theatre one day after the downtown firstrun's end at the initial house played or to give it a moveover position. This would be instead of the present 28 days, the earliest subsequent rum availability which now is shared with 10 other local theatres.

Tempers flared when Mandt Tor-

theatres.

Tempers flared when Mandt Torrison and David Shearer of defense counsel interjected into the proceedings during Sidney Volk's cross-examination the fact that the Volk Bros, had settled out of court Volk Bros. had settled out of court by a cash payment and with notes, the last of which was recently redeemed, a major distributors' suitcharging underreporting percentage pictures' grosses by three other of their local theatres.

charging underreporting percentage pictures' grosses by three other of their local theatres.

Lee Loevenger, the plaintiffs' attorney, objected strenuously to reference to this past conflict on the grounds that it hadn't been exhumed in the defendants' answer to the complaint or in the pre-trial examinations of the plaintiffs and that it was immaterial to the present action.

However, Shearer and Torrison argued that the alleged fraud and deceit involved in the percentage suits concerned the witness's credibility and the question whether Volk Bros. are "good" customers of the distributors.

Defense lawyers also pointed out that the major film companies' percentage suits against the Volk Bros. had caused the latter to institute a counter action accusing the distributors of virtually the same antitrust law violations cited in the present litigation. Inasmuch as the other suits were settled with prejudice by the Volks it is not valid for them to revive the accusations now, the attorneys argued.

'Good' Customer

#### 'Good' Customer

Good Customer

Under the vigorous cross-examination, Sidney Volk's recollections about the percentage suits proved extremely vague as he replied they happened a long time ago" and long before the Terrace opened. He didn't feel that the distributors would be influenced in negotiating runs with an exhibitor if he was or wasn't considered a "good" customer and he wasn't certain what the term "good" meant, in this connection.

in this connection. "
He further testified that, anyways, "chiseling" no longer occurs and is now impossible in view of the manner in which distributors are checking the theatres' boxoffices.

offices.

When Torrison then cut in with "Oh, you've learned to be honest all right," Loevenger leapt to his feet angrily and objected heatedly and strenuously to the statement.

"The defense counsel might have told the court that the film companies have learned to be honest, a thing they were taught by the court's consent decree and court decisions outlawing their trade practices," barked Loevenger sarcastically.

practices," barked Loevenger Sar-castically, Judge G. H. Nordbye ruled that the percentage suits' bearing on the present action was to be limited

the present action was to be limited in scope.

Calling the Terrace "the nation's finest theatre," Sidney Volk testified that prior to and after its opening he had tried repeatedly and without success to obtain an earlier and better run for it. He said that various district and branch managers had visited it and agreed that its superior appointments and type of operation entitled it to better playing time than other inferior neighborhood houses.

Home Office Negative

Always, however, Volk testified, responses from the home office were negative, although at least one company intimated it would permit the Terrace to bid competitively for first runs. He was in-

Trueman T. Rembusch

Maybe '55 Will Bail Us Out

an Interesting editorial feature in the

49th Anniversary Number

VARIETY **OUT NEXT WEEK** 

formed generally, he said, that downtown firstrun theatres, possessing larger grossing potentials and chalking up bigger grosses and paying the bulk of film rentals, were entitled to at least 28 days protection. Also, he was told by its distributors they'd invite law suits if they gave the Terrace preferential playing time over the other 28-day houses in different sections of the city.

Volk testified that, playing 28 days after downtown and day and date with up to 10 other outlying houses, the Terrace could not operate on a solid and sufficient profit basis.

He told how he tried to buy

He told how he tried to buy "Genevieve" when the Terrace needed a picture badly and "Uni-versal couldn't find a home for it, needed a picture badly and "Universal couldn't find a home for it, but the company's branch manager told him he was "sorry," but he couldn't sell it at that time. Halso failed in attempts to negotiate for moveovers to the Terrace of "The Magnificent Obsession" and "The Glenn Miller Story" after long downtown firstrums and was turned down. He-said he even failed to get "Julius Caesar" and some other pictures like "The Robe" for the Terrace on its regular 28-day availability and he still hasn't been able to book "Julius Caesar" although it played downtown more than a year ago and he has offered the same 50% that the loop house paid.

According to Volk, whereas the downtown firstrum RKO Pan bought "Springfield Rifle" flat for \$375 flat rental, playing it a week, the Terrace, playing it three days day and date with a number of other neighborhood theatres, was charged 30% and the distributor received \$480 rental. Numerous other occasions when the Terrace outgrossed and paid larger rentals than the city's only two moveover firstrum theatres, both located downtown and labeled inferior physically to the 1,300-seat Terrace, were cited.

It was claimed by Volk that these loop moveover houses' percenter.

race, were cited.

It was claimed by Volk that these loop moveover houses' percentage terms run from 15% to 24% generally, compared to the 30% to 50% paid by the Terrace playing the pictures later and day and date with other neighborhood houses. Volk said an offer of a \$1.500 guarantee against 50% for a week's run at the Terrace was turned down in the case of "Stalag 17" and the picture, instead, went 17" and the picture, instead, we to a moeover loop house at 20%.

#### Realtor Testifies

Realtor Testifies

A. D. Strong, a realtor, testified that the Volks had listed the Terrace with him for sale, but he had pointed out to them that the purchase price would be influenced mainly by the theatre's earning ability and because this was small he doubted if he could get a buyer for \$250,000, although the investment was in excess of \$500,000.

Strong said that the earnings' report furnished to him by the Volks showed that in its first year (eight months) the Terrace suffered a small deficit and that that its net earnings were only \$7,000 and \$10,000 for its second and third years, respectively, with no salaries charged against it by either of the Volk Bros, who are devoting all of their time to operating it and three other local neighborhood houses. It's now in its fourth year. The court sustained an objection to a question asked Strong as to whether the Terrace could not earn substantially more if it had a better run.

It's expected the trial may consume another week or longer.

# Schine Wives Paid By Hildamart; One Acted As Film Previewer

Buffalo, Dec. 28.

Buffalo, Dec. 28.

Wives of J. Myer Schine and Louis W. Schine were revealed as salaried employees of both Schine Chain Theatres and Hildamart Corporation in the Federal contempt of court proceeding against Schine and other defendants here this week. Hildegarde F. Schine, wife of J. Myer Schine, received pay as an interior decorator consultant for Hildamart operated hotels while Martha R. Schine, wife of Louis W. Schine, was paid to review screenings of pictures to be used in Schine theatres. Both women, with all of the Schine children, own the stock of Hildamart Corp.

It is the Government contention

stock of Hildamart Corp.

It is the Government contention that Hildamart was an instrumentality of the Schine Chain Theatres involved in a conspiracy to defeat the 1949 court decree ordering disposition of Schine theatres and cessation of monopolistic practices.

Testimony also revealed that Schine Chain Theatres and Hildamart had accounts on the books of each showing transfers from one to the other.

#### **Allied Warning**

Continued from page 4 :

gates, he pointed out, did not give the board an unqualified mandate to have the bill introduced and press for its passage.

press for its passage.

According to Myers, the convention did two things. It commended the board for its activities in fighting high film rentals and approved the draft of the bill and requested the board "in its discretion" to seek enactment of the bill "unless, during the three months that will elapse before the next Congress, the board (again) in its discretion, shall conclude that conditions in the industry have so changed as to make resort to legislation unnecessary."

Myers also stressed that the continuous control of the control of

essary."
Myers also stressed that the convention approved "keeping the door open" for the reception and consideration of any proposals the film companies may make to improve conditions.

The Allied general counsel deprecated the many polls and interviews condemning the idea of Government regulation, noting that "the important counting of noses will come when, if ever, the Allied board decides that Government regulation is essential to the preservation of theatres."

# Bull Market Unabated at Year End; Film and Radio Shares Booming

James R. Grainger

No Breach Between

'Sane' Exhibs and

Distribs

a bright editorial feature in the

49th Anniversary Number

VARIETY

OUT NEXT WEEK

Lansing Foundation's 1%

Of Cinerama Boxoffice Again Unchallenged

Stockholders of Cinerama Pro-ductions Corp. for two years in a row failed to question the man-agement on the deal which gives

the Lansing Foundation 1% of the

boxoffice receipts, excluding admission taxes, of all theatres for the life of the contract with Stan-

ley Warner.

Payment to the Foundation is currently being made by SW for the account of Cinerama Productions, and the amount so advanced is to be recovered by SW from Cinerama Productions, share of future theatres income.

Iture theatres income.

The 1% of the receipts deal stems from an arrangement made July 3, 1953 when the Lansing Foundation guaranteed repayment of a \$1,000,000 loan made by SW to Cinerama Productions. The loan had been repaid by Dec., 1953, but Lansing's 1% out of Cinerama Productions' cut continues unchanged.

David G. Baird, a director and

Warner.

Although holding near the best prices of the year recently, the Amusement Group began reflecting anticipated yearend upbeat in business at a hot clip early in last week's abbreviated stock market session. Where normally there often is tax selling in Wall Street in December, this year shades roared ahead after brief profitaking early in the four-day week (market was closed Dec. 24).

Result is that two radio shares

market was closed Dec. 24).

Result is that two radio shares and four film theatre stocks registered new 1954 highs. And many others came close to old peak quotations. There was hardly a stock in the amusement division which did not sport a gain, numerous being up a point or better.

ing up a point or better.

Traders got busy with Paramount
Pictures early, and shoved it to a
54 high of 39. The shares closed
at 387%, virtually on top, for a net
gain of 23% on the session. Loew's
also was active on great volume
around midweek, with the shares
geaching new high ground this year
at 193%. The issue advanced 1½
points net, greatest gain in many
weeks.

weeks.

Both RKO Pictures and RKO
Theatres also soared, both reaching
new peaks for 1954. Each issue advanced 50c net. RKO Pix hit a new
high at 8% while RKO Theatres
went to a fresh peak of 1016.

went to a fresh peak of 101s.

ABC-Paramount Theatres (raveled around the highest level of the year, to wind up at 25% as against the '54 high of 24½. It was up fractionally. Columbia Pictures was in like category, hovering around the top quotation of the year to finish at 33% as compared to the high of 33¾. National Theatres followed a similar pattern, winding at 9%, up nearly a point, and only 37½ away from the best price of the year.

JY2 away from the best price of the year.

Universal common also was actively higher, boasting a gain of 1%, to finish at 311%, near the best 1954 price. Decca also held even to better, with an advance of 50c to 161%; 20th-Fox was up 75c to 2834. Year's high is 295%.

CBS Class A shares and the "B" stock both wound up at 86. Each registered new peaks for the year, the "A" stock going to 88½ and the latter to 88. General Precision Equipment held around recent levels at 49. RCA was in like category, to gain nearly a point at 37%. Skiatron held its recent gains to finish with an "ask" price of 3½c.

# tinues unchanged. David G. Baird, a director and chairman of the finance committee of Stanley Warner Corp., is president of the Lansing Foundation, a tax-exempt philanthropic organization. A SW proxy statement noted that "Mr. Baird has stated that he has no financial interest in the Lansing Foundation Inc. The Lansing Foundation, Inc. owns of record and beneficially 61,448 shares of capital stock of the (Stanley Warner) Corporation." **Amusement Stock Quotations**

(N.Y. Stock Exchange) For Week Ending Tuesday (28)

158 CBS, 114 CBS, 934 Col. I 108 Decca 634 Eastm 134 Loew' 616 Nat. 1 Paran Philes 1212 RCA 1278 RKO	r-Par Th "A" "B" Pix. an Kdk. s	100s 207- 18 11 84 297 74 630 263 134	Weekly High 2358 88 88 3312 1714 7112 1934	Low 23 8314 8414 3214 15 6816 19	Tues. Close 23½ 83½ 84½ 33% 155% 71 193%	Change for week — 1/4 — 41/2 — 31/2 + 3/8 — 11/8 + 23/8 + 3/8
11½ Am Bi 13% CBS, 11½ CBS, 134 Col. I 1914 Decca 634 Eastm 14 Loew' 64% Nat. ' 64% Paran Philec 21½ RCA 27% RKO	r-Par Th "A" "B" Pix aan Kdk, s Thea, aount	207- 18 11 84 297 74 630 263 134	2358 88 88 3314 1714 7114 1934	23 83 <sup>1</sup> / <sub>2</sub> 84 <sup>1</sup> / <sub>2</sub> 32 <sup>1</sup> / <sub>2</sub> 15 68 <sup>1</sup> / <sub>8</sub>	231/2 831/2 841/2 333/8 155/8 71 193/8	$ \begin{array}{r}  - \frac{1}{4} \\  - \frac{4}{1} \frac{1}{2} \\  - \frac{3}{1} \frac{1}{2} \\  + \frac{3}{8} \\  - \frac{1}{1} \frac{1}{8} \\  + \frac{2}{3} \frac{3}{8} \end{array} $
158 CBS, 114 CBS, 934 Col. I 108 Decca 634 Eastm 134 Loew' 616 Nat. 1 Paran Philes 1212 RCA 1278 RKO	"A" "B" lan Kdk. s Thea,	18 11 84 297 74 630 263 134	88 88 33½ 17¼ 71½ 19¾	8312 8412 3212 15 6816 19	83½ 84½ 3338 1558 71 1938	$-4\frac{1}{2}$ $-3\frac{1}{2}$ $+3\frac{1}{8}$ $-1\frac{1}{8}$ $+2\frac{3}{8}$
11½ CBS, 934 Col. I 994 Decca 634 Eastm 314 Loew' 618 Paran 8 Philos 212 RCA 278 RKO	Pix. Pix. Pix. Pix. Pix. Pix. Pix. Pix.	11 84 297 74 630 263 134	88 33½ 17¼ 71½ 19¾	84½ 32½ 15 68¼ 19	8412 3338 1558 71 1938	-31/2 + 3/8 - 11/8 + 23/8
934 Col. I 914 Decca 634 Eastm 314 Loew' 618 Nat. ' 618 Paran Philos 212 RCA 278 RKO	Pix	84 297 74 630 263 134	33½ 17¼ ~ 71½ 19¾	32½ 15 68⅓ 19	333 á 155 á 71 193 á	+38 $-138$ $+238$
914 Decca 634 Eastm 314 Loew' 618 Nat. 1 618 Paran Philo 212 RCA 278 RKO	an Kdk. s Thea	297 74 630 263 134	171/4 ** 711/2 193/4	15 6816 19	1558 71 1938	$\frac{-116}{+238}$
634 Eastm 314 Loew' 616 Nat. 6 616 Paran 8 Philos 214 RCA 278 RKO	Thea	74 630 263 134	7112 1934	68½ 19	71 1938	+23%
314 Loew' 618 Nat. ' 618 Paran Philo 214 RCA 278 RKO	S Thea nount	630 263 134	1934	19	1938	
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616 Paran 8 Philee 212 RCA 278 RKO	nount	134	10	014		
8 Philo 212 RCA 278 RKO	D			91/2	978	+ 3/8
216 RCA 278 RKO			39	3734	381/2	+ 34
278 RKO		150	381/2	3634	371/8	-136
			381/2	371/2	3818	- 1/8
ALL DEO	Picts		85%	81/4	85%	+ 38
472 RAU	Thea	223	101/8	934	978	
3 Reput	olic	80	61/2	. 6	61/8	- 1/4
012 Rep.,	pfd	4	1378	1334	1334	_
11/8 Stanle	ey War.	142				+ 1/4
834 20th-l	Fox	160				- 58
81/2 Univ.	Pix	43				- 7/8
334 Univ.,	pfd	*190				+21/2
	er Bros	69				-
3½ Zenitl	n	32	911/4	8834	901/4	-11/8
	Americ	an Ste	ock Exc	hange		
35% Allied	Artists	67	47/8	434	478	+ 16 + 12
	Art., pfd.	40	105%	101/8	1056	+ 1/2
			141/2	14	141/4	_
			147/8	1456	1458	- 1/2
	-Lux	16	338	31/8	318	-
	Over-th	e-Cou	nter Se	curities		
				Bid	Ask	
Records				. 103/4	111/2	-11/2
					378	_
					134	-
					47/8	- 1/8
					2 15/	16 —
					5114	-11/2
					31/8	-
					1634	-11/4
snev					241/2	+132
1883333	334 Stanle 335 Univ. 334 Univ. 334 Univ. 334 Zeniti 335 Allied 334 Allied 334 Techn 334 Trans 34 Records 34 Inc. 34 Techn 35 Allied 36 Inc. 36 Prod.	334 Stanley War. 335 Univ. Pix. 336 Univ. pfd. 337 Warer Bros. 337 Allied Artists 338 All'd Artists 339 All'd Artist 330 All'd Artist 330 All'd Artist 331 Du Mont 331 Technicolor 332 Trans-Lux  Over-th 334 Records 34 Inc. 34 Prod. 35 Films	354   Stanley War. 142	136   Stanley War   142   1934     334   20th-Fox   160   2934     335   20th-Fox   160   2934     336   20th-Fox   160   2934     337   20th-Fox   180   2934     338   20th-Fox   190   82     339   20th-Fox   190   190     340   20th-Fox   20th-Fox     351   20th-Fox   20th-Fox     352   20th-Fox   20th-Fox     353   20th-Fox   20th-Fox     354   20th-Fox   20th-Fox     355   20th-Fox   20th-Fox     356   20th-Fox   20th-Fox     357   20th-Fox   20th-Fox     358   20th-Fox   20th-Fox     358   20th-Fox   20th-Fox     358   20th-Fox   20th-Fox     360   20th-Fox   20th-Fox     370   20th-Fox   20t	134   Stanley War   142   1934   1935     20th-Fox   160   2915   2778     315   Univ. pix.   43   3156   2914     316   Warre Bros.   69   1934   1914     317   Zenith   32   914   8834     American Stock Exchange     318   Allied Artists   67   476   434     319   Allied Artists   67   476   434     319   Allied Artists   67   476   434     314   Allied Artists   67   476   434     315   Allied Artists   67   476   434     316   Allied Artists   67   476   434     317   Allied Artists   67   476   434     318   Allied Artists   67   476   434     319   Allied Artists   67   476   434     314   Allied Artists   67   476   434     315   Allied Artists   67   476   434     316   Allied Artists   67   476     317   Artists   67   476     318   Allied Artists   67   476     319   Allied Artists   67     401   401     401   401     401   401     401   401     401   401     401   401     401   401     401   401     401   401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401     401   401     401   401     401   401     401   401     401	134

\* Actual volume.

# **Jones on Shorts**

attention to a forthcoming C'Scope film is running into physical problems according to Jones, since the projectionist has to change the lens, etc. Coupling the trailer with a short simplifies the switch.

a short simplifies the switch.

Control of 20th's shorts production, at one time split between N. Y. and the Coast, has now been returned to N. Y. mostly due to cost reasons. When the shorts were lensed under the aegis of the studio, they ran budgets up to \$70,000. Subjects now cost anywhere up to \$20,000.

where up to \$20,000.

20th has skedded nime CinemaScope shorts for release between
Jan. and April, 1955, Jones said. All
are tinters. In all, 20th will have
26 C-Scope reelers in 1955, in addition to 26 Terrytoons. Release
rate of the C-Scopers will be two
a month.

# New York Theatres

RADIO CITY MUSIC HALL "DEEP IN MY HEART" JOSE MERLE HELEN FERRER - OBERON - TRAUBEL An M-G-M Picture and The Husic Hall's Great Christmas Stage Shew



# **Mutual Turning to Sports As** Nighttime Network Salvation; Formula Seen Bowing Next Month

Nearly always having been able to attract coin to its past sports stanzas and because of some facts found in the recent Ward survey of radio listening habits and preferences, Mutual is now seriously negotiating for a complete nightime sports sked, not to start sometime next spring, with night baseball, as originally pianned, but sometime next month with the lineup of events from Madison Square Garden. The radio web sees the Garden hockey, basketball and miscellaneous sports as salvation of an after-9 p.m. radio net, particularly since virtually everything is unsponsored after that time.

Official verification has not been

of an after-9 p.m. radio net, particularly since virtually everything is unsponsored after that time.

Official verification has not been made by either the Garden or by Mutual of current negotiations, but reliably informed sources say that talks indicate an early January start. The deal is not finalized yet, largely because Mutual is believed trying to determine on what basis to accept the various Garden events. Due to its 8 to 9 p.m. 'multi-message' block, Mutual is limited to a post-9 sports pickup. forcing some events to be eliminated because of an earlier start. Then too, WMGM, N. Y. indie, has a contract with the Garden for exclusive metropolitan radio coverage, thus eliminating a key advertising market for potential national sponsors. However, seen as possible is the selling of the nighttime aports show regionally or on a coop basis—as with Mutual's "Game of the day" (one of the few remaining solid co-op shows in the lineup last summer).

An after-9 start will automatically lay heavy emphasis on Garden double header basketball, with part of the first and all of the second game being available to the network audience. With the end of the winter sports program at the Garden, there still remains a possibility of night baseball next spring and summer, what with the increase in the number of major league night plays. (This could also lead to a possible decrease in local video coverage since night baseball (Continued on page 26)

(Continued on page 26)

# **WOR-TV** in Black For '54—1st Time

WOR-TV, the N.Y. General Teleradio outlet, making capital of the 30 Bank of America feature films rented from its own parent company, has run in the black for '54—the first time in the station's history. Nearly all of the profit was made during the last 16 wecks (from the starting date of the films). As a matter of fact, the station's last quarter in '54 was 190% ahead in billings from the first quarter of the year.

The films, bunched into a multi-exposure (16 times weekly) package called "Million Dollar Movie." are SRO for the next 10 weeks, with the last of the original eight \$1,250-a-week bankrollers having signed on for another 13 weeks.

Also contained in a year-end report by the GT N.Y. stations is one on WOR radio. Latter, long considered to be in a major billing position in N.Y., did 16.8% better than '53 this year. Gordon Gray has been topping the combined radio-tv operation since the first of '54.

## 2-A-WEEK SWAYZE RIDE FOR PLYMOUTH

Camei cigs will get off the hook twice weekly on its longtime NBC-TV "News Caravan," with Plymouth on the verge of taking the Monday and Wednesday slices of the 7:45 p.m. newscast ringmastered by John Cameron Swayze.

The auto outfit will pass up Mondays, however, on the once-amonth "Producers Showcase" 90-minute spectaculars, since these

minint 'Producers Showcase' 90-minute spectaculars, since these are berthed at 8 o'clock—too close for comfort, with Ford the cosponsor (along with RCA) of the Fred Coe-produced series.

Prof. Robert Gessner has written a sage discourse o Between the Commercials

one of the many byline pieces 49th Anniversary Number

> VARIETY OUT NEXT WEEK-

# Sign of Times— Wayne, Swift As 'Norby' Owners

they negotiated with Kodak, their sponsor, David Wayne and David Swift own all the residual rights to their upcoming haif-hour "Norby" color film haif-hour "Norby" color film series, which preems in the Wednesday night at 7 NBC-TV slot early in January. Despite the fact that Eastman is plunking down upwards of \$3,000,000 for a full season's bankrolling of the series, one of the most costly in video, they have no hold on the film after the initial exposure, with Wayne as the star and Swift as the creator of "Norby" retaining all future rights. This is one more evidence of the

star and Swift as the creator of "Norby" retaining all future rights.

This is one more evidence of the trend toward longrange thinking on the part of major personalities establishing their future stake in the medium. One of the principal reasons for Jackie Gleason signing with Buick for his haif-hour "Honeymooners" film series, starting next season, is that the comic controls all the residuals, which is tantamount to a lifetime annuity. That's the reason, too, why Milton Berle wants to switch to a half-hour film show next season, aithough they're laying odds around NBC that he'll be back same time, same live format, Tuesday 8 to 9, primarily because of NBC prexy Pat Weaver's persuasions that he stay on the live bandwagon.

# Philip Morris Also Invites Split Tab On 'Public Defender'

Hollywood, Dec. 28.

Hollywood, Dec. 28.
Philip Morris, which aiready made a deal for Procter and Gamble to split the tab on "I Love Lucy," is expanding its shared sponsorship theory, figuring it will reach an estimated 19% more homes weekly through having more programs via split tabs.

Sponsor, beginning mid-January, wiii have a co-bankroller deal on "Public Defender," but hasn't revealed the second angel. On Jan. 9, its "Little Margie" radio show will have a second alternating sponsor. sponsor.

Firm yesterday (Mon.) signed as participation sponsor for Tennessee Ernie's CBS cross-board radio strip, picking up the tab three days weekly beginning Jan. 5.

# Radio: Motel-Style

Omaha, Dec. 28.

KOSI, Denver's newest radio station, is on the air with studios in a motel. Station features five-min-ute news summaries on the hour and waxed music.

Outlet is owned by Mid-American Broadcasting Co., headed by David M. Segal, which also owns stations in Kansas City, Clinton, Mo., and Greenville, Miss.

# Senor Wences Series

NBC will finance a pilot film on the "Johnny and the Gaucho" series, a new package starring. Senor Wences, the nitery ventriloquist. Package is owned by Wences, together with Parke Levy, who created it, and Abner Greshner, who'll produce.

Film will be shot within the next couple of weeks on the Coast, and will empioy live actors as well as Wences' puppet characters.

# 'Foreign Legion' **Bought by Heinz**

Heinz Foods has purchased the new "Captain Gallant of the Foreign Legion" telefilm series and is placing it in the Sunday-at-5:30 slot on NBC-TV, thereby giving the network a Sunday SRO status from 4 p.m. on. Series, which stars Buster Crabbe and his son, Cuffy, and which was shot on location in North Africa, starts Feb. 13.

Deal was set by Television Programs of America, which coproduces and distributes the vidpixer, and the Maxon agency, which reps Heinz. Reportedly the food outfit is dropping its "Studio 57," vidpix series produced by MCA and sponsored via Heinz over a limited DuMont web and on a spot basis elsewhere. Films in "Studio 57," presumably would go into the MCA-TV syndication stable for rerun distribution. Sale of "Gallant" gives TPA its third network entry, others being "Lassie" and "Halls of Ivy," and also its second major food sponsor, first being Campbell's Soup, which bankrolls "Lassie."

Heinz sponsorship is a longterm deal which calls for an annual expenditure in time and program of \$2.500,000 and which with options would run to a total of \$7.500,000. Also near finalization is a syndication deal with Heinz which would permit TPA to syndicate the series in all but the 66 network markets involved simultaneously, with the network run. Series, which is being filmed with the cooperation of the French government, is owned by TPA together with indie producer Harry Saizman, with the former having provided financing. Gil Ralston produced. There are about 10 in the can presently, the former having provided financing. Gil Ralston produced. There are about 10 in the can presently, with the remainder of the first 39 currently in production. Plans cail for at least 13 of the films to be shot in color.

Further facet of the deal is a cutback by Hallmark to a half-hour

at least 13 of the films to be shot in color.

Further facet of the deal is a cutback by Hallmark to a half-hour every week in its 5-5:30 Sunday slot. Card company up to now has been running an hour every fourth week, with the sustaining "Background" in the 5:30 slot three out of four weeks.

# Farm Directors Choose Jackson as Man of Year

Kansas City, Dec. 28.

Kansas City, Dec. 28.
National Assn. of Television and Radio Farm Directors at its recent meeting singled out Jack Jackson, director of agriculture for KCMO and KCMO-TV, as its man of the year. He was cited as the farm director who has done the most outstanding job through radio and television work in interpreting agriculture to the American public. Jackson has been with KCMO since 1947 when he organized the farm department there. He was president of the NATRFD in 1950, and conducted a European tour of 25 American farmers studying agriculture in 10 European countries. He has also served as a government consultant to European farm broadcasters under the Marshall Plan.

# Rating the Canines

Talk to anyone at ABC-TV, and they'll tell you all about "Rin Tin Tin," which although a 1954 starter, now is the third highest-rated show on the network, back of "Disneyland" and NCAA, Footbail. Latest Nielsen reading for the canine starrer in its usualiy-quiet Friday-at-7:30 siot is an expiosive 30.4, with a 46.1% share of audience.

And thereby hangs a tail (sic). At the season's start, General, Mills had held onto the time after relinquishing Stu Erwin to Chesterfields. It was GM's announced intention to substitute the June Havoc starrer, "Willy," but without any explanation, they switched "Willy" to CBS-TV Saturdays at 10:30. ABC-TV was the Blue network again until along came Nabisco with "Rin Tin Tin." "Willy," on the verge of cancellation, pulled a mere 15.1 on CBS-TV in the same report that "Rinny" came up with its 30.4.

CBS-TV has a shaggy dog story of its own, though. "Lassie," the web's opposite number to "Rinny," pulled a 27.8 in the same Nielsen for its Sunday-at-7 slot. Show, which started at the end of September, has built steadily from its initial 15.7 to a 26.0 report before last and the 27.8 last report. "Rinny," which came on at the end of October, has been somewhat more spectacular, starting with an 18.7, jumping to a 28.1 and now panting heavily with the 30.4.

# **Biow Clarifies Agency Status**

Board Chairman Also Sets Forth His Philosophy **Upon Switchover** 

Hal Kanter has a humorous piece on

Life with George Gobel

one of the many byline pieces

49th Anniversary Number

VARIETY **OUT NEXT WEEK** 

# Foreign Language **Show Slots Cueing WATV Biz Upbeat**

In the past two weeks, the picture of foreign language telecasting in the N. Y. area has had a change for the good. After months of indecision concerning use of video for an Italian-speaking audience only, five Italo advertisers have joined La Rosa spaghetti and Medaglia D'Oro coffee as pactees with WATV, Newark, thus enabling the station to get at least part of its foreign language plans started. Definite launching of a seven-day 11-to-moon strip in Italian takes place on Jan. 10.

Not only has the commencement of the Italian sked been firmed, but inkings with the Italo bankrollers as weil as contracts with (Continued on page 24)

(Continued on page 24)

# Carrier Pigeons Fly News To WWBG During Dispute With Phone Co.

Bowling Green, O., Dec. 28.
Carrier pigeons had to replace telephone lines—not erected—so that listeners of WWBG, Bowling Green, could get AP news promptly. The station went on the air on Dec. 20 without any telephone service, as a result of a dispute with the Northern Ohio Telephone Company.

25 American farmers studying agriculture in 10 European countries. He has also served as a government consultant to European farm broadcasters under the Marshall Plan.

ABC's Pay Hikes

ABC's Pay Hikes

ABC has come through with pay raises for a large number of key personnel, the first saiary increases since the web's major personnel cutback of September. Web has granted increases of 4% and 8% to various of its staff, scattered through many departments. Rough guess is that some 80% of the network staff is affected.

Cutback of September, which involved dropping of more than 100 staffers including a large number of execs, will have saved the web an estimated \$1,000,000 annually.

With New Year's marking the changeover of the Biow Co. to Biow-Beirn-Toigo, Inc., board chair-man Milton H. Biow last week of-Biow-Beirn-Toigo, Inc., board chairman Milton H. Biow last week officially alerted agency staffers to the new deal and delivered his personal philosophy in a three-page letter. With Biow devoting more time to executive direction in a switch from his longtime role of running a "one-man agency," he pointed out that the top twain, F. Kenneth Beirn, prexy, and John Toigo, executive v.p. "will assume growing responsibility for administration of the firm-s activities." The company, he declared, will henceforth function "on the broad base of organizational operations," giving this as a prerequisite to further growth. If what he has seen so far is a "dress rehearsal," he has complete confidence in "the success of the show," Biow said.

Blow noted in his letter that 1955 will mark the 40th anni of the Biow firm and that "we have never deviated from my original principle that we must be fresh and young in mind in everything we do, that we must be courageous enough to try new ways, new paths, but remembering always that being new is not enough—being right is (Continued-on page 24)

(Continued on page 24)

# Godfrey Back To **SRO Radio Status**

One way to lure a sponsor is to plug his product once or twice over lightly on the cuff. But maybe the gift blurb gets more attention if an Arthur Godfrey happens to be behind it. Coincidence or not, Godfrey picks up business from Tums (which he's been mentioning in byplay) for the first quarter-hour of "Arthur Godfrey Time," starting this week via CBS Radio on an aiternating sked. With Mutual of Omaha previously annexed, AG is again SRO after a brief spell of vacancies.

The web drew additional coin last week. Having put the last 15 minutes of the Tennessee Ernie show on the Power Plan for January availability, the network drew Philip Morris Cigarets for the 7:25 to 7:30 p.m. segment on Wednesday, Thursday and Friday, First quarter-hour of the show doesn't come under the Power Plan; the whole 15 minutes must be bought. Under PP, three sponsors can get in for a five-minute seg each. Under the old 30-minute PP three clients rode for a 10-minute slice.

#### CBS Radio's Repeat On Jan. 8 Senior Bowl

CBS' exclusive radio coverage of the Senior Bowl game from Mobile on Jan. 8—there'll be no tywill have Red Barber anchored on the stripe-by-stripe calls. It will be Barber's second major grid assignment within a couple of Saturdays, since he will play-by-play the Miami Orange Bowl doings on New Year's Day.

Senior Bowl aircast will be the fourth year under the CBS tag.

# THE YEAR TV BROKE THE RULES

# Post-Mortems on Gleason Deal

While it's generally conceded that Jackie Gleason's just about the hottest tv property around at the moment (the one reason that influenced Buick's decision to cancel out on Milton Berle and latch on to the CBS-TV star in a two-year, \$11,000,000 firm deal), the circumstances surrounding the new commercial venture are still cueing considerable pro and con trade debate.

For one thing, the fact that Gleason is abandoning his hour live format (in favor of a 30-minute film series in which he'll own all residual rights), is not without its element of risk, many feel. The impact of the full hour live format has been one of the major success stories of tv. But for the top comedy star to embrace the 30-minute situation comedy vidfilm pattern has its undeniable hazards. It's felt. For every "Lucy," they point out, there are a dozen "also rans."

Equally to the point is the fact that Gleason, in fuil hour dress, has been less vulnerable to competition this season than any other personality in tv. (He's been grabbing off 45 and better on the Trendex, to an 8 to a 9 rating for the NBC entries.) But retinquishing the 8 to 8:30 Saturday night lead-in to his own "Honeymoners" series, is an open invitation for NBC to move in with some heavy artillery (which, incidentally, it intends doing). Particularly since the Gleason-packaged Dorsey Bros, variety show has been earmarked for the 8 o'clock time. Latter property, which did summer duty for Gleason last summer and is now pencilled in for two weeks while Gleason rests, has been kicking around the agencies for months with no takers.

# Gleason No. 1 In New Nielsens

'Lucy' Down to Third Spot ('Toast' 2d) On Latest National Ratings

You Are There' Shifts

To Coast as 1st Dozier

Hollywood, Dec. 28.
Coincident with the return to Hollywood of William Dozier as director of tv network programs will be the transference to the Coast of one of the network's top programs, "You Are There," which has been a pet project of Dozier's since he developed it. He took hold of the idea from scratch, nursed it along and brought it to its present eminence as the skein's top entry in the historical-documentary category.

It is still undecided whether Walter Cronkite will continue as narrator or that a picture personality will be engaged for the role. Program airs weekly in half-hour form and will be filmed by one of the CBS outside production

the CBS outside production

units.

Move in New Status

Hoilywood, Dec. 28.

The new Nielsen ratings (for the last two weeks in November) project Jackie Gleason into the No. 1 spot, with the comic deposing "I Lucy" for the first time. (Previously Gleason had already moved into the kingpin berth on the Trendex returns.) "Lucy slipped Trendex returns.) "Lucy slipped to No. 3 position, indicative of the fact that the competing "Medic" Monday at 9 show on NBC-TV has already made its mark in grabbing share of a good chunk of the "Lucy" share of audience. Moving into the No. 2 Nielsen spot is Ed Sullivan's "Toast of the Town," also reflecting the weakness of the competing "Colgate Comedy Hour" this season

son.

The new Nielsens are revealing from several other aspects as well. ABC-TV's Wednesday night "Disneyland" has moved into the No. 5 position (with Milton Berle fourth), and DuMont pulled off a major surprise by copping the sixth position with its Thanksgiving afternoon pro grid telecast.

The NBC specs don't come into

The NBC specs don't come into the picture until No. 9 position, and missing from the Top 10 for the first time in several seasons is Groucho Marx's "You Bet Your Life," which generally has been hitting among the top five atong with "Dragnet." Latter settles for seventh spotting on the new Nielsens.

Here's how the Top 10 comes off: Jackie Gleason (CBS)..... 53.0 Toast of the Town (CBS).. 52.1 I Love Lucy (CBS)...... 48.9 Milton Berle (NBC)...... 47.6 Disneyland (ABC)..... 44.4 Pro Football (DuM)..... 43.7 

 Dragnet (NBC)
 43.0

 Martha Raye (NBC)
 42.1

 Liebman Presents (NBC)
 41.4

 Jack Benny (CBS)..... 39.7

# Liebman Dickers 'Yankee' as Spec

Max Liebman is negotiating for the rights to Rodgers & Hart's "A Connecticut Yankee" as an NBC spectacular with a late February dating. The former Broadway musical has been treated on tv a couple of times.

couple of times.

Liebman, who expects word in the next week or so as to whether the property will be available to him for his specola series, looks longingly on Ray Bolger to play the lead. Questionable, however, whether Boiger can undertake extended rehearsals in view of his telepix show on ABC.

By GEORGE ROSEN

Some unprecedented shenanigans have been going on in television over the past couple of
weeks—a fitting climax to a year
that saw all the established economic patterns go out the window.
Not in radio-tv's long history has
the economics of a business
changed so radically or accepted
sponsorship formulae been subject
to such alternation as occured in
video during '54.

But the clincher came last week

to such atternation as occurred in video during '54.

But the clincher came last week when NBC-TV firmed up three rival soap companies as sponsors of the same program. If, five years ago, anyone would have been rash enough to predict that tw would undergo such an upheaval as to permit Procter and Gamble, Manhattan Soap and Colgate to underwrite the same show, he'd be railroaded out of the business so fast that he wouldn't know what happened to him. Yet that is precisely what happened, when all three companies last week negotiated with the network for sponsorship segments of the web's morning "Ding Dong School" (a deal, incidentally, that accounts for more than \$1,000,000 in billings).

deal, incidentally, that accounts for more than \$1,000,000 in billings).

It reflects, of course, not only ty's ever-expanding flexibility in coping with changing times, but perhaps more to the point, points up the octopus-like branching out of major corporations that are moving in on control-of diversified products—to such a degree, in fact, that not a single product conflict is involved in the three-way sponsorship wrapup. Thus, P&G has bought into the show to plug pin curlers; Colgate for its toothpaste and Manhattan Soap for its Sweetheart soap.

Room For All
The days, for example, when a General Foods couldn't venture near a General Mills program, either fore-aft or in competition, are now over, thanks to such corporate branching out which now finds them in control of products that are in no way in conflict with one another. Even a General Electric can compete with a Philico (as Sunday nights) because of their diversified product interests.

The "year, that tv broke all the rules" found a complete new thinking on the part of major advertisers to whom plugging of the corporate name meant less and less and when they were willing to

Transfer of Dozier back to Hollywood from N. Y. is effective Jan. 15 when James Fonda relinquishes the program director post to join the CBS staff as creative producer. Dozier first joined CBS here three years ago in charge of new talent and stories.

corporate name meant less and less and when they were willing to

(Continued on page 26)

# RIVALS 'TOO BIG' Weintraub Jr., Trenner in Agency Exit; New Org Brings Craig In

B-M's '4-Star' Buy

Parker Pen relinquishes its al-ternating sponsorship of the CPS-TV "Four Star Playhouse" to Bris-tol-Myers, effective Jan. 13. Other underwriter, in since the start of the vidpixer, is Singer Sew-ing Machine.

NBC's 'If M & L Fail to Deliver, That's All, Boys'

NBC isn't saying it out loud, but the network brass is nonetheless disturbed over both the critical and lay reaction to the first Dean Martin-Jerry Lewis tv show of the season last week on "Colgate Comedy Hour." It's not exactly a secret that the network has been having some anxious moments over secret that the network has been having some anxious moments over the manner in which "Toast of the Town" has been dominating the Sunday 8 to 9 hour (some of the web brass aren't averse to blaming it on the kind of "Comedy Hour" shows that the Colgate agency, Ted Bates, has been bringing in this season. season).

snows that the Cogate agency, Ted Bates, has been bringing in this season).

Thus the initial M & L appearance was considered one of the season, with NBC backing it up with some unprecedented preshow promotion. That the M & L show barely squeaked past "Toast" on the Trendex ratings is attributed in large measure to the fact that, while the comedy duo may have had the audience going in they lost large portion of it as the show progressed. NBC has ordered a breakdown of the Trendex to ascertain if that's what happened.

NBC wouldn't mind doing some kind of qualitative measurement to find out just why Martin & Lewis were far below their previous boff standard. Some say, aside from the material they were working with, they had stayed out of the medium too long. Whatever the reason, NBC already has moved in with a major promotion-exploitation campaign, utilizing the comics in person, in the hope that their second time up will be like old times—when they used to double the "Toast" rating.

When Walter Craig (ex-Benton & Bowles and for the past year with Pharmaceuticals Inc.) returns to the agency business on Jan. 17, as radio-tv veepee of the Wm. H. Weintraub agency (a stock deal is also involved), it will correspond with the inauguration of a whole new Weintraub regime, topped by:

1.) The resignation of Wm. H. Weintraub Jr. His future plans are not known.

2.) The resignation of Harry Trenner as radio-tv veepee, with Craig succeeding to his post. Trenner's future-status is also not determined.

Craig succeeding to his post. Trener's future-status is also not determined.

3.) The ascendancy of Elkin Kaufman to the presidency of the agency, with Weintraub Sr. becoming chairman of the board. Weintraub sold out his majority interest to the younger management group, topped by Kaufman. However, it's understood Weintraub will remain active on some accounts.

Weintraub agency reorganization follows on the heels of a similar reshuffle at the Blow agency in which the founder. Milton Blow, similarly divested himself of his majority holdings to assume the board chairmanship.

Craig checks out of Pharmaceuticals this weekend. He'll spend two weeks in Florida before punching in at Weintraub. He's now the owner of a 600-foot strip of land in Sarasota on which he's building a motel.

# G-T Quizzer Axed. 'Panto' as Sub

Revlon has axed "What's Going On," the Goodson & Todman panel-quizzer -played with remotes, after only five outings on ABC-TV. Cosmetic outfit has made a contract settlement with G-T, with whom it had pacted for the show for 13 weeks, and is bringing in instead the veteran "Pantomime Quiz," which starts in the Sunday at 9:30 ABC slot next Sunday (2).

"Panto," which in the past several years has made the rounds of virtually all of the networks, is a Mike Stokey package which will be originated in New York. Stokey is coming in from the Coast to produce and emcee the stanza. G-T office, incidentally, said that it had warned Revlon when it bought "Going On" that it would take more than a 13-week cycle, let alone the first couple of weeks, to iron out the kinks in the show, but Revlon apparently wasn't satisfied to wait till that happened.

# **IKE'S STATE OF UNION**

TALK IN TINT VIDEO Barry Wood, NBC-TV special events director, planed to the Coast on Monday (27) to o.o. the web's coverage of the Tournament of Roses in Pasadena as part of his 10-day vacation (and his second California trek within a couple of weeks).

weeks).
Although the tinted version of Although the sheep shelved by the network, it will be colorized locally via KTLA.
Meantime, the web was attempting to get the go-ahead on tinting up President Eisenhower's State of the Union message slated for Jan. 6 from the House of Representatives in a joint session. Air time is 12:30 to 1:15 p. m.

Cantor Sets Guestars

Eddie Fisher makes his first appearance in a syndicated series via a guest shot in the fourth in tie "Eddie Cantor Comedy Theatre" series. He's set in a variety segment which stars Cantor and which is currently being shot by Ziv on the Coast.

Other guesters in the Cantor scries so far include Charles Courn, Billie Burke, Brian Aherne, James Gleason, Pat Crowley and Don Defore.

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# 'RUNAWAY RATINGS' THING OF PAST AS AGE OF EQUALIZATION SETS IN

A look at the Nieisens for the fall of '54 shows that television's "age of equalization" has set in. No ionger do the "Lucys" (and Mitton Berles of the earlier erapuil 20 and 30 points ahead of the opposition; it's now more of a battle ali along the line of late "kings" for supremacy during their time periods, with rating tops being in the low 50's, not the 70's.

The average once-a-week haif-

The average once-a-week haif-hour evening video rating is slight-ly off from last year, meaning that all shows are getting a more equi-table share of the whole national viewership. That doesn't mean. viewership. That doesn't mean, however, that the number of homes watching is off since the number of tv sets in operation has increased from 53. It morely means that the share of audience (actual rating) has evened off.

rating) has evened off.

The rating picture also indicates that neither CBS nor NBC can permanently call any night its own. Big example of "the share and share allke" of video time is "I Love Lucy," which until this season gave CBS complete supremacy on Mondays. Evidently, NBC's Sid Caesar-"Medic" did more damage to the CBS 8 to 9:30 period than was originally discerned this fail. This November (for last two weeks "Lucy" dropped to a 48.9, no mean figure but far less than the 63.5 managed last year against Dennis Day for the same period.

B&A, Godfrey Affected

The rest of the Monday night

B&A, Godfrey Affected
The rest of the Monday night
lineup has been affected too. The
charned lives of "Burns and Ailen"
and Godfrey's "Talent Scouts"
weren't so charmed in the latest
Nielsen. B&A was down 3 points,
Godfrey down 15 (according to
Nielsen minute-by-minute rating)

Godfrey down 15 daccording to Nielsen minute-by-minute rating against the still-not-so-spectacular-but-strong-enough status of the "Caesar Hour."

Taking Thursday as another example, "Dragnet" could only get 43 in the police lineup. That's a drop from 58.6 in '53. Groucho Marx is down from a 46.5 on NBC that same night to a 39.1. Last year's Ray Milland "McNutley" show didn't cut much into the quiz stanza, but the new formated Miliand casing is up to a 16.6, while DuMont's late "They Stand Accused" managed an 11. Here the spread among three networks is indicative of the more even sharing of audience honors also. 'ABC's "Quick As a Flash" last year didn't do over about a 5.)

It was evident to the industry last season that the Godfrey ratings on both Moudays and Wednesdays were suffering. He'd aiready begun to lose his toprated spot, but '54 shows him to be even more depiy in trouble, or so read the Nielsens. First off, Walt Disney via ABC has not only whittled down Godfrey but upset the whole Wednesday night applicant. The Hollywoodbased film show cut a fancy 44.4 in the last two rating weeks, with Godfrey dropping to a 25.4, and on a average per-minute rate, Disney got 36.7 vs. Godfrey's 22.2.

an average per-minute rate, Dis-ney got 36.7 vs. Godfrey's 22.2. Yet, while ABC copped the lead on Wednesdays via its big entry, the entire picture is a three-way one. NBC is in there fighting (typi-

one. NBC is in there fighting (typical of all three networks on all time fronts) with moderately rated "I Married Joan" and "My Little Margie," though ABC has hut "Joan," as against last year.

Seen as a chief cause for the equalizing of the rating picture—something nearly as evident in the less dynamic hours as with the former "big big" rated stanzas—is the fact that ABC is coming more into its own as a "major." Since there's more programming to choose from, the audience lating figures on one show have dropped from the colossal to a more even spread.

#### Chi Biz 'Insertions'

Chicago, Dec. 28.

NBC-TV's magazine concept continues to lure rookles into network tv. Central division veep Edward R. Hitz's crew iast week brought two first-time clients for the web's "Today" and "Home" strips.

Culligan water softener ordered inserts in "Home" starting in April and the E. L. Bruce floor wax firm bought 20 participations in "Today."

Chicago, Dec. 28.

Stockholders of WOPA, Oak Park indie, are shelling out \$500, 200 for a minimum of 80% interest sults from the decision of KXEL founder Joe DuMond (Josh Higgins) to retire from the radio biz for reasons of health.

Egmont Sonderling, prexy of WOPA, will take over as general manager of the Iowa station. Chicago, Dec. 28.

WRCA and WRCA-TV Veep **Hamilton Shea** 

wonders

How Local Can You Get?

one of the many editorial features'

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# TV Reprieve For 'Life With Father'

Affiliates of CBS-TV have apparently been screaming loud enough to cause the web to drop-its plan for slotting "Adventures of the Kingfish" in the 8 to 8:30 Tuesday time following the shift of Red Skelton from there to 9:30. The "Kingfish" series is the "Amos 'n' Andy" skein under a new tag, although emphasis was to be on the sidebar character's exploits via a new batch of 13 films to mix with the old celluioiders. the old celluioiders.

squawking affiliate stations took the position that in giving "Kingfish" a network ride, the web was not playing fair-in that the "Amos-Andy" show is in local syndication, via CBS Film Sales, and that the national slotting would affect current and future status on the reruns.

runs.

As result, Columbia has rein stated "Life With Father," which has been cancelled in its 10 p.m. berth, and wiil put it into the 8 o'clock time starting Jan. 4. Not known, however, how long "Father" will remain in that slot, although there's talk that the show will continue there in its new vidpix dress it's been a live show since opening last season).

# H'wood Legion Stadium Fights Packaged for TV

New packaging firm of St. George & Gale has wrapped up video rights to the weekly fight calendar of the American Legion Stadium in Hollywood. Firm is dickering with ABC-TV to carry the bouts, but there's no deal in sight yet. According to George Gale, partner in the firm, bouts would have film stars appearing during the prellms to pitch their favorite charities.

Second package controlled by the new outfit is a Saturday a. m. kidshow which would feature a new clown character, Peppo the

#### Good Music-& Loud

Good Music—& Loud

Washington, Dec. '28.
Washington's "Good Music Station." WGMS, will soon become the most powerful outlet (up to sunset) in the District of Columbia area as a result of an authorization by the FCC last week to increase its daytime power to 5,000 watts and to operate nighttime with 1,000 watto on its 570kc frequency.

Station will spend approximately \$100,000 to erect four towers, each 450 feet high, and a new transmitter on a 100-acre tract near Bethesda, Md, where auxiliary studios will be established. Present transmitter is in Falis Church, Va.

#### KXEL's 500G Transfer

Chleago, Dec. 28.
Stockholders of WOPA, Oak
Park indie, are shelling out \$500,
000 for a minimum of 80% interest
in KXEL, Waterloo, Iowa, Sale re-

# Kintner, Lewine Set Coast Disney Huddle

ABC President Bob Kintner and to program chief Bob Lewine plane out to the Coast late next week for a weeklong huddle with Walt Disney on the latter's projected one-hour children's strip tentatively set for 5-6 p.m. cross-the-board. They'll discuss matters of format and production on the strip.

Show, tentatively titled "The Wirker Wouse Theater" will be all

and production on the strip.

Show, tentatively titled "The Mickey Mouse Theatre," will be all film, which would easily make it the largest physical film project ever undertaken. Thinking thus far cails for the use of a multicamera system employing the natural backgrounds of the Disneyland amusement park for background footage. Into new footage would be wound some of the Disney theatrically-reicased cartoons and short subjects. Project is still in the earliest of stages, with immediate problem one of meeting the enormous physical and format demands the undertaking would exact.

# **Israel-Created Quizzer Bids For** Int'l Attention

Jerusalem Dec 28

After six years of regular broad castlng, the Voice of Israel's most popular weekly radio program,
"The Musical Quiz," will take a
rest in February when producers
Aron Schmuckler and Itzhak Shimoni make their separate ways to Europe and America in an effort to arrange an international inter-change of this unique cultural show

artange of this unique cultural show.

Although a longfair program, the "Quiz" has stirred up immense musical interest throughout Israel. offering indisputable proof that education can be achieved through entertainment. In the cities and in the Kibutzes (agricultural viliages), among children as well as aduits, a considerable portion of the nation's population gathers at their radios at 10 a. m. on Saturday's to hear whether they correctly identified the previous week's music and to test their mettle on the current offering.

The format of the "Quiz" is simple enough, Oflen, passages from musical compositions, usually classical, are played. Sometimes, there are introduced instruments (for which special music is written to correspond with the score) which do not belong in the original orchestration. A number of such passages are played and the audience is asked to identify (1) the composition and (2) the intruding instrument. Prizes given are nominal. The satisfaction of being able to Identify the compose and to detect the instrumental flaw in the composition provides the incentive for listening.

In one program caught, the first (Continued on page 26)

(Continued on page 26)

#### Yukon Ukase

Chicago, Dec. 28.

Chicago, Dec. 28.

Memo to tv rasslers: It's no longer cricket to hit your partner over the noggin with a chair during two-act routines on DuMont's Saturday night comedy from the Marigold grunt & groan emporium. So ruied the Iilinois Athletic Commission last week when it slapped a 30-day suspension on Yukon Eric for doing just that. It seems Yukon has decided

Yukon Erle for doing just that. It seems Yukon has decided to revise his routine, switching from his traditional Gailahad role to the villain type, as a hypo to his bilitings. He launched the switchover with a bang a couple of weeks back by bopping partner Verne Gagne with a metal chair during the televised show.

# Video Espanol

This country, rich in program material, is moving slowly in television. Although receivers are displayed in store windows, there are only about 500 in use in all Spain, all of them in Madrid where the government operates an experimental station. Broadcasts are limited to two evenings a week, Thursdays and Fridays, with less than four hours in all. Film, interviews, variety and puppet shows make up the schedule. Sets cost from \$400 up.

Jose Luis Colina, director of tv programs for Radio Nacional de Espana, is planning for an expansion in 1935 when a new transmitter is to be installed and a studio building is to be provided. He expects the transmitter, to be purchased from Phillips, to be ready in March. It will have 500 watts power. Television Madrid will then up its schedule to four evenings a week for a total of eight hours.

Just how tv will operate in Spain is still to be determined. Colina points to three approaches to finance programs: taxes on receivers, advertising, and outright government subsidy. He thinks it may evolve into a compromise by which half the programs would be supported by advertisers and half by the government. Colina plans to put buillights offer rich material for color ty, Colina sees little prospect of tint in Spain for the foreseeable future.

# Goodman Grinds 'Em Out in Aussie **Because He Thinks AFTRA Unfair**

Ronald Reagan gives his reasons why he sees

TV Losing Its Inferior Paperclip Complex

one of the many byline pieces in the forthcoming

49th Anniversary Number

VARIETY OUT NEXT WEEK

# Giveaways Fade Off Canada Radio

Giveaway shows are dying out on Canadian radio and the Canadian Broadcasting Corp. has dropped plans for its threatened curb on such airers, according to A. D. Dunton, CBC chairman.

Last spring, Dunton warned that CBC, which controls and regulates all Canadlan broadcasting, would take regulatory steps unless prize shows decreased in number. The warning followed an outburst cued by an Ottawa station's (CKCY) quizzer offering a jackpot of nearly \$8,000 with clues pointing to Hon. C. D. Howe, federai cabinet minister, whose home and office became chaos with contestants' probing for facts about hlm. Last spring, Dunton warned that

# **DuMont Names Kelley**

William H. Keiley was named veepee and general manager of all DuMont manufacturing and sales divisions and William C. Scales was chosen manager of the receiver sales setup in what were officially described as "major organization changes" at DuMont Labs.

changes" at DuMont Labs.

New deai calls for the firm's instrument, cathode-ray tube, communications products, receiver and
sales division as well as the international and government contract
divisions to report to Kelley.
Kelley was formerly veepee heading marketing.

#### World's '55 Lineup

World's '55 Lineup

World Broadcasting will launch
seven new cross-the-board transcribed series on Jan. 1 as the highlight of its 1955 programming setup. New series are ail musical,
comprise some 12 hours of programming a week.
Shows are "Music Coast to
Coast," "Passport to Daydreams,"
"Guess Who, Guess What," "Westward to Music." "The Song and the
Star," "The Three Suns" and "The
Blackwood Bros. Quartet."

radio dramas at a fragment of its former seif because of decreased network operation in that area, the revenue of thesps has, naturally, taken a dip too, according to Everett Goodman, a top sales exec for Harry S. Goodman Productions, In discussing his firm's new li-brary plan on radio dramatic stanzas, Goodman also pretty much laid it on the line as far as radio acting is concerned. His is one of the few companies producing ra-dio dramas on a fairly extensive basis, and for a long time, much of its production has been done in Australia because of what he feels are restrictive prices on taient set by the American Federation of Television and Radio Artists. Goodman feels that AFTRA de-

mands on taient fees in radio are too rigid in light of radio's current status. There are certain replay rights that choke off the producers profits, and other inequities, ers profits, and other inequities, according to him. Goodman has plans for new audio drama production, but it's a question of whether he and AFTRA can come to terms before he'll bring production back to the U. S. from Australia, where thesping restrictions, he claims, aren't as strong.

tions, he claims, aren't as strong.

Meanwhile, Goodman wiii shortly launch a deal to seil half-hour dramatic shows built along the lines of library plan on the theory that radio network affiliates want to fill the gaps in the afternoon and evening lineups made by the great decrease in the number of dramas at those times formerly supplied by the webs.

usamas at those times formerly supplied by the webs.

Realizing that it'd have to be a lowcost proposition to entice stations to buy for times when radio listenership is off, Goodman intends basing the setup on some so far undetermined facet of the station rate card. Actually, the proposition shapes as far more than a method of dumping his extensive supply of haif-hour dramatic shows (Goodman has well over 100 series), because the out-fit intends continuation of production, with all new product—and Goodman assures it will be fairly extensive—going into the library plan.

Basing his afternoon-evening

plan.

Basing his afternoon-evening "drama for local radio" pitch on large saies to WOR, the Mutual key in N. Y.; WMPS, Memphis, plus other network affiliates or o&o's, Goodman, figures that the network radio stations, having built much of their personalities on the presence of dramatic shows and not wishing to compete with stations previously established in the music and news format, will want to continue similar programing if costs are equitable with radio's declined afternoon and evening audiences.

Heretofore, Goodman has been

Blackwood Bros. Quartet."

San Antonio—Glen Krueger has been named merchandising and promotion manager, a newly-created post at KITE, here, Junita Ramsuer, of the Traffic Department has been upped to post of Office Manager.

evening audiences.

Heretofore, Goodman has been charging A, B and C (quality) prices, plus offering quantity discount, on his transcribed shows. Audio outlets will order now by the number of hours daily or weekly needed to full dramatic meets. Stations will be able to reject undesirable stanzas.

# THE RICHEST GUYS IN RADIO

# Cameras Aweigh

The U.S. Navy is stepping up the use of tv in its recruiting campaign, Variety learned today (Tues.). Although it has had no regularly skedded tv show for several years, the Navy is currently using the facilities of 400 video stations throughout-the country using the facilities of 400 video stations throughout-the country using the facilities of 400 video stations throughout-the country using the facilities of 400 video stations throughout-the country using the first four of which are ready to hit the nation's tv screens. Using cristing stock footage, Navy plans 20 spots in initial series, each of which will beat the drums for a special phase of the service or one of its major activities. Those completed carry such titles "Passage to Freedom," showing evacuation of Indo-China; "Antie-as "Strike Up the Band," pluggling the Navy School of Music; Lam," hyponig inferest in air activities of the Navy.

In addition, stock footage is being used to make recruiting trailers in 20 and 50-second lengths. These are in the works, and will-be offered to tv stations through local Navy recruiting office as soon as they are completed. Although Navy deals directly with stations in distribution is done on the local level.

in distributing its radio material, tv distribution is done on the local level.

In addition, Navy is lining up a series of 15-minute shorts for tv, the first of which, "Carrier Action in Korea," will be distributed soon after Jan. 1. "Take "Er Down," a short on the submarine service, and "Malta Revisited," the story of air rescue service, are currently in the works. A more ambitious project, "The History of the U.S. Navy," is being updated so that eventually it will bring the entire story of the service to the public in half-hour installments, much in the manner of NBC's "Victory At Sea." The first two segments are already in use.

The brass-in-blue also has an eye to color, and several 16m tinters, including "Naval Aviation and You" and "The Annapolis Story," have already been cleared for tv.

In the AM-FM field, Navy continues its regularly-skedded weekly ABC "Navy Hour" musical shows, featuring its own band aad orch. The Saturday afternoon show 'uses such commercial talent as producer Jack Logan, ex of WMAL-ABC, and WMAL staffer Jackson Weaver as announcer. It it probably one of Navy's most potent attention-getters, and is being used to introduce the Sugar Bowl game from New Orleans on New Year's Day.

A new quarter-hour musical package series of 14 shows featuring top musical names and combos teed off Dec. 20.

# **CBS Foundation Makes Initial** School Grants in Name of Execs

School Grants

Fourteen colleges and universities are embraced in the first-year grants made in the name of 16 CBS executives by CBS Foundations Inc. Latter is the agency formed some time ago by CBS Inc. for distribution of charitable and educational grants. The group was selected solely on objective standards "which do not involve appraisal or evaluation." The foundation said in this connection that the formula used for selection is not to be made public but includes minimum service of 30 months on a continuous basis, "and promotion to or beyond a specified level of responsibility," with another requirement being graduation from an accredited privately-endowed educational institution.

The 16 execs in the first group under the "CBS Plan" were drawn from two classifications, those who met the standards in 1953 and those who had met the same standards before 1953. "Not all of the CBS executives who had qualified prior to 1953 could be included in the first-year group, and their individual names and their colleges and universities will be announced in succeeding years on a seniority schedule," the statement said.

Dr. Frank Stanton, prexy of CBS Inc. and a member of the foundation, said that in adopting the plan the foundation "is attempting to do more than express CBS' appreciation to the institutions from which (Continued on page 26)

# Mutual of Omaha Exits Fri. Sports

Mutual of Omaha is cancelling out of the Friday night post-Gillette bouts sports program on NBC-TV. Series is scheduled to go off sometime in February after a 26-week ride.

Series, "Greatest Moments In Sports." has had tough going from

26-week ride.

Series, "Greatest Moments In Sports," has had tough going from the start, primarily because of the production problems entailed in acissoring and editing the sports to clips to meet time requirements. Since there's no way of determining in advance how long the Gillette fights will last, the necessity of filling out the remaining time to 11 p.m. becomes practically an ad lib job.

Al-and Sherwood Schwartz

have a humorous piece titled

Not As a Writer . . .

an amusing byline piece in the forthcoming

49th Anniversary Number

VARIETY OUT NEXT WEEK

# **AFTRA Joins In KPIX Walkout**; **Probe Sabotage**

San Francisco, Dec. 28.

# \$1,000,000 TAKE

It's the strictly-local talent that rules the radio earnings roost these days. Time was when they all aspired to a network showcasing for the big paydirt. But today the situation has moved into reverse as the hard-hit AM webs pull in their spending horns while the still-affluent local radio operations make with the tempting offers for personalities.

Go into any big city or small

tions make with the tempting offers for personalities.

Go into any big city or small
town around the country and it's
the disk jockey with the local following who has established himself 'as the solid citizen with the
high-bracketed income tax return.
In New York City alone the platter spinner who doesn't knock off
\$40,000 a year and more isn't worth
the time he takes up, and all told
their earnings during '54 went well
over the \$1,000,000 mark in their
business-sharing deals with the stations. And what goes for New
York also applies to Boston, Cleveland, Detroit, Hollywood, Washington, Chicago—and up and down
the line. These are the boys with
the long chunks of time and percentage arrangements, and they're centage arrangements, and they're having a field day.

Take the Gotham contingent, for

Take the Gotham contingent, for example. John Gambling (WOR), one of the vets of the business, is good for at least \$150,000 a year. Then there's that other vet, Martin Block (WABC), who, independent of his network affiliation, grabs himself a minimum \$100,000, a year locally. Klavin & Finch (WNEW) are good for an estimated \$90,000 a year. Bob & Ray (WINS) have geared themselves for an estimated \$75,000 a year, and the same for Jerry Marshall (WNEW).

Other estimated earnings: Ted

(WNEW).

Other estimated earnings: Ted Husing (WMGM), \$60,000; Jack Sterling (WCBS), \$60,000; Allyn Edwards (WRCA), \$50,000; Alt Ford (WNEW), \$40,000; Ted Brown (WMGM), \$50,000; Both Haymes (WCBS), now that he's been given 45 minutes of additional time, from \$40,000 to \$50,000; Al (Jazzbo) Collins (WRCA), \$30,000; Al (Jazzbo) Collins (WRCA), \$30,000; Jim Coy (WRCA), \$35,000.

There are at least a dozen other guys in the New York disk jock sphere who knock off anywhere from \$20,000 to \$30,000 each per year.

Out in Hollywood, Harry Maiz-

year.

Out in Hollywood, Harry Malzish, of WKBW, claims the top dee-jay payroll for any station, totaling better than \$200,000 annually. Peter Potter (KLAC), Al Jarvis and Larry Finley (WFWB) have an estimated income of around \$60,000 each. (While Maizlish pays \$40,000 top, Finley also has a sharing deal.) Most of the others earn around \$25,000 annually each, these being KLAC's Dick Haynes, Alex Cooper, Jim Ameche and Gene Norman; KFWB's Bill Leyden, Red Rowe, Zeke Manners, Frank Bull and Bob McLaughlir, KMPC's Ira Cook, Johnny Grant and Dick Whittinghill. These three stations have the bulk of the top Ly. A. spinners.

Chicago's Howard Miller is respectable and deep contractions and the stations have the bulk of the top Ly. A. spinners.

San Francisco, Dec. 28.
The two-week-oid National Assn. of Broadcast Employees and Technicians strike against KPIX, Westinghouse to outlet here, became a joint NABET-American Federation of Television and Radio Artists strike last week when AFTRA broke off negotiations and walked out.
This makes the second joint NABET-AFTRA strike running in Frisco currently: Both unions have been struck for three months at KEAR, Indie good music station, where a suit asking for an injunction against the unions and charging various acts of violence has been postponed until Thursday (30) in San Mateo county court.
In the KPIX situation, the station's protest to the FCC on alleged "sabotage" of station equipment resulted last week in the FCC announcing its intention of conducting a probe into the situation at KPIX.

NABET representative Robert Linehan said his union "welcomed an impartial probe" but added that NABET is by no means certain it will be one, pointing out that the (Continued on page 30)

KMPC's Ira Cook, Johnny Grant and Dick Whittinghili. These three tations have the bulk of the top Localy. A, spinners.

Chicago's Howard Miller is reportedly good for \$70,000 annually. Ditto for Rege Cordic, Pitt's top platter bork Rege Cordic, Pitt's top platter of Rege Cordic, Pitt's top platter bork Rege Cordic, Pitt's top platter of Rege Cordic, Pitt's top platter bork Rege Cord

# N. Y. DISK JOCKS' Chi TV Wonders About All Those Cuffo Plugs for Comm'l Products

J. L. Van Volkenburg details his reasons for

As Long As It's Good, It's Worth Repeating

a bright editorial feature in the forthcoming

49th Anniversary Number

VARIETY OUT NEXT WEEK

# **Totalitarianism** In Europe Slated As Telementaries

Henry Salomon Jr., head of NBC's tv documentary unit, is biueprinting a large scale sizeup of totalitarianism in Europe. It will be one of the series of full hour "special event specs" which the web has commissioned him to bring in and is planned for an exposure next May.

Salomon has returned from a two months' tour of Europe, hitting England. France, Italy and Germany and exchanging views with the top television programmers there. He made a study of both live and film video values in the respective countries, cementing contacts to be employed on a mutual basis as his formats for the U. S. crystallize. The show on political distatorships will be similar in approach to his "Three-Two-One-Zero" covering the birth and development of nuclear fission. nar in approach to his "Three-Two-One-Zero" covering the birth and development of nuclear fission. That show, incidentally, was picked up by the BBC during his stay in Great Britain.

# Hazel Markel Joining Ted Granik's Setup; **Prep New Panel Show**

Washington, Dec. 28.

Hazel Markel, one of the capidal's top femmecasters, has been named associate producer in charge of radio-tv activities for Theodore Granik, producer of "The American Forum" and "Youth Wants to Know." In addition to her production chores, Mrs. Markel will be first femme to act as regular panelist on Granik's 26-year-old forum show.

show.

Mrs. Markel is currently femme commentator for Mutual and for its capital affiliate, WWDC. In addition, she had, until recently, a daily tv show over WTTG-DuMont, and has a weekly society column in the Washington Daily News, as well as one in the Diplomat Magazine. She will sever all other broadcasting affiliations when she enters the Granik organization.

Addition of a femme exec and

enters the Granik organization.

Addition of a femme exec and panelist to the Granik staff accents his interest in launching a new all-femme show, "Woman Wants to Know." It is no secret that Granik and Martha Rountree, who ankled "Meet the Press" over a year ago, have been in a race to see which one gets to the channels first with such a show.

#### ST. L'S 70G PALSY TAKE

St. Louis, Dec. 28.

A 42-hour hour tv show staged in the Henry W. Kiel (municipal) au-ditorium and telecast over WTVI last week netted \$70,000 for the United Cerebral Palsy Assn. of Greater St. Louis.

Goal was \$100,000.

Windy City advertisers and agen-cies with a coin investment in local tv shows are beginning to raise not-so-quizzical eyebrows over the tv shows are beginning to raise notso-quizzical eyebrows over the
amount of gratis video showcasing
of commercial products. Trend has
been particularly noticeable on interview shows with manufacturing
reps and company spokesmen
aboard as guests to "discuss" some
"newsworthy" gadget or service.

Although admittedly an extreme
case, one local tv time salesman
telis about the account he lost because the client said he could get
more video exposure through his
press agent than he could afford
to buy outright.

There's little complaint about

press agent than he could afford to buy outright.

There's little complaint about the standard cuffo plugs such as for records, motion pictures, legit shows and books, usually pitched by guests who have personality interests in their own rights. What rankles are the direct product displays and "institutional sorels" tossed out for free for the latest in outboard motors, such-and-such a dress label or the newfangled kitchen gadget. Of course, that goes double for the advertisers who are shelling out a couple hundred bucks for a legit participation on the same show.

In defense, the stations argue that it has become common practice for daily newspapers to give a helpful editorial "assist" to various new products. But it's pointed out that such cuffo newspaper displays are at least indirectly tied in with an advertising campaign. Whereas frequently the ty giveaways go to outifits who have yet to spend their first dime in the medium.

# 'Studio 1' Play **Cues Libel Action**

Montgomery, Dec. 28

Montgomery, Dec. 28.

A \$1,000,000 libel suit was filed here last week in Federal District Court against CBS and Westinghouse for Hugh Bentley, president of the Russell County Betterment Assn., who claims the Studio One play, "Shortcut," implied he was the slayer of crime-fighter Albert Patterson.

Bentley charged in his suit filed by attorneys Roberts H. McMillian of Opelika and Lt. Gov. James B. Allen of Gadsen, that the program televised Dec. 6 "over all or a large part of its (CBS) network, including statfon WBRC-TV, Birmingham, and station WAGA-TV, Atlanta," and "viewed by an audience of upwards of 20,000,000 persons," implied that Bentley killed Alabama's attorney general-nominee who was shot down at Phenix City, Russell County seat, on June 18, 1954.

Bentley, who lives in Russell

city, Russell County seat, on June 18, 1954.

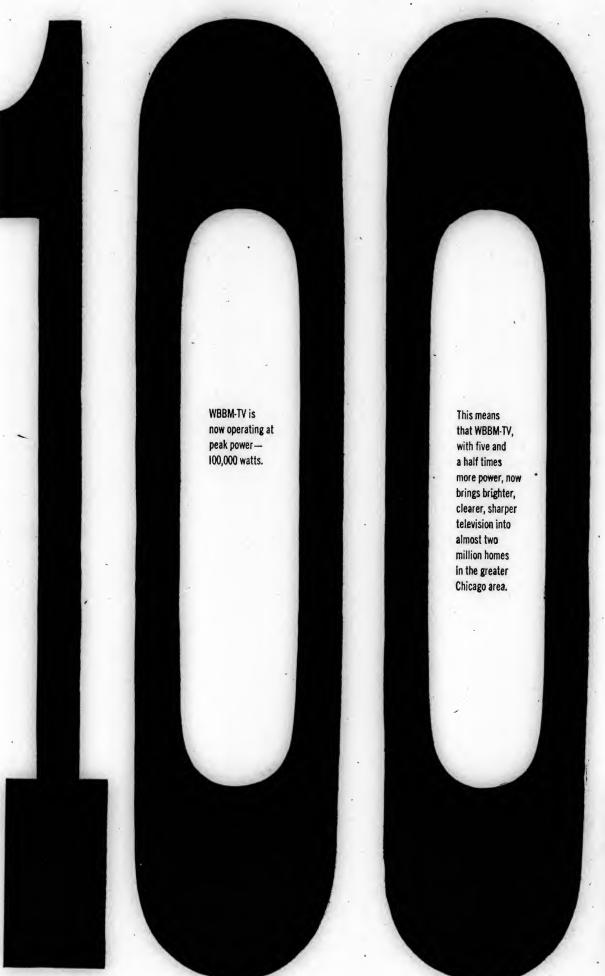
Bentley, who lives in Russell County but who operates an appliance and mercantile business in Columbus, Ga., claims the play, "Shortcut," which starred Jackle Gleason, plainly portrayed Phenix City and that the chief characters in the tv play were himself and Patterson, alhough all actual names were changed.

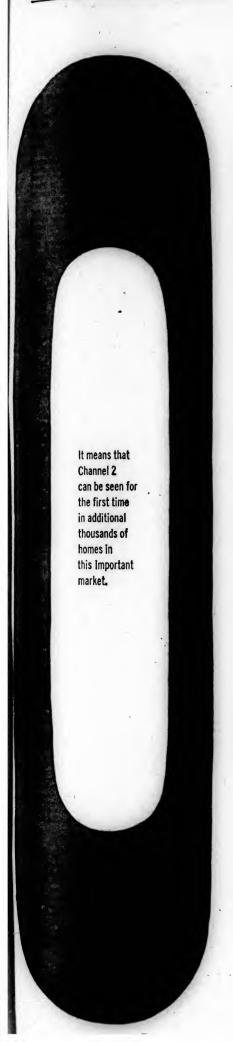
Bentley demanded a jury trial in the complaint. He is asking for special damages as well as punitive damages, on the claim that his business has been harmed and that he has suffered "mental anguish, humiliation and embarrassment."

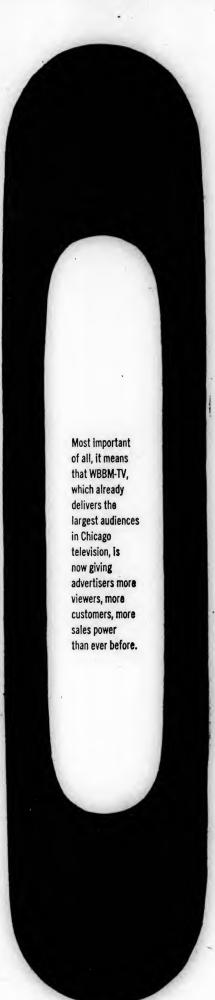
# Webster Exits Caesar Show: Dickers Imogene

Tony Webster, one of the key writers on the Sid Caesar Monday night show on NBC-TV (his weekly stipend is \$1,750), is checking off the program, reportedly due to behind-the-scene differences. He's one of Caesar's vet writers dating back to the ex."Show of Shows."

Webster is negotiating for a writing assignment on the Imogene Coca Saturday night show.









VOICES AND EVENTS—1954
With Morgan Beatty, others
Supervising Producer: William
McAndrew
Producer: Joe Meyers
Editor: Chet Hagen
60 Mins., Sun. (26), 6:30 p.m.
TRAVELERS' INSURANCE CO.
NBC, from New Yorv
(Young & Rubicam)
In the '30s and early '40s the

NBC, from New York

(Young & Rubicam)

In the '30s and early '40s the most recognizable political voice belonged to the President, Franklin Delano Roosevelt. In '54, however the current President's voice seemed unfamiliar; it was the angry, nasal tone of Joseph McCarthy, the Senator from Wisconsin, which was most w.k.—probably because he took up so much more room in the news than President Eisenhower. The NBC radio presentation, 'Voices and Events—1954,' for Travelers' Insurance Co. last Sunday '26' devoted nearly a quarter of its time to McCarthy and to comments about him.

The one-shot show, running for an hour from 6:30 to 7:30 p.m., was a rather complete if editorially weak taped rundown on the sounds of this past year. In a sometime chronological, sometime suityour-fancy order were heard Eisenhower, McCarthy, various NBC commentators on various topics, Judy Garland, Frank Sinatra, Herbert Hoover, Joseph Welch, Winston Churchiii, Connie Mack. The Dionnes, Secretary of Defense Charies Wilson, Sen. William Knowiand, and, among a few others, the late Lionel Barrymore, who ciosed the audio houx with a recorded interpretation of the rehabilitated Scrooge: "Merry Xmas of Everyone and a Happy New Year to Ali the World."

Morgan Beatty tied together the series of non sequiturs with su-

to Everyone and a Happy New Year to Aii the World."

Morgan Beatty tied together the series of non sequiturs with superficial yet well-delivered lines. NBC could have substituted an editorial thread for such diversity; that's probably the troubie with any show which tries to jam in as many of the voice and events of one year as possible in only an hour. Such things are usually meant to evoke nostaigia. Unfortunately 1954, with McCarthy, Indo-China warring, the "shootup" in Congress by fanatics, Bikini blasts (and with only a few exceptions like Winston Churchili "I'm now nearing the end of my journey" and Connie Mack's selling the Athletics), was not a nostalgic year.

year. Art.

RITTENHOUSE SQUARE
Producers-Directors-Writers: Jack
Charest, Harry K. Smith
15 Mins., Mon.-Fri., 3:45 p.m.
Participating
WCAU. Philadelphia
Described by its writers, Jack
Charest and Harry K. Smith as a radio novel. "Rittenhouse Square" serializes the heart-throbs of one of the classiest named casts in soap opera. Grade AA Philiy residential sectors inspire such monickers as Dr. Richard Carthwright, young psychiatrist; Pamela Trescott, from a Main Line family, and Cynthia, an advertising exec and former modei, both of the latter in love with the Doc.

It is Ted (Pameia's brother) who brings in the seamier characters

love with the Doc.

It is Ted (Pameia's brother) who brings in the seamier characters such as Nick Molani. Clincher for one episode—"Why did Nick Molani strike terror into the heart of Pameia Trescott?" The narration and Carthwright's asides have heavy musical backgrounds.

Dr. Carthwright seems to be suffering from a respiratory aliment—either that, or he'li become known as the "sighing psychiatrist." The authors also have the most polite people in radio, they Alphonse and Gaston each other through the entire segment. They also indulge too frequently in those time-consuming repetitive questions, so favored by air scripters.

Local angle, however, is good for tie-ins—theatres, ciubs, concerts, etc. Several of the characters have aiready dined at Long-champs. The final adjuration. "Any relation to characters living or tedd is purely coincidental" merely points out an oversight.

Gagh.

THE NIGHT WATCHMAN

THIS YEAR AROUND THE
WORLD
With John Daly, others
Producer: Don Coe
Director: Bill MacCallum
Writers: Daly, Vince Dempsey
60 Mins., Sun. (26), 8 p.m.
Sustaining
ABC, from N. Y. (transcribed)
Ten top news stories of 1954 as selected by ABC's news editors are likely to coincide with any other group's choice, but that was just a peg for the web's wrapup of the year's big events. And whether it was ABC or NBC or any other editors that selected the stories, nobody can dispute their import or their fascination in the recreation. More important, producer Don Coe and narrator-editor John Daly did a fine job of turning out an hour-long recap of the year that excited and thrilled (and awed, too) in the repeating.

Device used in most cases to recreate the events was the outper.

awed, too) in the repeating.

Device used in most cases to recreate the events was the on-the-spot taped interviews or reports. culled from the web's files. As a supplement to fill in where the on-the-spot reports were lacking, the web had some of its key correspondents turn out special tapes reviewing the events as they saw and reported them as far back as nine or 10 months ago. Daly wove his commentary around this framework. Foreign and Washington work. Foreign and Washington correspondents on the show were Ray Faik (Tokyo), Robert Sturde-vant (Paris), Yale Newman (Lon-don), Gunnar Back and John Ed-wards, and locally, Quincy Howe, Julian Anthony and Daly himseif.

wards, and locally, Quincy Howe. Julian Anthony and Daly himseif.

Top events, for the record, were, in chronological order: the shooting spree of the four Puerto Rican nationalists in Congress; the March H-Bomb blast and the incident of the Japanese fishermen; the fail of Dien Bien Phu; the Supreme Court ruing outlawing school segregation: Dr. J. / Robert Oppenhelmer's failure to get security clearance, from the AEC; the Guatemala situation; the three hurricanes, Carol, Edna and Hazei; the London Conference; the elections; and the condemnation of Sen. McCarthy, the latter including the earlier Army-McCarthy hearings.

All toid, a wrapup worth hear-

high the earlier Army-McCartny hearings.

All toid, a wrapup worth hearing, aithough not comprising sheer pleasure. As a sidelight, it's worth noting that some of the tapes actually were taken off soundtracks of television newsreel footage, and it's a rather sad commentary that radio, with all its mobility and portability, couldn't have come up with more in the way of direct taping of the events as they happened, rather than relying on the soundtracks and the post-mortem recreations. This aside, Daly and Coe and his staff did a topnotch job in bringing the big news of the year to-life.

THE BLACKSMITH
With Sam Payne
Producer-Director: Ray Whithouse
Writer: Howard Rodman
30 Min. Fri., 11:30 p.m.
CBC Trans-Canada, from Van-

30 Mins. Fri. 2008
CBC Trans-Canada, from Vancouver
This touching and amusing little comedy of a horse manicurist's declining days—one of Canadian Broadcasting Corp.'s "Vancouver Theatre" 39-week series—was a credit to everyone concerned. Howard Rodman's script, however, migith have had a stronger ending. "Automobiles are ruining the world! They ought to tear up these pavements—too hard on the horses' feet. Blit you never saw a broken axle, did you?" grouses 70-year-old Andy Martin. lifeiong blacksmith, to the Laxi driver who

broken axle, did your grouses ro-year-oid Andy Martin, lifelong biacksmith, to the taxi driver who drops in now and then to rib him, and who also handles the occa-sional relaxed narrative bridge.

sional relaxed narrative bridge,
When Andy's wife says she'd
like to take a ride in an automobile he almost strikes her. And
when a Youngster proudly brings
along a toy fire engine to show
him, the smith denounces it as
"just an old piece of tin" and tells
him fire engines are made of
wood and drawn by "six big horses
waitin' to run their hearts out."
The kid goes away in terre is

NEW MUSIC FROM HALLE'S
With Wayne Mack
Producer: Charles P. Hoover
60 Mins; Sunday, 4 p.m.
HALLE BROS.
WTAM, Cleveland
This is a pleasant hour of Sunday releasing

day relaxation, paced to the tempo of good taste, good music, and good iistening. Although it's in the disk jockey category, it is more than the usual put-themore than the usual put-the-record-on-take-the-record-off vari-ety. Seiections played are part of an overall script with short intro tie-ins used to connect the music. In stanza caught 119) motif was Christmas music, that ranged from Robert Shaw Chorale to Bach and "Snow" from "White Christmas?" Selections, too, from "Milstein Re-cital." "Red Mill" and "The Robe" further indicated the scope of mu-sic covered. sic covered.

sic covered.

Spieling around the music is
Wayne Mack's professional presentation with a soothing, easy-tolisten-to approach. Overall handling, with underplay of commercial is in keeping with program's
dignity and taste. Mark.

#### Foreign Language

= Continued from page 18 :

others in the Anglo-Jewish field others in the Anglo-Jewish field and with four sponsors for approxi-mately half of the 47-game college basketbali sked has given the Irv-ing Rosenhaus station a high de-gree of new biz.

ing Rosenhaus station a high degree of new biz.

In Italian, La Rosa has pacted for an 11 to 11:15 ayem slot on weekdays, taking over 11 to 11:30 weekends. (All days will constitute live variety presentations, except the Sunday 30-minuter in live Italo drama.) Medaglia D'Oro is in at 11:15 to 11:30 weekdays and at 11:30 to noon on Saturday and Sunday. While the first half hour in the Italo sked is SRO, the second has six or seven quarter hours to go: to date Caruso Oli has three 15-minute periods a week at 11:30; United Warehouse has one, and Cinzano winery is very near pacting, according to one report, for seven 15-minute periods each week. Two drug names, Branca and Briosci, have separately pacted for 20-second ajancies to the Italo sked. sked

This biz fills the better part This biz fills the better part of one hour a day (four hours daily was the original plan), but WATV is opening an hour and a haif earlier in the morning (actual time depending on other billings in Italian) for Italo feature films—without titles and without dubbing. The pix are being opening by the without titles and without dubbing. The pix are being opening by the station to non-Italo products which wish to reach the large Italian market in N. Y. Incidentally, the features—60 for now—were purchased from a firm run by Vincent Parisi and Martin Blau, who, it's understood, control in the vicinity of 150 Italo pix altogether.

In the Anglo-Jewish field, Borden's and General Foods have signed on to sponsor a total of 45-minutes "in English with a Jewish flavor.

The sports sked of 47 metropoli-tan basketball games, has attracted tan basketball games, nas attracted so far Amana freezers, Esso, Philadelphia Dairy and Wildroot hair oil. These four, according to WATV sales topper Bert Lebhar, constitute buying in about haif the time available.

#### Biow

Continued from page 18

the overall objective. This is the

essence of American progress."

Expressing himself as "fortunate" in finding two capable associates, Biow said "that is why I told Ken Beirn and John Toigo that I wanted their names on the masthead of the company, that I looked to them to heip me guide the destinies of the company. The Biow Co. started 40 years ago—one small office and myself, not even a stenographer. With the help of our staff over the year., we have grown into one of America's foremost advertising agencies with a roster of approximately 500 members, and serving a list of leading American manufacturers. I will be your chairman, and like you, I will wood and drawn by "six big horses waitin' to run their hearts out."

THE NIGHT WATCHMAN With Bob Lee 120 Mins.; Sun.-thru Sat., 11 p.m. Participating WOKO, Albany Bob Lee turntables a wide variety of selections on this show, one of the few area late-nighters the week round. He spins many new records by established and little known companies; platters current hit tunes, oldies and standards. Lee seems to possess a good knowledge of popular music. His comments are often brief; sometimes he does little more than table tittle, featured artists and perhaps the waxing concern.

Occasionally deejay makes acryptic observation, as in comparing the pipes of Betty and Rosemary Clooney. And he knows recording artists.

Jaco.

wood and drawn by "six big horses waitin' to run their hearts out."

The kid goes away in tears, is almost run over by a truck which the sample and in the company, that I wanted their names on the masthead of the company, that I wanted their names on the masthead of the company. The Biow con the destinies of the company. The Biow Co. started 40 years ago—one small office and myself, not even small office and myself on small office and myself, not even small office and myself of horses, the board of horses, the destinies of the company. The Biow co. started 40 years ago—one small office and myself, not even small office and myself, not even small office and myself, and the destinies of the company. The

# From the Production Centres

IN NEW YORK CITY ...

Bili Berns, WRCA-plus-tv news and special events chief, conferring with staff of Governor-elect Averell Harriman on a blueprint for stations' Albany coverage under the new Demo administration . . . . Milbura McCarty, head of the p.r. firm, and wife (she's in the firm) to Europe for three weeks to visit clients there, plus a quickie to Newcastle-on-Tyne in northern England to set up photo and feature coverage castle-on-Tyne in northern England to set up photo and feature coverage for Norwegian America Line's new flagship, the Bergensfjord, now abuilding in yards there . . CBS' "Mr. and Mrs. North" marks 13 years on air Monday (3) . . WRCA publicity mgr. Bill Anderson planed to Dallas for holidays. Station's Sydney Smith on two-week vacation in Mexico . . John Ives, producer of the CBS "Gangbusters" and "21st Precinct," bedded with pneumonia at United Hospital in Port Chester, N.Y. . . . Red Barber and John Derr off to Miami for Orange Bowl previews and broadcast of New Year's Day classic via CBS.

Chester, N.Y. . . . Red Barber and John Derr off to Miami for Orange Bowl previews and broadcast of New Year's Day classic via CBS.

CBS scribbler Jo Lyons to Mexico for the holidays . . . Mutual prexy Tom O'Neil off on Caribbean cruise . . . Bill Leonard vacations from his WCBS "This Is New York" stanza New Year's eve and is replaced by Auid Lang Syne perennial Guy Lombardo. . . Dick Jackson, publicity head of WOR and WOR-TV, lectures on pr. at Fordham on Jan. 6. Tape of stint will be later aired via WFUV, college outlet . . Jackson's right hand, press editor Mary Jane McDougall, did similar guest lecture stint before N.Y.U. radio-tv pr. class last week . . . Max Wyile's "Cleared Channels" (on radio-tv industry) details facts re WCBS program director Sam Slate and station's talent roster to bring out comparison twixt U.S. radio and that of England . . . WMGM shuffled around its midday sked to add 30 minutes fo the Aime Gauvin-Dick DeFreitas "It's a Woman's World" gab session. Show hereafter runs from 11 a.m. to 12:30 p.m. . . . 88 er Lalan Parrot returns to home, Oklahoma City, to feature with Guy Fraser Harrison and the Oklahoma City Symph for Mutuai's Sun. (2) broadcast by that group. N.Y. Times publisher Arthur Hays Suzberger to deliver New Year's Eve message via his WQXR, in rhyme, no less . . . Frank Campanelia doing "21st Precinct" . . . WIJB has set a novel Xmas bonus: gift to employees of the radio station were insurance policies ranging from \$2.000 to \$7.500. depending on salary. Deal for insurance was made with the Radio-Teievision Industry Group Insurance Fund. with outlet paying entire premium (or for duration of employment) and no physical examination necessary.

IN CHICAGO . . .

Jim Shelby is departing the McCann-Erickson Chi office this week after 14 years with the agency during which time he served as radio-ty director and later a specialist on a string of accounts. He's revealing his new connection after the first of the year... Chi CBS veep H. Leslie Atlass spending the holidays cruising aboard his yacht "Sis" off Bermuda... John Keown resigned his Chi NBC producer chair to join the Cunningham & Waish agency... Les Lear, general manager of CBS-TV's "Weicome Travelers," named chairman of the Chi Heart Assn.'s special events division... Francis Coughlin, WGN and WGN-TV continuity director, conducting a tw writers' workshop at the U. of Chicago's downtown center... Ned Williams, exec secretary of Chicago Unlimited, back at his desk after minor surgery... WLS director of education Josephine Weteler one of the seven winners of McCall's mag's 1954 awards to top radio-ty femmes... Chi's Findiay Galieries picking up the WBBM tab on CBS' "Years Of Crisis" roundup Sunday (2)... Frank McGivern signed on as a veepee with the Moore & Strand agency in Kankakee (2)... Frank McGiv agency in Kankakee

## IN PITTSBURGH . . .

Bill Burchinal, former New York actor now with Ketchum. McLeod & Grove agency here, will make his Piayhouse debut as one of the Larabee sons in "Sabrina Fair". . . WDTV's Bill Jewett, when he taught stagecraft at Yale in 1946-47, had as a student Chandler Potter, now head designer for the Pittsburgh community theatre . . Pat Klepser, KQV publicity and continuity girl, engaged to Bill McNamara. He's a student at Pitt and a relief engineer at the station during the summer vacation season . . . Rita Gould, head of TV Guide programming department, on an Ile de France cruise with her parents over the holidays . . Pat Moreell, of Norman Burk agency, signed for role of Elvira in International Repertory Theatre Co.'s February production of "Blithe Spirit" . . . Felisa Conde, assistant choreographer for Max Liebman's Spectaculars, and her husband spending the holidays with Miss Conde's parents, Attorney and Mrs. Eugene A. Caputo, of nearby Ambridge . . Elaine Beverly returning to WDTV's daily "Meet Your Neighbor," which also stars her husband, Joe Mann, on Monday (4) after a three-week maternity leave. Dottle Talbot subbed for her.

#### IN CLEVELAND . . .

WTAM's Gloria Brown into New York for week's hiatus . . . WERE's Phil McLean emceed five-station hookup that saw Arlene Perry, offered through WSPD, named winner in Ma Brown's Ohio Talent Hunt . . . WGAR pacted with CBS for 19th year affiliation . . . NBC Christmas features included General Manager Lloyd Yoder, in cooperation with Society for Crippied Children, distributing toys to needy moppets, and Maggi Byrne luncheoning 80 nabe chairmen of "Make a Christmas Toy Club" . . . Burt Schildhouse named general operations manager for Ohio Advertising . . McCann-Erickson shopping for woman tweathercaster . . Bud Ford leaves WTAM production for WRCA. John Wellman moves over to handle Ford's Bandwagon production and Jim Prunty enters production staff.

#### IN PHILADELPHIA . . .

Ed Harvey is filling in for vacationing Ralph Collier on WCAU's "Hi Neighor" and Johnny Lupton is subbing for Collier on "Wonderful Town" . . . Ed Hurst and Joe Grady's Saturday noon to show Was dropped (25) to be replaced by network's Tennessee Ernle program . . . Mary Jones, director of women's programs at WFIL, will receive the 1954 McCail's Award to women in radio and to, for "The Mary Jones Hearth," non-profit project which shelters stranded young women . . . WPTZ news editor Dick McCutcheon has received invitation to address student group at Columbia U. on racial integration . . . Bill Givens, Vince Lee, Mac McGuire, Ruth Welles and Jack Pyle, radio personalities of KYW, are conducting two weeks on-the-air campaign to collect used and cancelled stamps to aid four different religious charities

## IN OMAHA . . .

Black Hills Video Co. of Rapid City, S.D., has asked FCC permission to build a \$310,000 microwave relay system between Denver and Rapid City... WOW-TV last Saturday carried an original half-hour tv play of the Omaha Junior Theatre... Dick McGee, former KOMO and KJR staffer in Seattie, has taken over top ad post for Clay County News-Sun at Sutton, Neb... David L. Scheie, formerly KOB, Albuquerque, has joined WOW here as staff-announcer... Dick (Arch) Andrews, WOW's new alinight d.j., is an ex-KCOM staffer in Sioux City... Bob Morey is play-by-playing Hastings College basketball games at home and on the road for KHAS

# "WHO'S ON FIRST?"

NBC Radio Network

#1

The #1 night-time program is on NBC

Lux Radio Theatre

#1

The #1 evening multi-weekly program is on NBC

News of the World

#1

The #1 daytime program is on NBC

Young Widder Brown

#### And there's lots more in Nielsen's latest\* that will interest you:

The leading Sunday daytime show is also NBC's...THE DENNIS DAY SHOW. The #2 evening multi-weekly is ONE MAN'S FAMILY, giving NBC the two leading programs in that category. The #2 weekday strip is STELLA DALLAS—giving NBC the two leading shows in that category also.

#### And there's more ...

The first of our new selling personalities, Mary Margaret McBride, had her rating shoot up 33% over the previous report. NBC gives all sponsors the most... most of the most popular programs, the biggest, and biggest-buying audiences of any network. In fact, 5 of the top 10 shows on radio are NBC's.

And NBC gives evening sponsors a higher average audience than any other network.

HAPPY NEW YEAR!

NBC RADIO NETWORK

\*Nielsen Radio Index, First Report for November, 1954

# **Television Chatter**

#### New York

New York

Cyril Ritchard getting running role on NBC-TV's "Mr. Peepers starting Jan. 16. Jay Barney playing the Executioner in the trial scene of G. B. Shaw's "Saint Joan" on CBS-TV "Omnfbus" Sunday (2). Ramsay Williams, just back from the Coast, appearing on ABC-TV's "The Mail Story" tomorrow (Thurs). George Skinner to replace Carol Reed on WCBS-TV's "Rain or Shine" segments as of this week as Miss Reed gave birth (a boy). The tab for comic Larry Storch's workout in the NBC-TV Tuesday 8-9 p.m. slot on Jan. 4 will be picked up by Tums. Also in the cast will be singer Teresa Brewer. Ken Banghart to start his new WRCA-TV newscast Jan. 3. Eddie Andrews returns to CBS-TV's "Studio One" Monday (3) in "The Missing Men" . Back on the scene after several month's absence is announcer-emcee Bill Bivens.

"The Missing Men" . . Back on the scene after several month's absence is announcer-emcee Bill Bivens.

Ramon Vinay does "Otello" via DuMont's "Opera Cameos" this Sabbath (2) . . "Down You Go" moderator Bergen Evans has started on next tome (after "The Spoor of Spooks")—a study of animal myths called "The Moral Vertebrates" . . John Carradine inked with Mercury Artists as his radio-tiv reps. He kicks off association with guestshot on the WRCA-TV Igor Cassini show Jan. 9 . . Herman Edel is new assistant (to Mrs. Shirley Stone Godley) manager of DuMont promotion, advertising and merchandising.

Herb Shriner heading up the entertainment at the annual fundraising luncheon for the Greater N. Y. Councils of the Boy Scouts of America sponsored by the Men's and Boy's Wear Industries. It's Jan. 18 at the Commodore . . . Bradford Dillman set for the Juvenile lead on Kraft Theatre tonight (Wed.).

changes since the daytimer has been taken over by the Dancer-Fitzgerald & Sample agency, James Colligan replaces Lew Gomavitz as shot cailer on CBS-TV's "Welcome Travelers"... WBKB's man-with-the-gab. Tom Dugzan, off to Florida for 10 days with Tom Casey filling in on his daytime and evening shows "Wonderful Age" was quietly axed last week by mutual agreement between emcee Howard Miller and WNBQ ... Julian Kantor moved dup from the sales traffic manager berth to the WBBM-TV sales crew. Eugene McClure, ex-assistant production manager, takes over the traffic post, with his seat going to Gilbert Graham .. WNBQ's second weekly bowling telecast hows Jan. 4 under the General Cigar banner with Joe Wilson hosting ... CBS's WBBM-TV heralded the unveiling of its new 100,000 wait antenna and transmitter with full page ads in the local dailies ... WBKB weatherman Wayne Griffin and spouse on a two-week Caribbean cruise. Chack Bill subbring on Channel 7 ... Laurie Anders has signed on as a regular on WBBM-TV's Saturday night "Pee Wee King" show. Sunshine Biscuit purchased one of Len O'Connors' local news inserts Fridays on NBC-TV's "Today" via WNBQ. Gene Duncan, farm director-emce at WICS, Springfield, called back to active duty in the Air Force ... Cadillac Heating bought a Sunday night feature film on WGN-TV.

# The Year TV

Continued from page 19

sacrifice program control and exclusive identification with programming and personalities in reramming and personalities in return for circulation. That was the
big word in '54, when a Procter &
Gamble, for example, was willing
to fork over top coin to share in
the latest of a series of directorial

resum via WBKB under the auspices of Leader Cleaners . . In
the latest of a series of directorial

product plug with no control over the shows.

It was the year when "insertion advertising" (again with accent on circulation rather than program control) took a firm hold as the "Today" - "Home" - "Tonight" triumvirate solidified Pat Weaver's NBC concept of "making like the magazines."

magazines."

Seiling concepts, indeed, took such topsy turvies that even major full hour shows began to open up for the so-caised "insertions."

Thus if a Speidel asked to be excused temporarily from sponsorship of the Sid Caesar show after the Christmas holidays when gift biz siackens, as will happen in February, a General Mills is standing by to move in on spot insertions.

#### Israel Quizzer

Continued from page 20

15 minutes were devoted to replaying and identifying 12 themes which were offered the previous week in which a clarinet solo was inciuded. They were passages from Tschalkowsky. Rimsky-Koraskoff, Strauss, Verdi, Bizet, Mendelssohn, Sibelius, Borodin. Names of 62 persons who wrote in the required 10 out of 12 answers were than read. They came from 10 cities and 18 settlements.

The next 15 minutes contained

and 18 settlements.

The next 15 minutes contained the new quiz, written and conducted by Israeli composer Hanan Schiesinger with the Voice of Israel Symphony Orchestra. Five themes were played, each of which included "confusing" instruments. The audience was informed (in Hebrew, of course) that in one the oboe did not beiong, in another the flute, and that in another an unidentified instrument was interposed. Listeners were was interposed. Listeners were asked to identify the passages played and the interposed instrument.

ment.

A point system is used for awarding monthly prizes, with 120 points given for 100% correct answers for each program. The three contestants with the highest points receive records or musical scores. A national "champion" is selected from 10 outstanding participants invited to an annual broadcast originating from a large theatre in Jerusalem. Jerusaiem.

How many people listen to "Quiz" is not known as radio is government-operated in Israel and there are no sponsors who require audience surveys. But the program has brought in as many as 700 letters in a week, many of which represent the consensus of answers of groups of listeners.

Schmuckler and Shimoni once attempted to arouse an international competition with "Quiz" only to find that the program is unique to

#### Circling the Kilocycles

Seattle—Seattle's educational-tv station, KCTS, will receive an award of \$10.000 from the Emerson Radio Corp. for being one of the nation's-first educational tv stations to go into operation.

Burlington, Vt.—Stuart Hall, formerly producer - director for WBLN-TV in Bloomington, Ill., has been named as producer-director for television station WMVT in this

Cincinnati—Stepup of WKRC-TV broadcast power to 316,000 watts boosts it to the most power-ful of Cincy's three video stations. Increase pushes Channel 12 to the limit power allowed by FCC.

San Antonio—Ground breaking ceremonies at the site of the new KCOR radio and tv building were held here Thursday (23) signaling start of work on the \$400,000 project. It will be the first Spanislanguage installation in the state.

Columbus—Dan E. Ries, former assistant promotion director for Radio Cincinnati, Inc. (WKRC Radio and tv)), has been named promotion-publicity director of WTVN Radio here replacing Jo Ann Smart, resigned. Both WKRC and WTVN are owned by the Taft family interests.

San Antonio—Raoul Cortez, head of KCOR-TV, local Spanishianguage tv outlet scheduled to take the air here around Feb. 1, is away on a 10-day trip to Mexico City to sign up Mexican, Cuban and Argentine taient to appear here on KCOR-TV when it takes to the air.

# **CBS** Foundation Grants

of privately-endowed education."

Members of the board of the foundation are all directors of CBS Inc.. In addition to Dr. Stanton, they are: J. A. W. Iglehart, partner in W. E. Hutton & Co. and foundation prexy; Ralph F. Colia, of law firm of Rosenman, Goldmark, Colin & Kaye; Dr. Leon Levy, of Philadelphia, and Robert A. Lovett, general partner in Brown Bros. Harriman & Co. and former Secretary of Defense.

Recipient Schools Listed

#### Recipient Schools Listed

Recipient Schools Listed
The 1954 contributions go to five
colleges on behalf of execs who
met the requirements in 1953. In
addition, nine other institutions
were included because of exec employees who met the standards
earlier. The recipient schools and
the CBS'ers on whose behalf contributions are being made, with the
year in which each joined the company, are:

pany, are:

Brown U.—Hubbell Robinson Jr., v.p. over network programs, CBS-TV (1947).

Columbia College—Louis Haus man, v.p., CBS-Columbia (1940). Cornell U.—Henry Untermeyer WCBS, N. Y., sales manager (1937).

Dartmouth—Harry S. Ackerman, v.p. of network programs, Hoilywood, CBS-TV (1948), and James B. Conkling, prexy, Columbia Records (1951).

Denison U.—John Hundley, man-ger, CBS-TV programs service programs ager, (1938).

Duke U.—George Klayer, Chi-ago sales manager, CBS-TV cago sales (1946).

Coliege of the Hoiy Cross O'Shea, v.p., CBS Inc. (1950).

U. of Kansas City—Edward P. Shurick, director of station relations, CBS-TV (1950).

Knox College—J. Kelly Smith, dministrative v.p., CBS Radio dministrative (1931).

New York U.—Norman A. Adler, general attorney, Columbia Rec-ords (1951).

Orios (1991).
Ohio Wesleyan U.—Dr. Frank
Stanton, prexy, CBS Inc. (1935).
U. of Pennsylvania—William S.
Paley, board chairman, CBS Inc.
(1928), and James M. Seward, administrative v.p., CBS (1933).

Princeton — Adrian Murphy, prexy, CBS Radio (1938).

Wesleyan U.—Harry Ommerle, director of programs, CBS-TV director (1950).

The sum of \$32,000 is provided in the first-year grants, or \$2,000 in behalf of each of the 16 alumni, this amount approximating the ex-tra "cost of education" which the tra

key personnel have been gradu coilege bore from endowment or ated. We believe it is a way of demonstrating our belief in, and support of, the American system of privately-endowed education."

Members of the board of the student."

coilege bore from endowment or other funds on which was "over and above the tuition and other fixed charges the individual was a student." endowment or

#### Mutual

Continued from page 18 :

demands eliminating piush coin re-turns from regular shows.) Minor league objections it respect to ra-dio coverage on such things as major league night basebail seem to have been overridden by majors themselves.

In order to get nightly sports coverage, Mutual is reported to be negotiating to fill any gaps with another arena in N. Y.

To the web, sports represent an inexpensive brand of program-ming, one that lowers costs and yet —according to Ward survey pat-terns and past billing performances —still might attract enough of an after-dark radio audience to re-new at least some measure of faith in nighttime continuance.

# Kansas Seek \$1,000,000 For 5-School Educ'l TV

For 5-School Educ'l TV

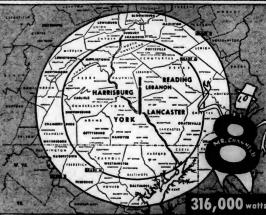
Kansas City, Dec. 28.

A five-school network of educational television is being proposed in Kansas through a request for \$1,000,000, which is being made of the state legislature.

The fund as explained by Dr. James A. McCain, president of Kansas State College, Manhattan, would provide separate broadcasting channels and stations at both K-State and the U. of Kansas at Lawrence. Three other schools, Pittsburgh State Teachers College, College of Emporia and Hays State Teachers Colleges, would be brought in with auxiliary facilities. While K-State and KU would operate fullscale television stations, the other schools would have the use of a mobile unit, work on film, and use of the stations at the two top state schools.



SATURDAY NIGHT-N.B.C.



The Channel 8 Mighty Market Place

all yours **WGAL·TV** LANCASTER, PA.

NBC . CBS DUMONT

STEINMAN STATION CLAIR McCOLLOUGH PRES.

MEEKER TV, INC.

# THE OIL DAILY, TUESDAY, DECEMBER 21, 1954

#### Sign Contract to Develop Leases in New York Area

NEW YORK, Dec. 20—Transcontinental Gas Pipe Line Corp. has signed a contract with Dome Gas & Oil Corp., subsidiary of North Star Oil & Uranium Corp., for joint development of Dome's oil and gas leases in Ulster County, New York. Dome's first test is now drilling near Phoenicia on Panther Mountain.

Plans call for Transcontinental to York City and Phoenicia, with a minimum capacity of 25 million cubic feet daily of gas at a price of 27.5c per 1,000 cubic feet. The contract also provides for a possible underground storage project, assuming gas is found and the supply subsequently exhausted. Dome and North Star were formed in Novem-

#### NORTH STAR OIL & URANIUM CORP.

Subsidiaries: Dome Gas & Oil Corp. North Star Mines Ltd.

#### **OIL-GAS IN NEW YORK STATE**

Drilling for gas and oil on 12,000 acres of leases at Panther Mountain, Ulster County, N.Y. Drilling commenced March 27, 1954 and is now below 4,000 feet.

#### URANIUM IN CANADA

1,950 acres of mining claims in Lake Athabaska and Beaverlodge regions of Saskatchewan. 200 acres at Kenora, Ontario which are soon to be exchanged for 100,000 shares in larger adjoining mining enterprise.

#### COMMON STOCK PRICE 50c A SHARE

Write for free offering circular

LINCOLN SECURITIES CORP., Dept. V-1 42 Broadway, New York 4, N. Y. Phone HAnover 2-6490

to direct in a lesurely manner, acholce which made the play downright duli at times.

The acting, though competent throughout, also fell into the pattern set by the tone of the adaptatern set by the tone of the adaptation and direction. It comprised exposition without feeling throughout. Rex Thompson and David Cole did nicely as David the boy and David the young man, but nowhere did they leave any lasting impression of a memorable performance. Earl Montgomery's Uthiah, again a caricature, was perhaps best, with Montgomery getting that sense of grasping loathersomeness across strongly. J. Pat O'Malley's McCawber was a little on the weak side, more through the inadequacies of the script than his performance. Another caricature was Cavada Humphrey's Jane Murdstone, perhaps more reminiscent of the femme counterpart of the mistachioed villain of the meiters than any other villainesy et seen on tv. Others in the competent but unimposing cast were sobel Elsom, Ethel Owen, Carolyn Lee, Sarah Marshall, Frederic Tozere, Betty Sinclair and Lynn Balley.

There's a lot of power in an ice show when the freeze frolic can be seen "in the flesh," as per the old phrase, but questionable whether even a small part of the impact can translate itself to tv. In addition, some of the marquee strength of "Coigate Comedy Hour" on NBC was missing when illness took Barbara Ann Scott out of the fray in the Chicago Stadium originator of the Hollywood Ice Revue. So they did the best they could, what with being forced to restyle the layout and sequence to allow for the starberthed vacancy.

Any icer made un of operatives

forced to restyle the layout and sequence to allow for the starberthed vacancy.

Any icer made up of operatives of the calibre of Freddie Trenkler and the Three Bruises for the comedy dept., and Gundi Busch, Skippy Baxter, Andra McLauchlin, Jimmy Grogan and Bobby Blake for the virtuoso stuff. is bound to ring up a score. Trenkler has more bounce to the frozen ounce, and they could have had him on for the hour if physical endurance permitted, but in his couple of turns he walloped over, as did the Bruises in their w.k. charwomen laush-getter. Also on for a pair of workouts was Miss Busch, the figure ballerina in her first U. S. appearance. Her second turn was in pairing with Baxter, another stylish hiader slotted up ahead in solo. Miss McLaughlin pranced about in a couple of interpretive sessions, one a calypso that could have been from any groove, and the other in Scottish vein with a production complement. As to the latter mass numbers, they're a bit hard to stage for the medium, although otherwise sparkling. Opening flash was the best in this prometion, with exceptional overhead camerawork setting off the 48-member "Winter Holiday" cheerio ensemble in accent of the Xmas season. Blake excelled in his acroterps, Grogan in Latinatyled capers, and even the sponsor's Halo got into the live act when the stadium and the facts and the first was and the other freeze.

with a Yule-Staticu process of the acts made their deep freeze.

Most of the acts made their bows to the Stadium audience, but whether this was technically dictated is hard to determine; perhaps it was intended to give the illusion of a performance meant salely for arena spectators.

Regular host Gordon MacRae merely stood by on skates, making an intro here and there and near the windup accepting a citation for the show from the B'nai

Tele Follow-Up Comment

Straight narrative at the sacri-Brith distaffers.

Straight narrative at the sacri-B

Straight narrative at the sacrifice of dramatic depth and characifice of dramatic depth and characific in the way of dramatic conjuments. This was the case in the conjument of "David NBC-TV adaptation of "David NBC-TV adaptation of "David Copperfield." It was all narrative, with little characterization, little in the way of suspense and virtually nothing at all in the way of dramatic excitement.

Conceding the difficulties in the conjument of the production of the book and playing them off whole—Doria Folliot's teladaptation lacked the ingredients that make for a memorable production. It was mostly straight narrative, and the little characterization that went into the roles of Uriah Heep and Mr. McCawber, rior example, more nearly resembled caricature than character. Ontop of this, Norman Felton chose to direct in a leisurely manner, a choice which made the play downright duli at times.

The acting, though competent throughout, also fell into the patential confidence of the stanza only to fall short on the direction and again) and their contributions, on the whole, hold up well.

Last week's presentation of Little Stone God" was a contribution, or the direction of Little Stone God" was a contribution of the upcoming N. Y. and Detroit engagements of the upcoming N. Y. and Detroit engagements

contributions, on the whole, hold up well.

Last week's presentation of "Little Stone God" was a case in point. With such gifted performers as Felicia Montealegre and Tom Helmore in the leads and such capable actors as Constance Ford and Russell Hardie in support, they projected the yarn of a self-centered publisher who, as the human counterpart of the Aztec "little stone God" which lurks in the background as a symbol, insists on destroying his happiness because he is so self-contained. Natch, he sees the light in the St. Nick of time. But unfortunatey, the writer couldn't quite come to grips with his interesting subject and related his saga in fits and spurts (there must have been 20 scenes in the three short acts), it obviously handicapped the director, who therefore had difficulty establishing a mood or bringing to life his characters.

"Toast of the Town" got a lot of

"Toast of the Town" got a lot of

"Toast of the Town" got a lot of diversity, if not name power on Sunday's (26) edition on CBS-TV. Resuit carried a good amount of entertainment. Conferencier Ed Sullivan, however, did come up with one personality who has been a subject of considerable boxoffice elevation of late. Joan Weber, who waxed "Let Me Go Lover" for Columbia into the bestseling lists, made her initial tele appearance since the celebrated "Sludio One" show which catapulted that number into deelay attention.

Miss Weber got a lot of production on that number with a stage-coach setting that had little to do with the lyrical content of the tune. She displays an overschmaltzed style that seems to be the trademark of many singers who reach the bigtime on disks. There's enough display of emotion in this rendition to spare. Despite the lofty disk saies and deejay plays. it's not for universal consumption. Her second tune, "Sitting on Top of the World" had considerably more appeal.

Another songselier on this show was Cab Calloway, who recently has been devoting his time to legit and as a singing single. The former bandleader ripped off a pair of tunes in two spots, first being a swingy version of "Birth of the Blues" and later, an excursion into reverence with a choral background, "Let My People Go." Both were well done. On the novelty side, Mr. Ballantine, the psuedo magico, provided a lot of comedy in act that he hasn't exhibited previously. He's not as frustrated as in his former turn, but he socks over a lot of entertainment.

Also providing comedy were Hermione Gingold and Billy De Wolfe who did the bit from "Almanac" legiter in which a pair of ladies get drunk while riding a train. There was a lot of good humor in that sketch. The Briants, in a novelty turn scored nicely with slow motion knockabout.

Tun Tun, a midget singer double from the Chateau Madrid provided a bit of lively song and dance work. Sight of this lower-cased gent thrashing his tiny legs made for a fine response. The Dunkilis contributed one new routine, a boot dance they

For his Christmas video show on ABC-TV last Wednesday (22). Walt Disney unwrapped one of his

(Continued on page 30)

ABC-TV, from Chicago
Burr Tillstrom and his "Kukla,
Fran and Ollie" cohorts did the
Christmas Day honors for ABC-TV
with this pupper adaptation of
James Thurber's "Many Moons"
fairy tale. "Hour-long onetimer
went out to some 85 affiliates via
a co-op deai with Gordon Baking,
KFO's weekday bankroller, sponsoring as usual in New York, Chicago, Detroit and Elkhart.
Here was a one-man tour de

soring as usual in New York, Chicago, Detroit and Elkhart.

Here was a one-man tour de force of amazing virtuosity by Tillstrom as he manned no less than 11 roles during the unspinning of the gentle yarn. The between-acts narration was handled by Fran Aliison, But in the gaudy context of this era of the tx extravaganza where the spectacular has become commonplace, what emerged was a shade too delicate and diffuse to capture and hold unwavering interest over the 60-minute span.

Tilistrom created six new puppet characters for this fantasy about the little princess who wished for the moon as a cure for her tummy-ache brought on by too many raspberry tarts. After she was given an artificial moon, the court was thrown into confusion by the appearance of the real moon in the sky. But it all ended happily when the princess contentedly pointed out that nature had simply re-

the princess contentedly pointed out that nature had simply re-placed her "moon" with a new

out that nature had simply replaced her "moon" with a new one.

To be surc, there were moments of real delight, especially when the KFO regulars were present, such as during Kukla's bit as the court jester working with the royal go'dsmith fashioning the handmade moon. Nevertheless, perhaps because of the absence of the identification of familiarity, the new puppets remained for the most part just that. Because they failed to come to life with that spark that has made Kukla, Oille, et al, tv personalities in their own right, the fantasy itself didn't completely jell.

Oilie acted as stage manager and his intro and entiacte appearances with the ever-charming. Miss Allison were the liveliest sequences. Color, incidentally, would have been a weicome trimming both for Joe Lockwood's attractive costumes and the elaborate, specially-designed staging. With the action sliding through four sets, pius KFO's usual stage, director Lewis Gomavitz and crew did a commendable lensing job. Musical backdrops by Carolyn Gilbert batoning the ABC orch were effectively unobtrusive supplements.

RED BARBER'S CORNER With Estes Kefauver, Arch Ward, guests Producer: Judson Bailey

with Estes Kefauver, Arch Ward, guests
Producer: Judson Bailey
Director: Rai Purdy
Wed., after Pabst fights to 11 p.m.
STATE FARM MUTUAL INSURANCE COMPANIES
CBS-TV, from New York
(Needham, Louis & Broby)
The initial telecast (22) of "Red
Barber's Corner" was meant to be
a whitewash of the fight game,
Maybe it was sponsor State Farm
Mutual Insurance Companies' way
of being friendly to nelghbor Pabst
Blue Ribbon Beer (which directly
precedes the Barber affair on CBSTV Wednesdays), but it was a
shame that Pabst (and even Gliette) didn't pay at least part of the
freight; it was their advertisement.
Purpose of the show eluded the
viewer for only a minute. Barber's
guests were Sen. Estes Kefauver
and sports scribbler Arch Ward.
Their presence seemed innocent
enough. As a matter of fact, Barber
began by asking Kefauver about
his career as a Dixie athlete. The
senator turned away the Old Red
Head's compliments with excesses
of modesty, but that was all right.
Ward, a pleasant looking press
veteran with a disarming personality, slipped in a few mintes about the beginnings of the
Golden Gloves (which, it might be
said, the Chi Tribune and the N.Y.
Daily News were responsible for
starting). Soon, however, without
the ald of a few nervous questions
by Barber, the scribe was into a
fullscale essay on how nice everybody in boxing is. He lauded the
state commissions for "doing a fine
job," and was kind in all his observations on pugillism.
Finally, Barber and Ward turned
to the crime-bustin' Sen. Kefauver

job. and was killed in all his observations on puglism.
Finally, Barber and Ward turned to the crime-bustin' Sen. Kefauver for a nod of approval. It seemed Kefauver, rather than be mean and spoil such nicely laid plans, could at worst manage an extremely

(Continued on page 30)

A CHRISTMAS CAROL
(Shower of Stars)
With Fredric March, Basil Rathbone, Ray Middleton, Bob Sweeney, Christoper Cook, Queenie Leonard, Sally Fraser, Craig Hill, Janine Perreau, Peter Miles, Juney Ellis, John Murphy, Billy Griffiths, Jimmy Baird, Rex Evans, Tony Pennington, Bonnie and Judy Franklin, Dick Elliott, Ezelle Poule, John Meck; Roger Wagner Chorale (16); Orchestra (40); host, William Lundigan

Lundigan
Producer-Director: Ralph Levy
Librettist: Maxwell Anderson
(from Charles Dickens story)
Composer - Conductor: Bernard
Herrmann

60 Mins., Thurs. (23), 8:30 p.m. CHRYSLER CORP. CBS-TV, from H'wood (color) (McCann-Erickson)

CBS-TV, from H'wood (color)
(McCann-Erickson)

If the law of averages holds, every regular television series should produce at least one show for which it will be remembered. The Chrysler's Corp.'s chef-d'oeuvre in this its baptismal season will most certainly be its classic transference of the classic "A Christmas 'Carol." Given last Thursday (23) as a CBS-Coast Thursday (23) as a CBS-Coast cellulotder, it was not only the best of the auto outfit's twin "Shower of Stars"-"Climax" one for-us-three-for-you packagings, but superlative ty on its own without regard to the comparative efforts under the one roof. A colorized, musical version of the Dickens gem, it had all the foresiduals. siduals.

ordained components plus residuals.

Advance statements by librettist Maxwell Anderson and one of the stars, Basil Rathbone, had led prospective viewers to believe that, after all, there was a masterful script to start with. All that was needed was faithful transplantation to video. True enough. But Dickens did not dictate the flavor and poetry of Anderson's lyrics or his stunning conception of the absorbing, no-waste-motion libretto: nor could Dickens have known how truly majestic the music would sound when specially composed by Bernard Hermann, who also led a 40-plece orch in a hearty succession of tunes, complemented by the cheery work of the Roger Wagner Chorale.

And so it was all down the line

by the cheery work of the Roger Wagner Chorale.

And so it was all down the line—Fredric March in an interpretation of Scrooge that strikingly brought the identifiable character to new dimensions and must be scored as one of March's most vivid portrayals in a long career that has spanned the major branches of show business; ditto Basil Rathbone in his one long and splendid scene as Marley the Ghost; and a special nod for Ray Middleton in the doubling roles of Scrooge's nephew and the Spirit of Christmas Present, lifting his baritone in the latter part in a manner that brought fulfillment to the dream scene with its finely wrought playout and imaginative use (here and elsewhere) of effects such as montages (including materialization and disappearance of characters "before your very eyes." as if the magic of a fairy tale was really at work, as andeed it was).

At least two songs stood out. was)

was).

At least two songs stood out, "What Should I Give My Girl for Christmas" and "A Very Merry Xmas To You," done with verve as solos and with orch or chorus background. Even the brief dancing workouts (arranged by Don Saddler) were deftly handled to accommodate the medium, but with the fullest expression given to that so-called limitation. The decor and costumes were letter-perfect while not falling into the traditional trap of ostentation in trappings.

decor and costumes were sate perfect while not falling into the traditional trap of ostentation in trappings.

The less taxing roles fell neatly into Ralph Levy's conception of the staging the also produced, and as Jack Benny's mastermind, there's sure to be a family fuss raised by the comedian to fit him into the "Carol" pattern one of these Christmases); the foremost of these were the Bob Cratchit of Bob Sweeney, the Tiny Tim of Christopher Cook (leveled to its proper weight in the narrative, whereas some versions give the role an over abundance it rates only when the intention is on the saccharine side); the Mrs. Cratchit of Queenie Leonard, looking very queenly too in her modest clerk's wife garb; the dual deployment of Sally Fraser; Craig Hill as Young Scrooge; and even the mere walkons, all handled with a fer relevance while never intruding on song and story.

Anderson had said in advance that in making the adaptation, "I tried to add nothing, subtract nothing, tried only to fit the classic nothing to fit

THE MERRY WIDOW
(Omnibus)
With Patricia Munsel, Martyn
Green, Theodor Uppman, James
Hawthorne, Jerome Kilty, Eugene Ormandy and Symphony O Martyn n. James

gene Ormandy and Symphony Of Siaged by Cyril Ritchard Producer: Robert Saudek 90 Mins., Sun., 5 p.m. Participating CBS-TV, from New York (color) The Ford Foundation Radio-TV

Workshop went spec-happy on "Omnibus" Sunday (26) in a dayafter - Christmas gilt - and - gitter presentation of Franz Lehar's "Merry Widow," dressed up in CBS-TV's best compatible tints.

"Merry Widow," dressed up in CBS-TV's best compatible tints. That it was the last word in lavish production and rich musical entertainment is not to be disputed—a departure in experimental workshop showcasing, though something, certainly, to be overlooked in keeping with the holiday spirit. Cyril Ritchard, who staged "Widow," chose to play it straight, in the tried-and-true operetta form, coming up with as beautiful and slick a production as could be imagined without adding anything in the way of refreshing subtleties or distinguished choreography, to mention but two possible avenues for revitalizing what at best is saccharine sentimentality of another day. But translated into terms of light entertainment, "Omnibus" unquestionably had a winner for operetta fans. Eugene Ormandy, conducting the Symphony of the Air in the Lebar score, gave a fast paced and full bodied musical richness that no lesser director or orchestra would have provided.

have provided.

Patrice Munsel, the Metop soprano, in the title role, never looked more beguiling and was in spiendid volce throughout. Thesping of Theodor Uppman as Prince Danilo isn't likely to invite handsprings but he too, was in good volce. Both Martyn Green, who bridged the continuity and dialog as Nish, and Jerome Kilty as Popoff managed to provide some spirited moments, particularly the former in his "Giris, Girls, Girls" caperings.

Ritchard took full advantage of

mer in his ciris, Giris, Giris, caperings.

Ritchard took full advantage of a finished cast and some of the most impressive background trappings seen on tv this season, with some imaginative staging and camerawork. With Ormandy never allowing the music to lose that sparkle, there were some very happy seens indeed, especially that of the "Waitz" turn. Keeping "Widow" moving along for an hour and a half is a commendable feat. Richard and associates came through with flying colors of a brilliant hue. But Graustark in '54—ouch!

Rose.

XMAS HOUR OF STORY & SONG
With Judith Anderson, Monty
Woolley, Oscar Brand, Choraliers
with Eugene Lowell, Symphonette with Mishel Plastro; Frank
Knight, announcer
60 Mins., Sat. (25), 5 p.m.
JONGINES-WITTNAUER
CBS-TV, from N.Y.

'(Victor A. Bennett)
A flavorsome, somewhat old-

A flavorsome, somewhat old-fashioned hour was offered to its many well-wishers by Longines-wittnauer Watch Co. on Xmas day, as it presented familiar faces (and a couple of surprise-casting guests) in 60 minutes of nusic and story tailored to the Yuletide scason. In a change of pace, legit tragedienne Judith Anderson narrated the Hans Christian Andersen classic, "The Little Match Girl." while the pathetic, tender little tale was unfolded in film. Monty Woolley was a bigger

tale was unfolded in film.

Monty Woolley was a bigger surprise, as he narrated "Signor Pizzicato's Kmas," an adaptation of a Grimm Bros. fairy tale. This was a charming uplift story of a violin maker and his little mice friends, and the dramatization also had an entertaining ballet of dancing mice to boot. Mishel Piastro, head of the Longines Symphonette, played two fine solos for background.

Balladeer Oscar Brand contrib-

ground.

Balladeer Oscar Brand contributed an old Xmas folksong. The Choraliers, under Eugene Loweli, and the Symphonette, took Important roles throughout the hour, the Choraliers coming into their own with an oldtime vaudeville routine, with costumes, vocal quartets, dancers, even a tapping trombonist, included. Nice clean family fun for Xmas.

Bron.

them in the spirit of the times Dickens knew and recorded." This is the creative artist having a bit of fun. There was never any doubt as to his debt to Dickens, but this was Anderson & Co. at work crossing "A Christmas Carol" over to a "new medium" and producing what will surely be a Chrysler annual for tv as Lionel Barrymore's Scrooge was for radio. Trau.



# Head and shoulders above them all!

(A year-end report to advertisers and agencies)





Any place, it's not easy to stay head and shoulders above all competition. In New York, talent and production center of the nation, it's twice as tough. But WCBS Radio does it. Commands larger average audiences (and more quarter-hour firsts) than any other New York radio station...month after month, year after year-1954 included, of course!

And with good reason. For Monday through Friday WCBS Radio has the most famous roster of big-name local personalities in the business. Names like (l. to r.) Galen Drake, Bob Haymes, Martha Wright, Bill Leonard, Lanny Ross, John Henry Faulk, Jack Sterling, Herman Hickman, Joan Edwards.\* Names which mean that WCBS consistently places more programs on the list of Top Ten local daytime participating shows than all the other New York network stations combined!

With such nationally-known local personalities attracting the biggest audiences in the big town, WCBS Radio is the buy of the coming year. Here's the way one happy sponsor recently put it:† "In the first place, our schedule has had such an amazing cost per thousand figure that I doubt it could be duplicated anywhere. And the selling effectiveness is just as impressive. In the second place, your merchandising is terrific. We can actually see the dramatic effectiveness of each promotion."

Make this New Year's resolution: To stay head and shoulders above your competition in 1955, use the big New York station with the big-name personalities. For availabilities, call Henry Untermeyer at WCBS Radio (PL 1-2345) or CBS Radio Spot Sales.

# New York WCBS RADIO

\*Temporarily off the air because of illness. †Name on request.



# **Television Reviews**

euphemistic warning. He said that there been many "rumors" of fight fixes and that something must be done to keep the sport clean. The word "rumor" was meant to be inoffensive, or so it looked; less important men, have used a stronger word. And it seemed strange that Kefauver's tone conveyed only that dishonesty be kept out of boxing; it could never have been interred that dishonesty was already in.

It doesn't look as though sponsor.

It doesn't look as though sponsor (in all but the New York and New England areas) has a chance of getting the full 15-minutes before 11 p.m. each Wednesday night. Many fights go the full 10 rounds. Such being the case (as with the fight Jast Wednesday between lightheavies Harold Johnson and Marty Marshalib, and with the long closing Pabst commercial 10 or 11 closing Pabst commercial 10 or 11 to the closing Pabst commercial 10 or 11 minutes would be more like the time the show has.

Barber, among the more experienced sports gabbers, seemed to have first nightlitis.

Art.

HOLY NIGHT With Elleen Rowe, John Alvin, Stephen Chase, Trevor Bardette Producer: Rev, James K. Friedrich Director: John T. Coyle 30 Mins.; Sat. (25), 4:30 p.m. Sustainine

Director: John T. Coyle
30 Mins; Sat. (25), 4:30 p.m.
Sustaining
CB5-TV, from N.Y. (color, film)
This production by Cathedral
Films, telecast in color, made for
a reverent Christmas Day program. It altempted to transcribe
several Biblical passages, concerning the birth of Christ, into a
dramatic format and was largely
successful. It's a moot point, however, whether this kind of literal
depiction of events which have accumulated highly symbolic significance adds anything to understanding or belief, even for children.
The opening sequences were
most effective in their retelling of
the story of the siege of Jerusalem
700 years before Christ. At this
fyme, the prophet Isaiah made his
prediction about the coming of the
Messiah. The second half of the
Nativity, from the heavenly announcement to Mary to the birth
in the manger. Eileen Rowe played
the role of Mary with an appropriately saintly quality with other

Sustaining
CBS-TV, from N.Y. (color, film)
This production by Cathedral
Films, telecast in color, made for
a reverent Christmas Day program. It altempted to transcribe
several Biblical passages, concerting the birth of Christ, into a
dramatic format and was largely
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prediction about the coming of the
Messiah. The second haif of the
show centered on the story of the
Nativity, from the heavenly announcement to Mary to the birth
in the manger. Eileen Rowe played
the role of Mary with an appropriately saintly quality with order
members of the cast also handling
their assignments with a formality
demanded by the script. Herm.

TOTEM POLE MATINEE
With Stan Richards, guests
Producer: Kenneth Mayer
60 Mins., Thurs. (16) 8 p.m.
TASTYKAKE CHIRISTMAS HOUR
TASTYKAKE CHIRISTMAS HOUR
Philadelphia Orchestra. Trapp
Ben Grauer

Ascumulated birghly symbolic significance
adds anything to understanting or belief, even for children.

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with Stan Richards, guests
Producer: Kenneth Mayer
60 Mins., Thurs. (16) 8 p.m.
TASTYKAKE CHIRISTMAS HOUR
Handly Anthony Tudor Ballet,
Edith Evans, Adelaide Bishop,
Ben Grauer

"Astytkake CHRISTMAS HOUR
Halladelphia Orchestra. Trapp
Beliadelphia Orchestra. Trapp
Beliadelphia Orchestra. Trapp
Mary Atleas Bakinos Chilled,
In gratitude for the p'loyalty of
its

WSAZ-TV

from the spacious and attractive Totem Pole Ballroom.

During the hour-long stint, the camera roved from deejay Stan Richards, sitting at his turntable, to the teenage couples dancing identical steps to the fox trot, waltz and mambo, and to groups of youngsters sitting around the fringe of the ballroom floor. This does not add up to very interesting viewing for older dial twisters. Richards did and okay job keeping the initial show moving, introing and interviewing guesters, The Crew-Cuts and Jon! James, who nabbed the spotlight to panto, before a dead mike, several discicks. Guy also did a convincing job of handling the commercials seated at a replica of a typical Howard Johnson soda fountain. As an added gimmick, Richards Invited four youngsters to serve as a panel to judge the hil potentialities of several previously unreleased platters.

Lone foray info the "live" music department was injected by clarinetist Fred Guerra, who baton's the spot's house band, aided by a trio of instrumentalists to deliver a nifty rendition of Leroy Anderson's "Sleighride."

Show will bypass the next two Saturdays, due to network commitments by WBZ-TV, but is slated to resume Jan. 8. Elie.

Itra in the foreground and the ballet and soloists performing on the upper tier against a conventional forest backdrop. While a chorus, narrator, dancers and soloists would clutter up a regular Philly Orchestra concert, the variety seemed fitting both for the telecast and the season it celebrated.

Simulcast the last two times, pro-Simulcast the last two times, program this year went out over video only. Sponsor got three commercials all suitably handled by Grauer who appeared completely at ease, whether with goodies or good music. or Gagh.

ANIMAL CARETIME With Curley Bradley Producer-Writer: Morgan Perron 30 Mins.; Sat., 12 Noon Sustaining WNBQ, Chicago

Sustaining
WNBQ, Chicago

Like many another AM pro, Curley Bradley has made the switch to tw with ease. Fore years one of Mutual's singing "cowboys," Bradley has joined the Chi NEC-TV station, specializing in moppet fare. Current assignment is a simple little weekender on the care and feeding of pets. With its stress on kindness and duty it's a constructive half-hour for the kiddies. Bradley gives the unpretentious format just the right note of friendly enthusiasm.

Lesson on edition watched (18) dealt with the bandling of Christmas present pets with the message that it's usually better to bring the new little dog or cat into the home a few days before the Yule festivities to avoid undue excitement. There also was a midpoint film spelling out juve responsibilities of owning a dog. Highpoint was the visit of a trained Chihuahua with some interesting info by its owner about the breeds' Mexican background.

No one can charge this project. about ground.

ground.

No one can charge this project with giving the kids "wrong" ideas.

Dave.

#### Tele Followup

Continued from page 27

bright full-length cartoons, which was originally released in film theatres under the title of "The Three Cabelleros." This Disney pic had a Latin American locale and, unfortunafely, the splashes of color in the original were completely lost in this monochrome telecast. Even in black and white, however, the film conveyed much of the film's charm and originality. This was Disney's first attempt to combine live actors and cartoon characters in a single frame.

The original cartoon was neatly edited down to the requirements of this 60-minute layout with the various musical numbers. Disney supplied a brief intro to the show and finaled with a briefer holiday greeting.

Sumner Locke Elliot whipped up a lightweight drama for Lee Ann Merrlwether (Miss America) on her first pro excursion on NBC-TV's Philco Phayhouse Sunday night (26). Scripter wrote the plece with Miss Merriwether in mind so the role wasn't too taxing and show-cased as a pleasant if not exciting ingenue. The Miss America prize won ther a scholarship to the Pasadena Playhouse and her debut shows she has the material to develop.

snows she has the material to velop.
Drama, titled "Run, Girl, Run," had a telebackground but skipped the behind-the-scenes stuff in favor of expounding on a young thesp's insecurity which had been nurured since her moppet days by an overprotective father. Tossed for a loss in New York by a "disagreeable" director, she goes home to the folks where mother finally straightens her out about adolescent "need for everyone to like her."

her."

Milss Merriwether was on-camera virtually through the whole hour and she handled the long assignment of the young tv actress with insight. Mary Astor gave a class performance as the mother and Robert F. Simon was properly doting as the father. Supporting players were all tiptop as was Robert Mulligan's direction.

Gros.

# **Mooney Dickers WKGN**

Mooney Dickers Waun

Memphis, Dec. 28.

George Mooney, w.k. sportspieler
in this sector, is repping a syndicate to purchase WKGN, Knoxville Mutual affillate. Sale is subject to FCC approval.

Mooney's partners include Don
Lynch, formerly of WHHM here
and now veepee of WBSR, Pensacola CBS outlet, and Abe Waldauer, local barrister. The trio also
o. and o. WBSR with Mooney as
prexy and Waldauer as secretarytreasurer. Mooney also will head
the WKGN operation with Lynch
and Waldauer as execs.

# Inside Stuff—Radio-TV

Parker H. Ericksen, executive v.p. of Crosley and Bendix Home Appliances Divisions, Avoo Manufacturing Corp. calls "completely without foundation" the report that the two Avoo divisions would

without foundation" the report that the two Avco divisions would switch advertising agencies.

VARIETY last week reported Benton & Bowles represents all billings for the two divisions. Ericksen pointed out that Benton & Bowles handles kitchen appliances advertising, while Earle Ludgin and Co. of Chicago handles Bendix laundry equipment and BBD&O handles radio and television. Ralph H. Jones Co. handles Crosley defense advertising. "We have no intention of changing agencies in any of these lines," Ericksen sald.

Westinghouse is staging a musical revue closed-circuit telecast today (Wed.) from 6 to 7 p.m. to unveil its new line of radios and tv sets. Technical facilities are being handled by CBS which undertook the task since it is the outlet for Westinghouse's weekly "Studio One." Production is being supervised by CBS and Fuller & Smith. & Ross, Westinghouse's ad agency.

Telecast will be piped to 26 cities, with hotels the outlets in 13 and the remainder going to tv studios or Westinghouse regional offices, It'ill originate from the Barbizon Plaza, N.Y.

Featured in the telecast will be the Honey Dreamers quintet, Joel Herron's orch, Westbrook Van Vorhees, and Betty Furness. Perry Lafferty directs.

Recent letter from BBC to Voice of America said the job of filming the television greeting of Bernard Baruch to Winston Churchill on latter's 80th birthday was so good it was used as a model to show others how to say "Happy birthday" to Winnie vla tv. J. R. Poppele, director of Voice which arranged the filming, wrote to Baruch telling how much BBC thought of his filmed telecast. Letter from BBC said in part:

"Mr. Baruch's tribute was, in style and manner, so exactly what we have hoped that I have (and I hope Mr. Baruch will not mind this—I think we telephoned to ask you if we might) shown it to some of Sir Winston's other friends who are about to record their tribute, in order to let them see how beautifully it can be done."

Teenage Public Relations, Inc. is going after the radio-tv money relating to the group from 11 to 19 years of age and has formed a division for that purpose. According to Joan K. Phillps, prexy of the outfit which she heads with Earl S. Peed, a N.Y. public relations exec and former tv magazine editor-publisher, it will be the first commercial service in the history of audio-visual communications under which consultancy is made available to the trade, including agencies, networks and packagers.

In creating the radio-tv division of TPRI, Miss Philips said that "95% of all radio and television programs and commercials today are potentially adaptable to capturing a loyal and enthusnastic mass teenage audience. Consequently, they can open a new and important market for their networks and sponsors."

In addition to counsel, the intention is to create special teenage program ideas independently as well as in conjunction with the groups to which it will cater.

There's considerable year-end activity on the CBS Radio spot sales personnel front. Allan J. Hughes has been tapped as manager of sales development for the Central Division based in Chicago; Jack Wootley, as manager of the Los Angeles office; and Thomas J. Swafford as an account executive for the eastern office in New York.

"Ethel and Albert" had an offbeat bit of casting last Saturday (18) via NBC-TV. The video situation comedy got Sy Siegei, known principally as an educator and director of WNYC, the N.Y.C.-owned radio outlet, to play the role of an election commentator. For this, Siegel's first pro thesping experience, special clearance was given by AFTRA.

# **KPIX** Strike

FCC was prompt to act on the pro-test of the station in the KPIX case, but had never even acknowl-edged receipt of the several pro-tests NABET had filed concerning.

The agency said it has informamanagement practices in the KEAR strike situation. (NABET obhear strike situation. (MBET 00-jected to station owner Stephen Cisler appealing for strikebreakers on the air.) NABET categorically denies all charges of damage to the station. "Everything was o.k, when we left," Linehan says.

Negotiations broke down completely last week between KPIX and both unions after a series of meetings with Federal and State conciliators. No definite date for resumption of the negotiations has been set. KPIX, which operated for over a week with AFTRA personnel passing the NABET picket line, is now using film to replace the program time affected by the AFTRA walkout.

A joint AFTRA-NABET "Sponsor Visiting Committee" is canvassing the stations' sponsors "presenting the facts in the situation" with the result, says the union, of considerable loss of revenue to KPIX.

KPIX.

Both unions maintain that the biggest stumbling block in their negotiations is the desire on the part of the KPIX management to gain acceptance of various Westinghouse fringe benefit social section.

inghouse fringe benefit social se-curity plans which, according to the unions, are not as advantageous as those enjoyed previously at KPIX or at other local stations. The AFTRA strike was sanc-tioned last week by the San Fran-cisco Labor Council. Negotiations on both contracts have been going on since early November.

FCC Orders Probe

Washington, Dec. 28.
The FCC has ordered an investigation into alleged sabotage of equipment by employees of Westinghouse tv station KPIX in San Francisco to determine

The agency said it has informa-tion that damage to KPIX equip-ment was such as to so disable the station that it was unable to broadcast for 12 hours on Dec. 14. This damage, said FCC, may have been "willful" and may have been committed by persons licensed as committed by persons licensed as radio operators. In that event these operators (engineers or technicians) might be liable to license suspen-







INDUSTRIAL HEART



# WE WANT CANTOR

... AND THEY'RE SIGNING HIM UP FAST!

Alert advertisers all over the country . . . in big markets, little markets, state and regional areas, will be selling with "The Eddie Cantor Comedy Theatre." Your market may be snapped up soon. So write, wire or phone now!

\* ZIV'S \* GLORIOUS NEW TV EXTRAVAGANZA

# THE EDE CONFOYTHEADE

SOMETHING DIFFERENT AND EXCITING EVERY WEEK!

GUEST STARS, including Brian Aherne, Don DeFore, Pat Crowley, Jimmy Gleason, Billie Burke, Eddie Fisher . . . and many more!

LAUGHS! STARS! SONGS!

MUSICAL REVUES!

> COMEDY STORIES!

ELABORATE!
BIG!
LAVISH! He Conditions of the Con

EDDIE

HURRY! Let us show you how to put the Cantor name and fame to work for you...on TV and in all your advertising and merchandising.

TELEVISION

NEW YORK . CINCINNATI . HOLLYWOOD

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

Color State (97)	1. CHO Kist (W) WHAM	TOP 10 PROGRAMS AND TYPE	STATION		ISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN	PROG	TOP COMPETING	PROGRAM STA.	RATING
2 Ames N. Andre (Chom)  WHAM CES  Sun 1,007.20  22.0  12.0	2 Ames N. Andre (Chom)  WILAM  CORS  Sun 1907-239  229 229  129 129  129 229  120 120  120 12	ROCHESTER		Appro	x. Set Count-	-240,000	Ste	ations—	-WHAM	(5),	WHEC (10)	, WVÉT	(10)
2 Ames w Andre (Com)   WILM   CRS   Sun 1007-500   22.0   62.   46.0   Most Cellar Affer   WIFE   1.1   2 Ames obsider (W)   WILM   Claid   Tunn 2016-230   22.0   79   23.6   2 Ames obsider (W)   WILM   Claid   Tunn 2016-230   22.1   79   23.6   2 Ames obsider (W)   WILM   Claid   Tunn 2016-230   22.1   79   23.6   2 Ames obsider (W)   WILM   Claid   Tunn 2016-230   22.1   79   23.6   2 Ames obsider (W)   WILM   Claid   Tunn 2016-230   22.1   79   23.6   2 Ames obsider (W)   WILM   Claid   Tunn 2016-230   22.1   79   23.6   2 Ames obsider (W)   WILM   Claid   WILM   WIL	2 Amer Node/Comb NIAM CISS	1. Cisco Kid (W)	, WHAM		Ziv	Tues. 7:00-7:30 .		. 80	34.0	Film Sh	ort	WHEC	5.2
Annie Onder (W)   WILAM   CEBS   Tune 5094-20   22.5   79   30   Local Now. Westler   WVFT   Local New. Westler   WVFT   WVFT   McCame. Erickian Non. 7097-20   21.8   79   22.5   58   54   54   50   50   50   50   50   50	Annie Onder (P)   Wild   CRS   Turn 6:004-20   23   79   34   Edit Show   Well and Turn 9:20-1-20   23   79   26   Edit Show   Well Am   Virging	2. Amos 'n' Andy (Com) 3. Wild Bill Hickok (W)	.WHAM .WHAM		CBS	Sun. 7:00-7:30 Wed. 6:00-6:30	26,9 24.5	62 81	43.6 30.4	Meet Co Early S	how	WHEC	14.8
\$\$\text{blargers (object)}\$\$\text{color}\$\$\	\$\$\text{blackers of 600}\$\$\text{color}\$\$\text{vision}\$\$\text{color}\$\$\text{vision}\$\$visio									Early S	how	WVET	7.8
1.	1. June Donn, R.M. (197)   11.9   21.9   21.9   21.0   21.	5. Liberace (Mus)	. WHAM		Guild	Tues. 9:30-10:00 Mon. 6:00-6:30	23.2	39	59.7 28.6	U.S. Ste	el Hour	WHEC	33.5
Developer Testife (DP)	Develop Thesite (Dr.   WHAM   NHC   Tues. 600-630   18.2   63   20.5   Control   Tues of the second   18.2   63   20.5   Control   Tues of the second   20.5   Control   20.5	7 Janet Dean R.N. (Dr.)	WHEC	,	MPTV	Sat 7:00-7:30	21 9	75	29.3	Local What D	News; Weather	WVET	7.4
MILMINCTON, DEL.   Approx. Set Count—220,000   Stations—WFTZ (3), WFIL (6), WCAU (10), WDEL (12)	MILMINCTON, DEL.   Approx. Set Count—220,000   Stations—WFTZ (3), WFIL (6), WCAU (10), WDEL (1: 1. Amile Oakler W)   WFTZ   CBS	9. Eversharn Theatre (Dr)	WHAM		Ziv	Sun. 6:00-6:30		63	28.9	Five- Omnibu Early S	Playhouse show	WHAM . WHEC WVET	7.0 10.4
1. Annie Oakier, (W) 2. The Falcen (Myst) WFFZ 2. The Falcen (Myst) WFFZ 2. The Falcen (Myst) WFFZ 3. The Falcen (Myst) WFFZ 3. The Falcen (Myst) WFFZ 3. The Falcen (Myst) WFA 3. Remars of the Jungle (Adv) WFFI 4. The Myst (Myst) WFFZ 5. Remars of the Jungle (Adv) WFFI 4. The Myst (Myst) WFFZ 5. Remars of the Jungle (Adv) WFFI 6. Wink Bull Illekek (W) WFFT 6. Wink Bull	1. Annie Oakier (W) 2. The Falcan (Ograf) WFFI 2. The Falcan (Ograf) Botts Sportis Spot (WCAU Botts Spot (W	WILMINGTON, DEL.		Appro	x. Set Count-	-220,000	Stations—V	VPTZ (	3), WF				
2. Booles Blackte (Myst). WCALL	1. Roofen Blackete (Myst)  1. Waterfront OF, CAU  1. Waterforted State  1. Waterforted												
### Waterfront (DP)   WCAU	### Waterfront (DP)						4			Bouts	; Sports Spot	WCAU	14.
8. Left Tree Lives (Dr.) WCALU. Ziv. Wed. 7:50-7:30 13.3 42 11.3 Award Theatic WITTZ	8. Lefs Trees (Lives (Dr.) WCALU Ziv Wed. 7506-730 113. 42 113. Award Theatire WFTZ Will All Hillson (W) WTZ Flaming. Wed. 606-830 115. 41 278 Range WTL KIC (Armen (W) WTZ Flaming. Wed. 606-830 115. 45 25. Early Show WCALU Liberace (Mu) WTZ Golid Sat 11:06-1130 113. 42 28. 81 278 Range WCALU WINSTON-SALEM WFTZ Golid Sat 11:06-1130 113. 42 28. 81 278 Range WCALU WINSTON-SALEM Approx. Set Count—215,000 Stations—WFMY (2), WSIS (12), WTOB (2)  1. Lite With Elinabeth (Com) WSIS Golid. Wed. 900-930 38.8 70 550 Manquerade Party WCAU WCAU WINSTON-SALEM WFMY (2), WSIS (12), WTOB (2)  1. Lite With Elinabeth (Com) WSIS MCA. Wed. 900-930 38.8 70 550 Manquerade Party WCAU WCAU WCAU WCAU WCAU WCAU WCAU WCAU	4. Waterfront (Dr)	. WCAU.		MCA	. Sun. 6:30-7:00	14.5	44	32.6	Janet I	Dean	WFIL	8.5
K. H. Carson, (W)   WPTZ   Golds   St. H. 100-11-00   11,2   45   25,3   Sarth Strain   WCAU   Mystery Theaties   WCAU   WCAU   Mystery Theaties   WCAU	Kil Carson (W)   WPTZ   MCA   Thurt \$60-800   11.2   42   25   56   56   56   57   57   57   57   5	C I I ad These Lives (De)	WCATT		7iv	Wed 7:00-7:30	133	49	310	Award	Theatre	WPTZ	10.0
		8. Wild Bill Hickok (W)	. WCAU.		Flamingo	. Wed. 6:00-6:30		41	27.8	Ramar	of the Jungle	WFIL	8.
### WINSTON-SALEM	### WINSTON-SALEM	10. Liberace (Mus)	WPTZ		Guild	Sat. 11:00-11:30	11,2	42	26.4	News;	Sports Final	WCAU	10.
Life With Elikabeth (Com)	Life With Elikabeth (Com)	WINSTON-SALEM	`	Appro	x. Set Count-	-215,000		Stations-	-WFM			-	
\$\frac{1}{2}\$ Liberace (Man) \text{WFM} \text{Sub} \text{Count} - \text{Thurs}, 739-8-00 \t	\$\frac{1}{2}\$ Liberace (Man)	1. Life With Elizabeth (Com)	.WSJS .		Guild	. Wed. 9:00-9:30	38.8	70	55.0	Masque	rade Party	WTOB	5.
4. Heart of the City (Dr.) WSIS. MCA. Wed. 930-10:000 20.0 33. 59.7   Ved Got a Secret. WPMY . 5. Lone Wolf (Adv) WSIS. MCA. Thurs. 7:00-7:30 19-1 69. 27.8   Cettas Corners. WPMY . 6. Janet Dean (Dr.) WPMY . MPTV. Sat. 7:30-8:00 18.8. 53. 33.3   Joily Junction. WSIS. 7. WIGH Bill Hildeko (W) WPMY . Flamingo. Fri. 6:00-6:30 17.5 58. 30.3   Joily Junction. WSIS. 7. WIGH Bill Hildeko (W) WPMY . Flamingo. Fri. 6:00-6:30 17.5 58. 30.3   Joily Junction. WSIS. 7. WIGH Bill Hildeko (W) WPMY . Ziv . Sun. 6:30-7:00 17.1 48. 33.8   Sunday Vespers. WSIS. 7. Sunday . WPMY . MCA. Wed. 6:00-6:30 16.5 51. 32.6   Joily Junction. WSIS. 18. Mr. District Attorney (Adv) . WFMY . Ziv . Wed. 7:00-7:30 15.5 50. 31. Sapebrush Thatare. WSIS. 18. Mr. District Attorney (Adv) . WFMY . Ziv . Wed. 7:00-7:30 15.5 50. 31. Sapebrush Thatare. WSIS. 18. Mr. District Attorney (Adv) . WSM Ziv . Thurs. 7:00-6:00 48.7 72. 67.3 (Climax . WLAC . 2. Ramar of the Jungle (Adv) . WSM Ziv . Wed. 6:00-6:30 33.5 83. 40.3 All Range Rider WLAC . 2. Ramar of the Jungle (Adv) . WSM Ziv . Thurs. 7:00-6:30 32.5 67. 40.0 All Range Rider WLAC . 3. Sapebrush . WLAC . 4. Mr. District Attorney (Adv) . WSM Ziv . Thurs. 7:00-6:30 32.5 67. 40.0 All Range Rider WLAC . 3. Sapebrush . WLAC . 4. Mr. District Attorney (Adv) . WSM Ziv . Thurs. 6:00-6:30 32.5 67. 40.0 All Range Rider WLAC . 4. Mr. District Attorney (Adv) . WSM San . Sapebrush . WLAC . 4. Mr. District Attorney (Adv) . WSM MSM San . Sapebrush . San . San . Sapebrush . Sapeb	4. Heart of the City (Dr.) WSIS. MCA. Wed. 93-01-000 20.0 33. 397   Ver Got a Secret. WFMY   S. Lone Wolf (Adv) WSIS. MCA. Thurs.7-00-730 19-1 69. 227   Cactus Corners   WFMY   MCA	3. Liberace (Mus)	.WFMY.		Guild	. Tues. 8:00-8:30		35	65.5	Martha	Rave	WSIS	35
### Deston (Pr)   WFMY   MFTV   Sal 730-8-00   18.8   3   Fleidresseter   WFMY   WFMY   Flamingo   Fri 600-6-30   175   58   35   58   58   58   58   58   5	### Destin (Dr)   WPMY   MPTV   Sal 730-8-00   18.8   3   5   5   5   5   5   5   5   5   5	4. Heart of the City (Dr)	. WSJS		MCA	. Wed. 9:30-10:00	20.0	33	59.7	I've Go Cactus	t a Secret Corners	WFMY	5.
8. Eversharp Theatre (Dr)	R. Eversharp Theatre (Dr)	6. Janet Dean (Dr)	.WFMY.		MPTV	. Sat. 7:30-8:00 . . Fri. 6:00-6:30 .		53		Field The C	crester	WFMY	5.
10. Mr. District Attorney (Adv)   WFMY   Ziv   Wed. 7:00-7:30   15.5   50   31.1   Sagebrush Theatre   WSIS   NASHIVILLE   Approx. Set Count—190,000   Stations—WSM (4), WLAC (5), WSIX (8   1.5   1	10. Mr. District Attorney (Adv)   WFMY   Ziv   Wed. 7:00-7:30   15.5   50   31.1   Sagebrush Theatre   WSIS	8. Eversharp Theatre (Dr)	. WFMY		Ziv	Sun. 6:30-7:00		48	35.8	Sagel	Vespers	WSJS	10.
							- 4			Sagel	rush Theatre	WSJS	13
2. Ramar of the Jungle (Adv) WSM. TPA. Wed. 6:00-6:30 33.5 83 40.3   Range Rider WLAC C. Cisco Kid (W) WSM. Ziv Thurs. 6:00-6:30 32.9 67 49.0   Ann. On the Adv. WSM. Ziv Thurs. 6:00-6:30 32.9 65 45.0   Stop the Music WSIX S. Superman (Adv) WSM. Ziv Thurs. 6:00-6:30 29.0 75 38.7 Today In Sports WSIX WSM. Clarent (Adv.) WSM. Ziv Thurs. 6:00-6:30 29.0 75 38.7 Today In Sports WSIX WSM. Guild Sun. 5:00-5:30 29.8 75 38.7 Today In Sports WSIX WSM. Clarent (Adv.) WSM. MBC. Mon. 9:30-10:00 25.5 52 51.0   Studio One WLAC R. Let Three Lives (Dr) WSM. Ziv. Mon. 10:00-10:30 20.8 65 32.0   Big Town WLAC R. Let Three Lives (Dr) WSM. Ziv. Wed. 9:30-10:00 19.8 37 52.9   Big Ribbon Bouts WLAC R. Let Three Lives (Dr) WSM. Ziv. Wed. 9:30-10:00 19.8 37 52.9   Big Ribbon Bouts WLAC R. Let Three Lives (Myst) WSM MCA Tues. 10:00-10:30 16.6 65 25.5   WSM. Ziv. Wed. 9:30-10:00 19.8 37 52.9   Big Ribbon Bouts WLAC R. Let Three Lives (Myst) WSM MCA Tues. 10:00-10:30 16.6 65 25.5   WSM. Ziv. Wed. 9:30-10:00 16.6   WSM. Ziv. WSM. Ziv. Wed. 9:30-10:00 16.6   WSM. Ziv. Ziv. WSM. Ziv. WSM. Ziv. WSM. Ziv. Ziv. WSM. Ziv. Ziv. WSM. Ziv. Ziv. WSM. Ziv. Zi	2. Ramar of the Jungle (Adv) WSM	NASHVILLE		Appro	x. Set Count-	-190,000		Stat	ions—\	VSM (	(4), WLAC (	5), WSI	X (8)
3. Cisco Kid (W) 4. Mr. District Attorney (Adv) 4. WSM. 2. Thurs. 6:00-6:30 2. 29. 67 4. 49. 1 4. Mr. District Attorney (Adv) 4. WSM. 2. Thurs. 6:00-6:30 2. 29. 65 4. 50 5. Superman (Adv) 4. WSM. 4. Flamingo 4. Flamingo 5. Fine 6:00-6:30 2. 29. 0 75 3. 33. 7 Today In Sports 4. WSIX 5. Superman (Adv) 4. WSM. 4. WSM. 4. WSM. 4. WSM. 5. WSM. 5	3. Cisco Kid (W) 4. Mr. District Attorney (Adv) 4. WSM 2IV Tucs 9.30-10.00 22 2 65 450 5. Superman (Adv) WSM Flamingo Fri. 6.00-6.30 22 0 75 38.7 70day In Sports WSIX 5. Superman (Adv) WSM Flamingo Fri. 6.00-6.30 22 0 75 38.7 70day In Sports WSIX 70day In Sports WIAC 9. Meet Cerliss Archer (Com) WSM ZIV Wed. 9.30-10:00 19.8 37 52.9 8 8 8 8 93 52.6 8 8 8 93 52.6 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 93 52.6 9 8 8 8 8 8 93 52.6 9 8 8 8 8 8 9 8 8 8 8 9 8 8 8 8 8 9 8	1. Boston Blackie (Adv)	WSM		Ziv	Thurs. 7:30-8:00	48.7	72	67.3	Climax	Pider	WLAC	11.
6. Liberace (Mus) WSM	6. Liberace (Mus) WSM	3 Cisco Kid (W)	WSM		Ziv	Thurs 6:00-6:30	32.9	67	49 0	Amos	'n' Andy	WIAC	14
6. Liberace (Mus) WSM. Guld Sun. 5:00-5:30 27.8 77. 36.1 Omnibus WLAC T. Badge 714 (Myst) WSM. NBC. Mon. 9:30-10:00 26.5 52. 51.0 Studio One. WLAC 1. 8.1 Led Three Lives (Dr) WSM. Ziv Mon. 10:00-10:30 20.8 63. 33.0 Big Town WLAC 1. 8.1 Led Three Lives (Dr) WSM. Ziv Wed. 9:30-10:00 19.8 37. 52.8 Big R Ribbon Bouts. WLAC 1. WLAC 1. WLAC 1. WSM. Ziv Wed. 9:30-10:00 19.8 37. 52.8 Big R Ribbon Bouts. WLAC 1.	6. Liberace (Mus) WSM. Guld Sun. 5:00-5:30 27.8 77. 36.1 Omnibus WLAC T. Badge 714 (Myst) WSM. NBC. Mon. 9:30-10:00 26.5 52. 51.0 Studio One. WLAC S. 1 Led Three Lives (Dr) WSM. Ziv. Mon. 10:00-10:30 20.8 63 33.0 Big frows WLAC S. 1 Led Three Lives (Dr) WSM. Ziv. Wed. 9:30-10:00 19.8 37. 52.3 Big frows WLAC S. 10:00-10:30 16.6 65. 25.5 Studio One. WLAC S. 1 Led Three Lives (Dr) WSM. Ziv. Wed. 9:30-10:00 19.8 37. 52.3 Big frows WLAC S. 10:00-10:30 16.6 65. 25.5 Studio One. WLAC S. 10:00-10:30 16.6 91	5. Superman (Adv)	WSM		Flamingo	Fri. 6:00-6:30	29.0	75	38.7	Today	In Sports	WSIX	6.
8. I Led Three Lives (Dr) WSM	8. I Led Three Lives (Dr)	6. Liberace (Mus)	WSM		Guild	Sun. 5:00-5:30 Mon. 9:30-10:00	27.8	77	36.1	Omnibu	15	WLAC	29
10. City Detective (Myst) WSM MCA Tues. 10:00-10:30 16.6 65 25. New Yeather WSIX Late Show. WSIX  JOHNSTOWN, PA. Approx. Set Count—170,000  Stations—WJAC (6), WARD (50  1. Ellery Queen (Myst) WJAC TPA Fri. 9:30-10:00 **8.8 93 52.6   Feature Theatre WARD **8.8 93 52.6	10. City Detective (Myst) WSM MCA Tues. 10:00-10:30 16.6 65. 25.5 News (Wather WSIX Late Show WSIX JOHNSTOWN, PA. Approx. Set Count—170,000 Stations—WJAC (6), WARD (5. 2. All Star Theatre (Dr.) WJAC Screen Gems. Wed. 7:00-7:30 38.5 94. 41.1 Football Film. WARD 32. City Detective (Myst). WJAC MCA Tues. 11:00-11:30 33.2 93. 35.7 News; Sports. WARD Paradiae Island. WARD 4. Superman (Adv) WJAC MCA Flamingo Mon. 5:00-5:30 28.3 97. 22.2 UM ADD. 11:00-11:30 23.3 95. 26.6 Mr. District Atterney (Adv) WJAC Ziv Mon. 11:00-11:30 23.9 93. 25.6 Nr. Sports. WARD UN in Action. WARD 10. Liberace (Mus) WARD MARD NBC Mon. 8:30-9:00 24. 4 80.1 Mr. Sports. WARD NBC Mon. 8:30-9:00 24. 4 80.1 Mr. Sports. WARD MARD NBC Mon. 9:00-9:30 17. 3 51.3 Theatre (Time WJAC MOn. 9:00-9:30 17. 3 51.3 Theatre (Mus) WARD MIS CBS Thurs. 7:00-7:30 44.3 84. 52.7 Robbie's Roundup WARD MON. 9:00-9:30 35.0 47. 75. Mr. Sports MARD MON. 9:00-9:30 35.7 NBC WARD MON. Sports Time WNOK Sports Time WNOK MON. 2iv Fri. 8:00-8:30 31.5 54. 580. Jack Carson WIS CBS Sun. 6:30-7:00 33.8 63. 53.9 U.S. Steel Hour. WCOS Annie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71. 44.2 VOA Arnie Oakley (W) WIS CBS Sun. 6:30-7:00 3									Big To	wn	WLAC	7.
Description	Description									Wres News;	tling	WSIX	17.
1. Ellery Queen (Myst).	1. Ellery Queen (Myst).	IOHNSTOWN DA		Anna	s Sat Count	170,000		-	Ç,				
2. All Star Theatre (Dr)	2. All Star Theatre (Dr)							00					
4. Superman (Adv)	4. Superman (Adv)	2. All Star Theatre (Dr)	WIAC		Screen Gems	Wed 7:00-7:30	38.5	04	411	Fohthal	1 Film	THE A TOTAL	1
6. Mr. District Attorney (Adv) WJAC. Ziv Mon. 11:00-11:30 23.9 93 25.6 New; Sports WARD Production WARD NEC Screen Gems Fri. 6:45-7:00 13.6 91 14.9 Uncle George WARD NBC Mon. 8:30-9:00 2.4 4 60.1 Godfrey's Talent Scouts WJAC Godfrey's Talent Scouts WJAC 10. Liberace (Mus) WARD NBC Mon. 8:30-9:00 1.7 3 51.3 Theatre Time WJAC MON. 8:00-9:30 1.7 3 51.3 Theatre Time WJAC MON. 9:00-9:30 1.7 5.0 MON. (67.25) WNOK MON. 9:00-9:30 35.0 47 75.0 WNOK MASQUERAGE Party WCOS MASQUE	6. Mr. District Attorney (Adv) WJAC. Ziv Mon. 11:00-11:30 23.9 93 25.6 News; Sports WARD Production WARD Production WARD N. C. M. Sat. 11:30-12:00 16.8 91 18.5 18.5 18.5 19.5 19.5 19.5 19.5 19.5 19.5 19.5 19	4. Superman (Adv)	WJAC.		Flamingo	. Mon. 5:00-5:30		97	29.2	UN in	lise Island Action	WARD	0.
1. Rit Carson (W)	1. Rit Carson (W)	6. Mr. District Attorney (Adv)	WJAC.		Ziv	. Mon. 11:00-11:30	23.9	93	25.6	News:	Sports	WARD	0.
10   Liberace (Mus)   WARD   Guild   Mon. 9:00-9:30   1.7   3   51.3   Theatre Time   WJAC	10   Liberace (Muss)   WARD   Guld   Mon. 9:00-9:30   1.7   3   51.3   Theatre Time   WJAC	R Big Playback (Sn)	WIAC		Screen Come	Fri 6.45-7.00	126	01	140	Uncle	George	WARD	0.
1. Amos 'n' Andy (Com) WIS CBS Thurs. 7:00-7:30 44.3 84 52.7 Robbie's Roundup WNOK 2. Badge 714 (Myst) WIS NBC Wed. 9:00-9:30 35.0 47 75.0 3. All Star Theatre (Dr) WIS Screen Gems Tues. 9:30-10:00 33.8 63 53.9 US. Steike It Rich WNOK 4. City Detective (Myst) WIS MCA Thurs. 9:00-9:30 32.7 52 62.7 Climax WNOK 5. Mr. District Atterney (Adv) WNOK Ziv Fri. 8:00-8:30 31.5 54 58.0 Jack Carson WIS Annie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71 44.2 You Are There WNOK 7. Wild Bill Hickok (W) WIS Flamingo Thurs. 6:00-6:30 24.3 75 32.4 8. Hopalong Cassidy (W) WIS NBC Fri. 7:00-7:30 23.9 56 42.4 9. Ramar of the Jungie (Adv) WIS TPA Sun 6:00-6:20 24.3 59 Time WNOK 7. Sports Time WNOK 8. Hopalong Cassidy (W) WIS NBC Fri. 7:00-7:30 23.9 56 42.4 9. Ramar of the Jungie (Adv) WIS TPA Sun 6:00-6:20 24.3 59 Time WNOK 7. Sports Time WNOK 8. Hopalong Cassidy (W) WIS NBC Fri. 7:00-7:30 23.9 56 42.4 8. Sports Time WNOK Sports Time WN	1. Amos 'n' Andy (Com) WIS CBS Thurs. 7:00-7:30 44.3 84 52.7 Robbie's Roundup. WNOK Sports Time WNOK Sports Time WNOK Sports Time WNOK Masquerade Party WCOS Strike It Rich WNOK Strike It Rich WNOK U.S. Steel Hour WCOS U.S. Steel Hour WNOK U.S. Steel Hour U.S. Steel Hour WNOK U.S. Steel Hour U.S. Steel Hou	9. Badge 714 (Myst)	. WARD.		Guild	. Mon. 8:30-9:00 . Mon. 9:00-9:30	1.7	3	60.1 51.3	Godfre	's Talent Scouts	WJAC	56.
2. Badge 714 (Myst) WIS NBC Wed. 9:00-9:30 35.0 47 75.0 Sports Time WNOK Masquerade Party WCOS Strike It Rich WNOK Strike It R	2. Badge 714 (Myst) WIS NBC Wed. 9:00-9:30 35.0 47 75.0  3. All Star Theatre (Dr) WIS Screen Gems Tues. 9:30-10:00 33.8 63 53.9 U.S. Steel Hour. WCOS 4. City Detective (Myst) WIS MCA Thurs. 9:00-9:30 32.7 52 63.7 (Climax WNOK 5. Mr. District Attorney (Adv) WNOK Ziv Fri. 8:00-8:30 31.5 54 58.0 Jack Carson WIS Annie Oakley (W) WIS CBS Sun. 6:30-7:00 31.5 71 44.2 7. Wild Bill Hickok (W) WIS Flamingo Thurs. 6:00-6:30 24.3 75 32.4 8. Hopalong Cassidy (W) WIS NBC Fri. 7:00-7:30 23.9 56 42.4 9. Ramar of the Jungie (Adv) WIS TPA Sym. 8:00-6:30												
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# Bill Boyd: A Video Credo

In contradistinction to the spate of reports and commentaries linking televiston and telepix to juvenile delinquency, William (Hopalong Cassidy) Boyd made some pertinent remarks regarding television's role in strengthening family ties. Boyd, just returning from a six-month world tour, made the comments recently in a guest stint on the Australian Broadcasting Commission network slow, "Guest of Honor." His speech, repeated twice by the ABC, got wide press comment, mostly favorable. Excerpts from the talk

show, "Glest of Hohot. This special characteristic white by the ABC, got wide press comment, mostly favorable. Excerpts from the talk follow:

"... Speaking of television, I'd like to mention the way I feel about it, I understand that in the near future television will go into operation here in Australia. Believe me—the sooner it comes the better. It is obvious that television provides a source of tremendous entertainment, and it provides good entertainment is enjoyed. In my own country, the war years and the strain and pressures of our way of life had brought a great change in the average family. Our families had grown apart from each other—each member seeking his own amusements separate from the others. It didn't add up to a healthy situation for anyone, and it was especially bad for the children. They were growing up away from their parents and missing the warmth, the closeness and the love that can exist only in a happy home. It was a bad condition—and then television came along.

"Within a few years, television sets were in nearly every home in the country and our whole living habit had changed. Instead of running around in all directions vainly seeking amusement, mother, father, sister and brother found it in the last place they'd suspect—right in their own living room. They also found that what they were seeking wasn't entertainment at all—it was really just being close together. Now our families have come to realize how much they had been missing and our homes have come to be homes and not just houses. Our kids have fathers and mothers again, and our fathers and mothers have their kids back with them. "That, I think, is the real miracle of television..."

# Ziv in \$1,400,000 Takeover Of **AN Studios in Coast Expansion**

Ziv Television Programs this week acquired full ownership of American National Studios in Holipwood in two separate deals representing an outlay of approximately \$1.400,000. Acquisition of the old Eagle Lion lot by Ziv, after a two-year search by the telefilm outfit for a studio property, makes it the first major syndication outfit other than the motion picture company vidpix subsidiaries to possess its own production facilities.

Deal for the studios—which got

own production facilities.

Deal for the studios, which got the name American National about a year ago when it was purchased from Chesapeake Industries by a syndicate headed by Los Angeles realtor Fred Levy, came in the form of a purchase by Ziv of the controlling interest (about two-thirds) from Levy's group, which includes Bob Hope, Ed Pauley, Dan Reeves and Ed Matz. A separate stock purchase was made with Bernard Prockter's group, which includes Ed Conne and Richard Stephens for the remaining third interest.

Ziv will begin immediately trans-

Ziv will begin immediately transfer of its properties in production at the Gross-Krasne California Studios to the American National lot, which will be renamed the Ziv Television Studios. Included in this batch are the "Corliss Archer," "Eddie Cantor Comedy Theater," "Mr. District Attorney," "Favorite Story," "I Led Three Lives" and "Cisco Kid" series. In the works for 1955 are some six additional series, including additional "Boston Blackie" episodes.

Shows currently shooting at Ziv will begin immediately trans-

ows currently shooting at (Continued on page 34)

# Flock of Entries For Gross-Krasne

Hollywood, Dec. 28

Hollywood, Dec. 28,
Now that they've gotten the distribution business off their shoulders via the sale of their United Television Programs to Music Corp. of America, Jack Gross and Phil Krasne are mapping an expansion program of their Gross-Krasne productions. After a layoff of a couple of weeks, they gointo production of "O. Henry Playhouse" and "Alias Jimmy Valentine," both of which have been lying on the shelf for some time. Also resuming in early January will be the Rawlins-Grant "Mayor of the Town" series, which MCA is now repping, and the G-K "Big Town" series, which MCA is now repping, and the G-K "Big Town" series, A further enterprise skedded for April is a feature, "Twisted Street," which the pair will produce in association with Mark Stevens, who stars in the Big Town" series. Regarding the latter, both Gross and Krasne returned iast week from a series of New York huddles with Lever Bros., the "Big Town" sponsors.

Ralph M. Cohn has his own views on the medium

You Don't Commit Suicide If You Don't

Go Network one of the many editorial features in the upcoming

49th Anniversary Number

VARIETY OUT NEXT WEEK

# **Burnett's 10-Year** 'Buffalo Bill' Pact; \$10,000,000 Budget

Leo Burnett agency, which for the past couple of years has been one of the biggest spots and syndicated filmbuyers among the agencies, has set its biggest deal to date with a 10-year pact with Gene Autry's Flying A Productions for the new "Buffalo Bill Jr.'s series. Deal calls for Mars Candy to sponsor the series, with Brown Shoe to move in later as a cosponsor, but agency is committed to a 10-year pact that calis for an expenditure of \$10.000,000, in time and talent over the period.

Series, which will begin in Leo Burnett agency, which for

and talent over the period.

Series, which will begin in March, probably on a national spot basis, will star Dick Jones, who has been a featured player in the "Range Rider" series, which Flying A also turns out. Others in the cast are Nancy Gilbert and Harry (Pappy) Cheshire. Armand Schaefer will be exec producer, with Lou Gray as associate producer. Deal calls for a minimum of 66 new films to be shot on location at several California ranches.

Hack Stuff

Hollywood, Dec. 28, Robert Erlik will produce a new vidfilm series, "Hey, Taxi!," going

into production next spring at the Kling studios.

Series to be produced by Erlik's ERKO company deals with tales and adventures of taxi drivers, will be made with cooperation of the Teamsters Union.

# Mona Kent Soaper As Jamaica's First; Seek Judith Evelyn

First project of the newly-organ-ized Jamaican Film Centre is to be lzed Jamaican Film Centre is to be a five-a-week quarter-hour filmed soap opera to be scripted by veteran soaper creator Mona Kent. Series, as yet untitled, would concern an American family living in Jamaica, and shooting on the series is slated to begin in about four months.

ries is slated to begin in about four months.

Miss Kent, who recently sold her "Woman With a Past" series outright to CBS-TV, is currently in Kingston, the island's capital, soaking in local color and backgrounds for the series. Meanwhile, Martin Jones, Henry Oimsted and Gordon Knox, the American board members of the Film Centre, are dickering network deals on the series and are taiking to Judith Evelyn about starring in the series.

Soapers will be shot as a five-aweeker, but a new wrinkle in the sales pitch to the networks would be a one-hour weekly dramatic show to be spotted for weekend exposure on the same web. Furthermore, the same film would then be dubbed for overseas theatrical distribution. Haif the coin for the filming of the soapers is being provided by the Industrial Develop-

distribution. Half the coin for the filming of the soapers is being provided by the Industrial Development Corp. of Jamaica, which is partnered with the Americans in the studio setup.

# VITAPIX'S 14 NEW STATIONS; 46 TOTAL

Vitapix Corp. has swell its membership lists by 14 stations, bringing the total of outlets on its projected filmed network up to 46. Several of the stations had already been reported at Vitapix members, but final appoval either by the station stockholders or the Vitapix board had not yet been set. Topping the new outlets are WPTZ, Philadelphia; WKRC-TV, Clncinnati; KWK-TV, St. Louis; WGR-TV, Buffalo, and WFBM-TV, Indianapolis. Other new outlets

WGR-TV, Buffalo, and WFBM-TV, Indianapolis. Other new outlets are WMBV-TV. Marinette-Green Bay: KTVH, Hutchinson, Kans; KDUB-TV, Lubbock; WSLS-TV, Roanoke; WILK-TV, Wilkes-Barre; WRDW-TV, Augusta, Ga.; WFMY-TV, Greensboro, N. C., and WMT-TV, Cedar Rapids. Both WGR and WJTZ had Vitapix membership applications pending before the consummation of the Guild-Vitapix filmed network agreement. filmed network agreement.

# Capt. Z-Ro' Coin

National Shoes has bought "Captain Z-Ro," Atlas TV Corp.'s half-hour film series, in the New York market and will slot it Sundays at 11:30 a.m. on WRCA-TV. Launching date is Jan. 9. The sponsor had previously underwritten "Time for Adventure" an hour earlier on the NBC flagship.
"Z-Ro," a live stanza in Los Angeles for the last three years, features Roy Steffens in title role (he's also the scripter) and Bobby Trumbuil as Jet, his juve assistant.

#### Sterling's Pitchgals

Sterling's Pitchgals

A paradoxical note in these tough days for the vidiply salesman is that Sterling Television's sales staff is nearly half composed of distaffers. Four out of the company's nine pitchmen are pitchgals. As a matter of fact, the sales boss is a Miss Bernice Coe.

Besides Miss Coe, there's Min Myer, saleswoman covering the East Coast through Virginia. Then there's Charlotte Wyatt, who handles the ad agencies. The last of the four is Mrs. Lea Orgel, distaff side of a hubby-wife team which covers the west coast, Mrs. Orgel isn't the only vidpix sales "woe-man" on the Coast. Governour Films inked Connie Lazar as rep there a few weeks back.

# Official Sets 'Juliet Jones' Series In '1st With the Soaps' Distrib Bid

Michael M. Sillerman has his own views a

Comes the Revolution In Telefilms

an interesting editorial feature in the forthcoming

49th Anniversary Number

VARIETY **OUT NEXT WEEK** 

# Chi Stakes Major Claim to Vidfilms Soaper Formula

Chicago, Dec. 28. First major Windy City entry into the filmed soaper field is being prepped by a Chi combine comprising Alan Fishburn, radio-tv producer-director, Bess Flynn, serial scripter and Dallas Jones, prexy of the film studio bearing his name.

his name.

Discussions are under way with the network film arms and some of the major syndication firms for production-distribution deals, looking to a spring shooting start. The plans and preliminary blueprints have advanced to the point where they're convinced they can bring in five 15-minute episodes for less than \$12,000 and are pitching the project on that "realistic" price level.

First series will be an original

level.

First series will be an original by Miss Flynn tagged "King's Castle," with her longtime radio property "Bachelor's Chidren's as the second package. The trio is hoping to follow up with two more quarter-hour strips for a full hour block of soapers all using the same locale. One other possibility is being considered, that's to package weekly units of five shows with complete plots which could be programmed as a 90-minute feature.

One of the major factors in keep-

One of the major factors in keeping the costs down is the three-way producer-writer-studio participation in the eventual profits. Also the Fishburn-Fiynn-Jones operation plans to bypass highpriced name talent on the theory that it's the story line that's the important thing in daytime serials. Group sees no difficulty finding the necessary thesps for the ambitious lensing schedule which foresees shooting as many as 15 episodes within a two-week period. Study of the resident Chi talent pool, plus the legit thesps who come in with tourers, assure a more than adequate supply, according to Fishburn.

## THETIS PREPS FOUR 'COSTUME' PILOTS

After tossing around nearly every conceivable idea in history for its second costume vidpix-skein, Thetis, the Italian telefilmery has decided on a spring production of an "anything goes" type show. Using a "Coat of Arms" title and format as a spring-board, the company, on the advice of Italian Films Export, will do four pilots on various periods and royal personages.

Only angle to justify choice of

Only angle to justify choice of pix is that each must be built around royal personages, regardless of the period in history. IFE reports that two of the 30-minute pilots may deal with Attlia, the Hun, and the Magna Charta.

Plan on the four-way pilot actually shapes up for informed in dustryltes as a means for Thetis is either sell a national sponsor or syndicator on the "Coat of Arms" format, or, that falling through, to use each pic as the key to its own film series.

contact and in cooperation with contact and in cooperation with the coope

Despite all the talk among a number of major distribs on actual or projected proposals relating putting soap operas into syndication, the sleeper among the distribs may very well turn out to be Official Films, one of the outfits which hasn't mentioned such a project at all. Official's potential claim to "first with the soaps" lies in the fact that it's optioned "The Heart of Juliet Jones" series, on which a pilot group was made last summer, for a 60-day period and is selling the series to stations on a conditional basis.

Deal is an unusual one, by vir-

a conditional basis.

Deal is an unusual one, by virtue of the "conditional" clause attacked to every sale. If Official can come up with enough sales in the next 60 days to represent a weekly income of 40% of the coin needed to produce a strip of five quarter-hours, it will sign the series and finance the production, thus making operative all the sales it signs between now and the next 60 days. It would then continue to peddle the series, of course, Firm feels it's pricing the series, reasonably enough, since the price reasonably enough, since the price for five quarter-hours is pegged at the highest one-time Class A half-hour rate in each market. This, it figures, is attractive enough in every situation, yet it's enough to get Official well off the nut on the series.
Like the Weather

Eike the Weather . . .

Fact is that everybody talks about soap operas, but like the weather, nobody does anything about it. Closest up to now has been Television Programs of America, which still has distribution rights to Bernard Prockter's 'Family Next Door' and declares its intention of putting it on the market in February. ABC Syndication has been talking about a joint filmed soap venture with the network, but hasn't gotten approval yet. And NBC Film Division is studying the problem but maintaining the "not for another year at least" position. Motion Pictures for Television had originally financed the "Juliet Jones" pilot, which is owned by vet soap producer Charles Irving and is based on the King Features comic strip. However, MPTV's deal was for a (Continued on page 34)

(Continued on page 34)

# **IATSE Winnah** On CBS Newsfilm

Jurisdictional dispute between IATSE and IBEW over right to represent motion picture cameramen employed in newsfilm department of CBS in New York was won by IATSE in a decision handed down yesterday by the National Labor Relations Board.

Relations Board.

In directing that an election be held to determine which union the cameramen desire to affiliate with, the Board upheld the contention of IATSE, local 644, that the newsfilm men constitute a separate unit and are entitled to be represented as such. IBEW contended that the newsfilm cameramen should be lumped in with a nationwide unit of technicians.

The cameramen involved, numbering six, have been represented by IBEW since 1946. However, in CBS-TV operations in Los Angeles, Chicago and Washington they are represented by IATSE.

Board found that "the duties and skills of the film cameramen are

Board found that "the duties and skills of the film cameramen are separate and distinct from those of all ether employees, including those engaged in editing and cutting of film, and other technicians in the employer's operations. By the very nature and location of their work, they normally have little contact with the employer's technicians, and their working conditions are different from those of the other employees. Indeed, it appears that the film cameramen more customarily work in close contact and in cooperation with cameramen of other firms."

Newsfilm cameramen at CBS

Kid Producer

The radio-tv industry is made up of lots of young execs, but the youngest on record is 14-year-old vidpix producer, Ronald Friedman. The N.Y. school kid's first pic, a 13-minute soundtracked adaptation of Charles Lamb's "Dissertation on Roast Pig," was brought home for the sum of \$250, saved out of his own pocket, and a school friend supplied him with \$50 more for prints. But the deal

friend supplied him with \$50 more for prints. But the deal apparently isn't just a juvenile lark, since friends, and neighbors, "surprised and impressed" by his first vidpix venture, have promised him "unlimited resources" to move his production from a Manhattan living room to a film studio, one of which, incidentally, Friedman soon in-

hattan living room to a film studio, one of which, incidentally, Friedman soon intends to build and rent out when not using it himself.

First pic was done on "speculation" by amateur thesping talent, with the only probeing actor Roy Milton who turned director for "Pig." Friedman, his mother and Milton will be the only "originals" remaining for future productions, with the teenager intending hereafter to use only pro thesps.

Official

= Continued from page 33 90-day representation, after which

the strip reverted to Irving with proviso that MPTV would

get its pilot coin back when the series was sold elsewhere.

liam Morris office has been peddling the show since, with the Official deal resulting from this. Consequently, it appears that

Official may end up as the first firm actually marketing a series.

It's already sent out letters to sta-

tions informing them the property is available in strip form for 39 weeks, available for one showing for each episode. Starting date would be May, with stations having the right to delay the start until October. Stations must indicate

acceptance before Feb. 19, date the

Official option expires. Official's

Wil-

the

Paris, Dec. 28.

New series of hour-long telefilms based on classic plays will be produced here and in London by Wallace Worsley Jr., who for the past three years has been producing films in the Far East and in Europe. Worsley is planning to do two series of 13 color films, each pic to be budgeted at about \$75,000. Good part of the financing is coming from French banking sources.

ing from French banking sources. Plays will include several Shakespeare works, along with adaptations of Moliere, Ben Jonson, Oliver Goldsmith, Richard Sheridan and Aifred De Musset works, Already completed are "Twelfth Night" and "Le Bourgeoise Gentilhomme," with several others already in the works. Pictures will be done in English with such groups as the Old Vic and the Conedie Francaise reportedly interested in performing the classics. Actual shooting will be done by

terested in performing the classics.
Actual shooting will be done by
two companies organized by Worsley, one English and already in
existence, the other French and in
the process of organization. Production starts on the two cycles in
mid-March, but it hasn't been decided whether to begin in London
or Paris. Meanwhile, Anne Michaels, who's partnered in the project with Worsley, planes for the ect with Worsley, planes for the U.S. this week to finalize distribu-

ect with Worsley, planes for the U.S. this week to finalize distribution deals. Series will probably get theatrical distribution overseas and non-theatrical as well as television exposure in the U.S. Series, according to Worsley, has been some six years in the making. He first came up with the idea on the Coast, but l'as held back until American video could meet budget costs of the type involved in the series. Worsley, together with Joseph Nash, has been adapting the plays for the past eight months. He's presently winding up production on a Suzanne Flon starring French release, "Pig-non Sur Rue," which he wrote, produced and directed for Pramata Films here.

#### Ziv

American National, among which are three of Prockter's series, will stay there for the time being at least. Prockter is shooting "Treasury Men in Action" for ABC-TV. "Reader's Digest" (a Chester Erskine production which Prockter represents via his Prockter Televicion Enterprises) for Packard-Studebaker and "Man Behind tue Badge" for syndication via MCA-TV. Prockter said he sold his interest in the studio at a profit, but that the primary reason for the sale was so he could devote all his time to his packaging and production business, Continued from page 33 packaging and production business packaging and production business, which aside from current and pending tv packages, is planning three feature films for theatrical release.

Deal ends a two-year search for a studio site by Ziv. Firm at one time contemplated building its own

time contemplated building its own lot, and even went to the extent of having plans drawn up by the Coast architectural firm of Luckman & Pereira. New setup will be run by Ziv's production v.p., Herb Coardon Busches connect to Gordon. Purchase comes on top of Ziv's most prosperous year in syndication, and is part of an all-over expansion plan that includes a buildup in programs as well as sales force and services.

#### **Vidpix Chatter**

#### New York

New York

Roy and Doris Pinney leaving for Florida to shoot an underwater film as one of a series of nature films so noe of a series of nature films being shot by the Pinneys on commission from the film division of Photo-Library Inc. . . . Tele-Division of Association Films is offering a new industrial documentary, "Goggles & Gauntlets," produced by Firestone . . . RKO Pathe shooting a group of one-minute spots for National Foundation for Infantile Paralysis . Frank O'Driscoll, Official Films Delroit manager, in for the holidays . . . John Thomas just wound a featured role in "The Magic Moment," a tinter produced for Ford Motors . . . United Television Programs' N. Y. office did a whole-sale moving job, ending up lockstock-and-barrel in MCA's offices, with MCA production units then moving over to occupy the oid UTP headquarters.

# \$80,000,000

ries in the works, as compared to 23 a year ago. Even series being filmed without sponsor or syndica filmed without sponsor or syndica-tion deals reflect the advance, with 13 such series planned, compared to half that last year. As usual, however, the no-sponsor deals re-main in the minority, few pro-ducers being willing to hazard a venture along these lines.

Healthy mushrooming of the industry disproved one prediction about vidfilms—that eventually the about vidilims—that eventually the smaller companies would fade away and only a few giants would remain. True, some of the minor-league outfits did fold, but the overall picture reveals there are 51 companies with definite production set, as companed to 34 a year ago. Summed up, this means the giants grow even larger, but the impetus to film was such that there was ample room for more of the smaller companies lensing one or two sponsored series.

Ziv's No. 1 Status

Ziv's No. 1 Status
Ziv tw, which the past year was
No. 1 with an estimated \$5,000,000
in production, held on to that
notch at year's end, and had an
estimated "\$9,500,000" planned for
production in 1955. But this time,
it had sturdy opposition for the top
oset with the strongest contender it had sturdy opposition for the top post, with the strongest contender being Television Programs of America, with \$9,000,000 budgeted. TPA coin includes not only its product, but celluloid lensed un-der the banners of Arrow Produc-tions, Norvin Productions and Robert Maxwell Associates all con-trolled by TPA trolled by TPA.

Revue Productions, MCA's tele subsid which rated second locally last year (1954) production-wise, slipped to third even though it vir-tually doubled its production outtually doubled its production output, with an estimated \$6,000,000 in sight for 1955. TPA's emergence as a power was the cause for Revue taking a third seat despite its tremendous growth the past year. All of Ziv's product is syndicated; TPA's is both syndicated and sponsored, but Revue's is all pre-sponsored except for one series.

McCadden Production, owned by

sored except for one series.

McCadden Production, owned by Burns and Allen, is an excellent example of a "small" company which shot into the big leagues in one season. Filming only the B&A series when it was formed over a year ago, McCadden has expanded production-wise so that it now ranks fourth in the Hollywood picture, with more than \$5,000,000 budgeted for multiple series the coming year. coming year.

Desilu, the company Lucy built is another which made spectacular progress, with Desi Arnaz planning Official option expires. Official's progress, with Desi Arnaz planning try also represents a shift in emphasis, with the firm making the soaps available directly to stations instead of pitching them at national or regional advertisers. If Official is to take the series, it would have to sell enough contracts to gross \$8.000 a week, since while the original pilot group cost about \$18.000, it's figured that a regular shooting schedule would bring the production nut down a couple of thousand dollars a week.

But a survey of the giants doesn't

# **Inside Stuff—Telepix**

Vet Coast producer Lou Edelman, who's turning out the Danny Thomas "Make Room for Daddy" series for ABC-TV, has set a deal to produce two pilots for the net. They're his own properties, which the web will finance and offer up for sale. If the web sells them, Edelman will then put them into production.

Pilots are "Wyatt Earp, Frontier Marshal," a western about the legendary law-enforcer, and "It's a Great Country," an anthology series about the American people. "Wyatt Earp" script, by Frederick Hazlitt Brennan, has already been approved by the web and Edelman will shoot the pilot in two weeks. "Country" will be shot later. Bob Sisk will produce the films for Edelman, probably at the Motion Picture Centre on the Coast.

"Heart of the City," the United Television Programs-distributed

"Heart of the City," the United Television Programs-distributed "Big Town" reruns, is still packing lots of sales impact after several years on the rerun market. UTP last week set two big package deals on the property, selling a group of 91 of the films to WABD, N.Y. on a 65-week playoff deal and setting the entire scries for a two-year unlimited run deal on WNAC-TV in Boston.

WABD sale comes on top of the fact that the station already has run the films a number of times, having purchased the package two years ago on a library deal. Twist in Boston is that the series will be aired as a strip, at 5:30 p.m., and this in a tight two-station market. Incidentally, UTP is selling the strip idea elsewhere, with KTTV in Los Angeles having latched onto UTP's "Lone Wolf" for cross-the-board airing at 10:30 p.m.

# Vidpix Production Breakdown

Following is a company-by-company telepix breakdown

Hollywood, Dec. 28,
Following is a company-by-company telepix breakdown of production for 1955, as best as can be determined at this time:

Arrow: 26 "Ramar of the Jungle." Syndicated.
Arrowhead: 18 "So This Is Hollywood." Sponsored.
Authors Playhouse: 39 "Dr. Hudson's Secret Journal." 26 "Authors Playhouse: 39 "Dr. Hudson's Secret Journal." 26 "Authors Playhouse." Both syndicated.

B & R Enterprises: 39 Ray Bolgers. Sponsored.
CBS-TV: 39 "Gunsmoke." Not sponsored.
Jack Chertok: 26 "Private Secretary." 52 "The Lone Ranger." 13 "Cavalcade of America." All sponsored.
Dear Phoebe Prod.: 39 "Dear Phoebe." Sponsored.
Dar Phoebe Prod.: 39 "Dear Phoebe." Sponsored.
Jack Denove: 13 "Cavalcade of America." 13 "This Is Your Music." Both sponsored.
Desilu: 39 "I Love Lucy." 39 "December Bride." 39 "Our Miss Brooks." 39 "Willy." 39 "The Lineup." All sponsored.
Deliu: 39 "I Love Lucy." 39 "December Bride." 39 "Our Miss Brooks." 39 "Willy." 39 "The Lineup." All sponsored.
Walt Disney: 26 Disneyland. Sponsored.
Chester Erskine: 20 "Readers Digest." Sponsored.
Family Films: 26 "This Is the Life." Sponsored.
Four Fedderson: 39 "The Millionaire." Sponsored.
Federal Films: 39 "Key Witness." 39 Ernest Haycox. 39 "Amazing Mr. Malone." None sponsored.
Filmcraft: 39 "You Bet Your Life." Sponsored. 26 "Skin Diver."—Not sponsored.
Filmcraft: 39 "You Bet Your Life." Sponsored. 26 "Skin Diver."—Not Sponsored.
Flying A: 13 Gene Autry. 13 "Annie Oakley." Both syndicated.
26 "Buffalo Bill." Sponsored.
Sponsored. Six "Star and Story." Syndicated.
Gross-Krasne: 39 "Big Town." Sponsored. 39 "O. Henry," 39 "Jimmy Valentine," 39 "Lone Wolf," 39 "General Graften" ""
syndicated. 24 Favorite Fraymouse. Sponsored. Six and Story. Syndiciated.

Gross-Krasne: 39 "Big Town." Sponsored. 39 "O. Henry," 39 "Jimmy Valentine," 39 "Lone Wolf," 39 "General Grafter," all syndicated.

yndicated.

John Guedel: 39 "People Are Funny." Sponsored.

Guild Films: 39 "Life With Elizabeth," 65 Liberace, 39 Frankie
aine, 39 "Confidential File, 52 Florian Babach, 39 Connie Haines,
0 "Fun to Reduce." All syndicated.

Herbert B. Leonard: 39 "Tales of the Bengal Lancers." Not

Herbert B. Leonard: 39 "Tales of the Bengal Lancers." Not sponsored.
Lewislor: 35 Loretta Young. Sponsored.
Lewislor: 35 Loretta Young. Sponsored.
Lewislor: 36 "Topper." Sponsored.
Joel Malone: "Whistler." Syndicated.
Robert Maxwell: 26 "Lassie." Sponsored.
McCadden: 22 Burns & Allen, 52 Robert Cummings, five "Life With Father," seven Jack Benny, all sponsored. 52 untitled series.
Not sponsored.
McGowan: 20 "Death Valley Days." Sponsored.
Medic: 30 "Medic." Sponsored.
Meridian: 34 Schlitz Playhouse of Stars. Sponsored.
Meridian: 34 Schlitz Playhouse of Stars. Sponsored.
Nervin: 39 "Ellery Queen." Syndicated.
O'Connor Television: 19 Donald O'Connor. Sponsored.
Procter & Gamble: 44 "Fireside Theatre." Sponsored.
Procter Television Enterprises: 39 "T-Men in Action," sponsored. 38 "Man Behind the Badge." Syndicated.
Raydic: 26 "It's a Great Life." Sponsored.
Roland Reed: 39 "Waterfront," syndicated. 39 "My Little Margie," sponsored. 39 "Stu Erwin show," sponsored.
Revue: 39 "City Detective," syndicated. 39 "Pepsi-Cola Playhouse," 13 General Electric, 26 "Kit Carson," 39 Ray Milland, 39 "Studio 57," 26 "Soldiers of Fortune," all sponsored.
Hal Roach: 26 "Public Defender," sponsored. 26 "Passport to Danger," 39 "Life of Riley," both syndicated.
Rawlings-Grant: 39 "Mayor of the Town." Syndicated.
Roy Rogers: 20 Roy Rogers. Sponsored.
Mickey Rooney: 13 Mickey Rooney, sponsored. 13 "Dateline Tokio," not sponsored.
Screen Gems: 26 "Father Knows Best," 39 "Ford Theatre," 34

Roy Rogers: 20 Roy Rogers. Sponsored.
Mickey Rooney: 13 Mickey Rooney, sponsored. 13 "Dateline Tokio," not sponsored.
Screen Gems: 26 "Father Knows Best," 39 "Ford Theatre," 34 "Rin Tin Tin," 13 "Captain Midnight," all sponsored. 26 "Celebrity Theatre," syndicated. 26 "Jungle Jim," not sponsored.
Shamrock: 26 "Oliver Muddle." Not sponsored.
Shamrock: 26 "Oliver Muddle." Not sponsored.
Stage Five: 39 "Ozzle and Harriet." Sponsored.
Studio City TV: 13 "Stories of the Century," syndicated.
Superman, Inc.: 13 "Superman," sponsored.
Bernard Tabakin: 13 "China Smith," syndicated.
Television Programs of America: 39 "The Halls of Ivy," sponsored. Three additional series planned.
Visual Drama: 29 "Gangbusters." Syndicated.

sored. Three additional series planned.
Visual Drama: 29 "Gangbusters." Syndicated.
Ziv TV: 39 "Mr. District Attorney," 39 "Meet Corliss Archer,"
39 "I Led Three Lives," 39 "Cisco Kid," 39 "Eddie Cantor Comedy
Theatre," plus five more series, all syndicated.

in itself tell the overall story of diate offing, not on a commercially the advancement in telefilms the desible basis, with a mass audipast year, since many of the comercial sight. the advancement in telefilms the past year, since many of the companies churning out only a series or two made singular contributions to the industry. Perhaps the best example of this is filmmaker Walt Disney, who set a historic pattern through his pact to produce a regular teleshow for ABC, with his Disneyland proving a spectacular success on the home tubes, as well as hypoing his theatrical pix.

Another, newcomer, which cre-

Another newcomer which created a good deal of comment was "Medic," but even though the gen-"Medic," but even though the general reaction to it was favorable, the newcomer failed to make a serious dent on "I Love Lucy," which still held on to its slot as top-rated show in teevee.

Jack, Webb took time out from

Jack Webb took time out from his second-ranking "Dragnet" to make a feature film based on his show for Warner Bros., and it proved such a b.o. hit everyone in town was talking about converting their tele properties to theatrical pix.

on the property, selling a group of 91 of the films to WABD, N.Y. on a 53-week playoff deal and setting the entire scries for a two-year unlimited run deal on WNAC-TV in Boston.

WABD sale comes on top of the fact that the station already has run the films a number of times, having purchased the package two years ago on a library deal. Twist in Boston is that the series will be aired as a strip, at 5:30 p.m., and this in a tight two-station market, incidentially, UTP is selling the strip idea elsewhere, with KTTV in Los Angeles having latched onto UTP's "Lone Wolf" for cross-the-board airing at 10:30 p.m.

Peter Elgar Productions last week wrapped up two color public relations documentaries for a pair of breweries. Firm put the finishing touches on a 20-minute tinter for Schaefer Brewing, tabbed "The Schaefer Story," and also wrapped "From the Atlantic to the Pacific," as were lensing in tint, but the growth of the breweries. Films were shot on location and in N.Y.

One development causing great One development causing great satisfaction to producers was the growing tendency among agencies, sponsors and networks to seek deals whereby the producers are given tickets for 39 or 52 weeks. This was in sharp contrast with the This was in sharp contrast with the not-too-long-ago days when a producer got a 13-week ticket, sometimes with a clause cancelling out his project after four weeks. The new trend was one instilling security and permanence into the entire telefilm operation in Hollywood

Program-wise, no pattern has evolved over the past year. A year evolved over the past year. A year ago the prediction was made by many situation comedies have had their day, but the televiewers were still watching them in great abundance. On the whole, it seemed viewers wanted (and were getting) a variety of entertainment, a melange of comedy, dramatics, and so on.

# RCA 'PRICES FOR THE MASSES

# VICTOR'S BIG GAMBLE

RCA Victor may emerge the hero once again of the phonograph business, as it did when it pioneered the 45s even though for a time it created a confusing "battle of the speeds," or it may take a big financial rap. The gamble in the new merchandising plan, as detailed herewith, may entail a \$2,000,000 debacle for RCA.

But if it achieves its purpose (1) of firming up the record business as a going business; (2) of expanding the marketing sights; and (3) of closing the price gaps brought about by the incursion of the discount houses, then RCA Victor will have another feather in its bonnet. But if it achieves its purpose (1) of firming up the record busi-

It will be as signal a coup for Frank M. Folsom, Manie Sacks, Larry Kanaga, Howard Letts, Bill Bullock, George R. Marek, et al. as when the industry stabilized and expanded its economic orbits with the introduction of the 45s and the 33s five and six

This is not a cutrate proposition. It is a carefully and scientifically designed pattern to keep the existing independent dealer in business, and above all give incentive to new record retailing outlets. It is no secret that almost 100 choice dealer accounts have been recent casualties because their "service," their local liaisons, their willingness to provide suitable listening rooms for the new platters, went as nought because of one thing: price.

When a \$5.95 LP album could be bought by mail order from When a \$5.95 LP alpum could be bought by mail order from Goody's and kindred outfits for \$3.50, how could the local dealer compete? But the uniformity of packaging, for example, of all 12-inch LPs at \$3.98 can't create so large a spread should a Goody cut the price to \$3.25 or even \$3. The ratio of discount may be the same but the money differential won't loom so large in the public eve in the public eye.

These psychological and intra-trade nuances go hand-in-glove with the availability of merchandise to supermarkets, drugstores, chain stores, and kindred mass merchandising out-lets, so that the horizons are broader.

But more important, the lowering of the costs should create a marked appreciation in the classical business. The lofty highbrow packages should come down to a more middlebrow and brow packages should come down to a more middle-brow and middle pocketbook appreciation—the latter even more important, because the price is the thing. A good show or concert album will be obtainable at less than the cost of the theatre ticket, for perpetual appreciation—not more, as now. Up to now the classical customer has been penalized, but the new price structure must increase the scope and area of appreciation.

Ever buy an album? Almost gotta be a Quiz Kid to dope out the various brand series prices. Victor perhaps, because of its wealth of catalog from divers sources and variegated categories, had no less than 21 different prices. It's now all simplified to five basic units. This alone simplifies customer-dealer relations. But the main thing is that he (she) will have a many thing. But the main thing is that he (she) will best appreciate one thing—it costs less.

Merchandising-wise it gives the local dealer an enthusiasm and basis for improved economic raison d'etre. Of late he just hasn't cared, to the degree that even certain key chain outlets cut down on their record departments. It's primed to reach out to more people via more outlets. The greater the exposure of the commodities, the better the chance at point of sale.

What the other diskeries will do is conjectural. It's too sudden and still too new. The 32d floor of RCA Victor and its VIP pipeline to the 53d floor of the RCA bldg. (RCA homeoffices) resembled a 10 Downing Street-Pentagon intrigue for the past few months. Only top echelon with the company knew about Project TNT as it was called arbitrarily. Like TNT it has exploded with great force on the trade.

Like atomic energy, when harnessed, Victor's Project TNT on the record trade may have staggering beneficial results. It looms like the biggest thing since the new speeds dramatized the recording industry and impressed the differences in speeds and disk values on the public consciousness. Since then the record business never had it so good. This may be history repeating itself.

Abel.

# Cleffers Confident They Will Wrap Up Pre-Trial **Exams in BMI Trust Suit**

With the court ordering Broad-With the court ordering Broadcast Music Inc. and other defendants in the \$150,000,000 antitrust suit brought by 33 songwriters to complete their examination before trial in 30 days, the 23 clefters still to be examined will be available in New York for the q. and a. legalistics. John Schulman, attorney for the plaintiff tunesmiths, stated they "were all rarin' to go and they will be available when wanted."

According to the court decision

According to the court decision, BMI must complete its pre-trial examination 30 days after Dec. 31. That period, however, only includes working days, so Feb. 10 is the deadline. Schulman will then conduct the pre-trial examinations of BMI and the broadcasters for the songwriters.

Don Bailey's Rainbow Ballroom, popular dancery located two miles west of Halsey, Neb., burned to the ground last week. Cause is un-known.

# PAUL-FORD TEAM DUE **BACK IN ACTION SOON**

Les Paul and Mary Ford will be back in action in another two months. Rumors of the team's quitting the biz sprang up after the loss of their baby girl several weeks ago. A Capitol Records exec, however, claims that they'll be making the in-person rounds again before the spring.

Meantime, Cap is hitting the market this week with the latest Paul-Ford coupling, "Song In Blue" and "Someday Sweetheart."

# Bloom Nabs U.S. Rights To Parisian 'Chagrin' Click

vet publisher Ben Bloom has nabbed "the U. S. rights to the Paris click, "Chagrin." Tune will be released here as "The Dragon," with English lyrics by Gladys Shelley. Melody was penned by Aime Barelli.

Bloom acquired the rights from Publications Francis, Day & Hunter.

# TO AID DEALERS

With the double aim of vastly expanding the market and buttressing the disk industry's shaky dealer foundation, RCA Victor is opening 1955 with a radical revision of its price structure. The new prices are designed (1) to make disks a mass consumer commodity rather than a luxury item and (2) to knock out the oldstyle 78 rpm platters as soon as possible via a price hike. It's expected that the other major companies will be compelled to follow Victor's lead with similar price revamps.

major companies will be compelled to follow Victor's lead with similar price revamps.

The Victor price setup, effective Jan. 3, now consolidates 21 price classifications, ranging up to \$5.95 for a single 12-inch platter, into five main categories with the top price of \$3.98 for 12-inch platters whether classical, jazz or pop.

Reductions not only represent a 33% slash in lists but also mark a long step towards filling the widely-recognized industry need of simplifying the complicated price schedules on the retail level. While cutting its price on the 12-inch LPs to a uniform \$3.98 price, Victor also stabilized its 10-inch LP and double EP prices at \$2.98, with single EPs at \$1.49. All 45 rpm singles, which heretofore ranged up to \$1.16, will now have an 89c

#### Col Lifts Freeze

Col Lifts Freeze

Columbia Records yesterday (Tues.) wired its distributors around the country that the guarantee to hold its prices on 12-inch LPs for the next six months was cancelled. The guarantee had been made before the Victor price structure change. Col will announce a new statement of policy within the next few days.

Capitol expects to make a statement within the next two days. A Cap exec claimed that the new price would probably hold back its expansion in the classical field. MGM stated that the Victor cut is in line with its regular price levels. London Records is waiting word from its headquarters in England.

list while all 78 singles will go for 98c. Victor will continue to issue occasional special de luxe album packages at higher prices.

'Deteriorating' Morale
Designated "Operation TNT" when it was roughly blueprinted about eight months 870, the price

Designated "Operation TNT" when it was roughly blueprinted about eight months ago, the price revisions expressed the Victor company's optimism about the potential of the disk industry while, at the same time, reflecting the company's concern about the "deteriorating" morale on both the dealer and consumer level. The "deteriorating" morale on both the national inroads of the price-cutters, who have been putting long-established dealers out of business and who have made disk buying an uncertain affair for the consumer, since the latter never knows when he's getting the "best bargain."

Victor foresees a "healthy increase" in the disk market during the next few years and is gambling that the increased turnover will more than compensate for the low-(Continued on page 36)

(Continued on page 36)

## MARY MARTIN ROAMING FIELD ON RIVAL DISKS

# 33% CUT ON LP Folsom Sees 15% Upbeat in 1955 Disk Sales; Hi-Fi a Big Factor

Frustrated First Baseman

Harry Ruby has an emusing essay on

Noah Webster, Dr. Johnson, Funk & Wagnalls & I (Or, the Meaning Behind the Meaning)

a bright byline piece in the forthcoming

49th Anniversary Number

VARIETY OUT NEXT WEEK

# Cap Steps Up EP **Push With Special** Gleason Package

Capitol Records is stepping up its extended play disk promotion drive with a special "Jackie Gleason Presents" package. The program is pegged for the jukebox and one-stop operators.

Diskery has prepped two packages of identical mood music cut

ages of identical mood music cut by Gleason. One package will con-tain 20 single 45 rpm selections, while the other package will con-tain 10 EP disks, with two tunes on each side. Each kit will include a fan photo of Gleason and a set of title strips to accompany the plat-ters. The tunes cut by Gleason's "Music For Lovers Only" orch are all standards. Cap kicked off the drive Monday (27). Although the package has been made especially for sale to the juke ops and one-stop outfits, Cap is also making it available for consumer purchase.

consumer purchase.

## COL'S SPECIAL PLAQUE FOR AUTRY'S 25TH ANNI

Columbia Records prexy James B. Conkling wiil commemorate Gene Autry's 25th year with the label by the presentation of a special plaque on the cowboy-crooner's CBS Radio show Jan. 2. Diskery estimates that Autry has racked up 35,000,000 disk sales in 25 years. Autry's etching of "Rudolph, The Red Nosed Reindeer" alone is nearing the 4,000,000 sales mark.

# Decca Religioso Proves Fast-Breaking Platter

Decca Records is going into 1955 with one of the fastest-breaking platters in its history. Disk is the Cowboy Church Country Sehool's slices of two religioso tunes, "The Lord Is Counting On You" and "Open Up Your Heart," both of which were cleffed by Stuart Hamblen. Released early this month, the disk has shot over the 500,000 marker in sales and has been gaining momentum steadily.

marker in sales and has been gaining momentum steadily.

The juve choir originally did the sofig on Hamblen's video show on WPTZ, Los Angeles, early this year. The broadcast version was taped and Paul Cohen, Decca's country and western chief, bought the masters from Hamblen. A six-year-old, Sue Ann, does the solo parts on the platter.

A sales upbeat of 15% during 1955 for the disk industry is fore-seen by RCA President Frank M Folsom in his year-end statement Folsom said that the disk biz continued its "impressive" growth in 1954 with a rise of nearly 20% over the previous year.

over the previous year.
Folsom said that the acceptance of the 45 rpm system, which he was instrumental in introducing a little more than five years ago. can be measured by the 200,000,000 of 45 disks that have been sold since 1949. He stated that more than 50% of all disks sold are in the 45 rpm speeds and phonographs with three speeds are increasingly popular.

with three speeds are increasingly popular.
Folsom saw the major merchandising achievements of the year as follows: (1) Growing impact of high fidelity as a major factor in boosting industry sales; (2) introduction of Victor's "Listener's Digest." a package designed to broaden the market with condensations of the classics; (3) rapid growth of self-service and "island display" merchandising techniques for increasing record sales; (4) packaging of disks with art reproductions suitable for framing, which demonstrate the close affinity between great art and music, and (5) marketing of the second volume of the Glenn Miller Limited Edition, which sold an unprecedented 170,000 albums, at \$25 each, and which doubled the sales of the first Glenn Miller edition.
Folsom predicted that "new and improved products in virtually all

Miller edition.

Folsom predicted that "new and improved products in virtually all lines of radio, tv and electronics—coupled with continued vigor in merchandising that proved so successful during the past year—should spark an outstanding sales volume in the next 12 months." He said that development of color television into its commercial phase will move ahead in 1955.

Folsom stated that the Federal manufacturers' excise tax on both

Folsom stated that the Federal manufacturers' excise tax on both radio and television is continuing at discriminatory levels despite cuts made on other producets by Congress. He said that the tax on color tv sets will produce only small revenue and only penalize the customer. "I think," he said, "the Government would do well not to try to harvest the field at least until industry has completed sowing it."

# Paramount Music Plans Pop Tune, Pic Theme Concentration Next Yr.

Paucity of filmusical product due from the Paramount lot dur-

Paucity of filmusical product due from the Paramount lot during the coming year, is spearheading a concentrated push in the pop tune field by the Paramount-Famous publishing combine. Heretofore, tunes from the film scores received priority treatment by the publishing subsid.

Oally big musical skedded by Parso far is "The Vagabond King." Firm already has the Rudolf Friml score in its fold and will also publish additional songs now being penned by Friml and Johnny Burke. Current Par pix, "White Christmas" and "Country Girl," have scores published by other firms. "Christmas," with an all Irving Berlin score, is being published by Berlin's own firm, and "Country Girl," with tunes by Harold Arlen and Ira Gershwin, is being published by E. H. Morris Music.

Par-Famous, however, plans a befty push on the theme music

Mary Martin is spreading herself on wax with tunes from two current legituners on rival labels. Already out on the RCA Victor label with the original cast album of Peter Pan," Miss Martin pacted with Mercury last week to etch four songs from "Fanny."

Deal includes Miss Martin's daughter, Heller Halliday, with whom she'll duet on "Be Kind To Your Parents" and "I Like You." Harold Rome, composer of "Fanny," has altered the title song lyric of fit a femme rendition. Other tune from the show to be cut by Miss Martin is "Welcome Home."

song on mamblens video show on Wills on Mary Nangels, early this year. Anglese, early this year. The broadcast version was taped and Paul Cohen, Deca's toucht, be weet, be dry push on the theme music between the music will be given a pop drive are "The Bridges At Toko-Ri." by Lyn Murray; To Catch a Thief," Lyn Murray; "To Catch a Thief," Lyn Murray, and "The Trouble With Harry," composer not yet set. Meantine, Eddie Wolpin, Par-Fasco, Wagner's predecessor at WMCA, N. Y., for the past two years, has moved to WNEW, N. Y., as music department staffer. Irv Fasco, Wagner's predecessor at WMCA, has switched to the CBS music department. WMCA has made no replacement as yet.

# Jocks, Jukes and Disks

Les Paul - Mary Ford: "Song In Blue" - "Someday Sweetheart" (Capitoi). "Song in Blue" is another winner for Les Paul and Mary Ford. Side is a nifty blending of Paul's guitar-work and Miss Ford's piping. Tune moves at a breezy pace and it all adds up to a spinning natural. Paul's slick strumming makes "Someday" Adrienne Kent Orch; "I'll Re-

member April" - "Rose Room"
(Bruce). Adrienne Kent will win
plenty of attention for her orch
and her keyboarding with this coupling of fave oldies. The orch and

vocal chorus give each side a lush

interpretation. "I'll Remember April" could be the noisemaker.

interpretation.

# Best Bets

LES PAUL-M	ARY FOR	D .	 	SONG IN BLUE
(Capitol			 	Someday Sweetheart
CATERINA V	ALENTE		 	MALAGUENA
(Decca)			 	. Mambo From Chile
				GEORGE
(Epic)			 	Silly Man
				FUNNIEST FEELING
(MGM)			 	Be a Little Darlin'

"Mambo From Chile" (Decca). This version of "Malaguena" has a U.N. flavor. The Latino standard was cut by a German orch with a German lyric sung by an Italian thrush and it should clean up in the U.S. disk market. Orch under Sweetheart" worth hearing again.

Caterina Valente: "Malaguena". the direction of Werner Muller projects a rich and colorful sound, exceilently matching thrush's vibrant attack. They get the same effect on "Mambo From Chile" but it looks like "Malaguena" ail the

way.

Dolores Hawkins: "George""Silly Man" (Epic). Offbeat lyric
idea will give "George" a solid
ride on the jockey turntables and
in the jukes. It's in the "Gloomy
Sunday" genre and Miss Hawkins
delivers appropriately. She does
an okay job with "Silly Man" on
the flip.

Betty Medican: "I Had the Fun-

Betty Madigan: "I Had the Funniest Feeling". "Be a Little Darlin" (MGM). "I Had the Funniest Feeling" could be 1955's first breakthrough ballad. It's a charming tune, both melodically and lyrically, and Miss Madigan gives it an appealing flavor. "Be a Little Darlin" has a pleasant 18th century drawing room quality which should win it occasional spins.

Eddie Albert: "Come Pretty Little Girl"."I'm in Favor of Friendship" (Kapp). "Come Pretty Little Girl" is a illting waltz that will catch the deejays' fancy. Eddie Albert handles the lyric with just the right amount of warmth. The gimmick of interpolating the sound of a baby's laughter throughout the side is the kind of stunt that could push the disk to the top. "I'm in Favor of Friendship" is a bright and catchy entry which rates attention.

Sammy Kaye: "Melody of Love"-"You Are the One" (Columbia). It's a tossup as to which "Melody of Love" version will get the play but Sammy Kaye is in the running with his wax workover. Tune and sentiment are right up Kaye's alley and he makes the most of it. "You Are the One" is an okay entry that's easy on the ear.

The Lancers: "Open Up Your Heart"-"Tweedlee Dee" (Coral). "Open Up Your Heart" is another of Stuart Hamblen's religiosongs that's due for a big play. The Lancers get the message across with a zingy harmony attack. "Tweedlee Dee" is excellently suited to the group's driving style. Sammy Davis Jr.: "The Birth of the Blues"—'Love (Your Magie Spell is Everywhere)" (Decca). Workover of these two oldies will increase Sammy Davis Jr.'s disk stature. His delivery and phrasing are tiptop and he gives each side a fresh quality. "Birth of the Blues"—'How on't be overlooked.

Fred Norman Orch: "My Love for Dorothy" - "Monday - Tuesday-Wednesday - Thursday - Friday" (MGM). Fred Norman's orch gets its best crack at a hot biscuit with "My Love for Dorothy". "Monday - Tuesday-Wednesday - Thursday - Friday" (MGM). Fred Norman's orch gets its best crack at a hot biscuit with "My Love for Dorothy". "Monday - Tuesday-Wednesday - Thursday - Friday" (MGM). Fred Norman's orch gets its best crack at a hot biscuit with "My Love for Dorothy". "Home Again Blues" (Coral). "At the Junior Prom" - Home Again Blues" (Coral). "At the Junior Prom" - Home Again Blues" (Coral). "At the Junior Prom" - Home Again Blues" (Coral). "At the Junior Prom" - Thom Again Blues" (Coral). "At the Junior Prom"



CHAMPAGNE MUSIC 172d Consecutive Week, Aragon Ballroom, Santa Monica, Calif. Exclusively on Coral Records Latest Album VIENNESE WALTZES (For Dancing)

Longview, Tex.—Sammy Lillibridge, disk jockey and announcer on the staff of KFRO, has signed to record for Hilite Records, with his first release set for after the first of the year.

# RCA 'Prices For The Masses'

rered price even with all quality standards rigidly maintained. Reasons for Victor's optimism is based on the expected 25% increase of the teenage population, the biggest disk consumer segment, in the next five years; the number of new homes as a market for turntables; high-fidelity as one of the most potent selling ideas in the disk business; the increase in the number of phonograph manufacturers, and finally, the demise of the 78s within the foreseeable future.

In his letter to distributors explaining the program, Manle Sacks, Victor viceprexy and general manager, pointed out that "we have put the tools in your hands to make the record business a mass market—for the first time in its history. We have put the tools in your hands to make the record business truly a business—from which real profits can be derived."

It's figured that a reduction in price to a \$4 top will immediately improve the regular dealer's completities situation vis-a-vis the discount houses. The spread between the list price and the cut price will no longer be so attractive that consumers will only buy at discount houses. After the

cated \$500,000 for advertising and it's anticipated that Victor's heavy selling drive will be one of the main factors in getting the rest of the industry to follow suit on prices. Victor is also making available to dealers a modernization service. The diskery is putting at the dealer's disposal an industrial consultant who has made special studies on the problems of traffic, fixture design, effective display, utilization of space and layout.

layout.

Although Victor has set up five base prices for its disk line, it is also allowing for some exceptional albums. HMV and original cast also allowing for some exceptional albums. HMV and original cast albums will go for \$4.98 while the Biuebird LPs will carry a \$2.98 list platter. Children prices will remain the same, ranging from 49c for Bluebird singles to \$3.10 for storybooks. Bluebird single EPs will go for \$1.19 while multiple sets will remain at \$2.98, whether three or four pocket albums. Camden EPs have been boosted from 69 to 79c. Victor's pre-recorded tape prices will also remain status quo.

# VARIETY 10 Best Sellers on Coin-Machines .....

		Joan Weber Columbia
1	LET ME GO, LOVER (5)	Teresa Brewer
	Ent ME GO, HOTELS (b) III III III	Patti Page Mercury
		Chordettes Cadence
2	MISTER SANDMAN (7)	Four Aces Decca
		Lancers
		Ames Brothers Victor
3.	NAUGHTY LADY OF SHADY LANE (5)	Archie Bleyer Cadence
		DeCastro Sisters Abbott
4.	TEACH ME TONIGHT (8)	Jo Stafford Columbia
_	HEARTS OF STONE (2)	( Fontane Sisters Dot
5.	HEARTS OF STONE (2)	Charms DeLuxe
	MAKE YOURSELF COMFORTABLE (1)	Sarah Vaughan Mercury
6.	MAKE YOURSELF COMFORTABLE (I)	Peggy King Columbia
7.	MAMBO ITALIANO (3)	Rosemary Clooney Columbia
8.	HOLD MY HAND (13)	Don Cornell
9.	I NEED YOU NOW (16)	Eddie FisherVictor
10.	PAPA LOVES MAMBO (12)	Perry ComoVictor
	C 1 C	

Second Group	
DIM, DIM THE LIGHTS	Dorie Day Columbia
IF I GIVE MY HEART TO YOU	Connee Boswell Decca Dinah Shore Victor
THIS OLE HOUSE	Rosemary Clooney Columbia
HOME FOR THE HOLIDAYS	Perry ComoVictor
SHAKE, RATTLE AND ROLL	Bill Haley's Comets Decca
WHITHER THOU GOEST	Les Paul-Mary Ford Capitol
WHITE CHRISTMAS	Bing Crosby Decca
NO MORE	DeJohn Sisters Epic
MELODY OF LOVE	Billy VaughnDot

(Figures in parentheses indicate number of weeks song has been in the Top 101 

# RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week,

\* ASCAP † BMI Kansas City-(Jenkins Music T O T A L San Antonio-(Alamo Detroit—(Grinnell National Rating This Last Title and Publisher wk. \*Count Your Blessings (Berlin).... 3 2 \*Mister Sandman (Morris) tLet Me Go, Lover (H&R). \*Teach Me Tonight (Hub-L).... \*Naughty Lady (Paxton)..... 58 †This Ole House (Hamblen).... 53 \*White Christmas (Berlin)... 30 \*Rudolph Reindeer (St. Nicholas)... \*I Need You Now (Miller)... 22 \*If I Give My Heart To You (Miller). 8 10 10 20 \*Home for the Holidays (Roncom) ...

\*Make Yourself Comfortable (Rylan). \*Papa Loves Mambo (Shapiro-B)....

\*My Own True Love (Remick)..... †Whither Thou Goest (Kavelin)....

13 10

#### Johnston Serves 2-Way Platters: Eats & Disks

Platters: Eats & Disks

New York restaurateur Johnny
Johnston is mixing his platters. Although it's not listed on the menu
at his two Charcoal Room steak
houses, Johnston is also dishing
out biscuits of the wax variety.
He's moved in on the disk field
via the formation of a new label,
Vitam Records, which has as its
initial release, "Til Always Love
You" and "Can It Be Love," recorded by Ray King and the Joe
Derise orch.
Sidelight to the "I'll Always
Love You" side is that the tune
was written by Gotham disk jockey
Art Ford under the nom-de-plume
of Martin Lawrence. Number is
the theme from the pic of the
same title, which Ford wrote and
directed for independent producer
Bill Kohler. Song was originally
tagged "Stay Close to People" and
was published by Republic Music,
with a few indie labels cutting the
tune. Republic, however, released
the number and it was picked up
by Howle Richmond.

Derise, who incidentally is the
company's artists & repertory
man, is also associated with Four
Jacks and a Jill as manager, member and arranger.

MGM Adds Carroll.

15

#### MGM Adds Carroll, Naturals to Roster

MGM Records expanded its ros-ter last week with the inking of crooner Bob Carroll and The Natu-

crooner Bob Carroll and The Naturals, a vocal combo.

Carroll previously recorded for the now defunct Derby label. The Naturals will be released for both the pop and rhythm & blues markets.

# Patti Jerome to Jubilee

Thrush Patti Jerome is swinging to the indie Jubilee label. Warbler previously etched for Central Rec-

Jubilee also purchased Miss Jerome's master of "No Mama, No Papa" from Central and will release it under its own banner.

# AN OPEN LETTER TO RECORD DEALERS FROM . . .

# **EMANUEL (MANIE) SACKS**

Vice President and General Manager RCA Victor Record Division

The record business is at a crossroads.

No other industry, with the possible exception of color television, has its tremendous growth potential. And yet certain problems are inherent which threaten to block the path of wide and vigorous expansion.

We at RCA Victor have complete faith and confidence in you, our dealers. Because of this feeling we view with concern any factor that might serve to undermine or impair your business health. We feel that a daring and courageous program, emanating from us, can help improve conditions, cement closer relations and insure increased prosperity for you.

Accordingly, starting January 3, 1955, the Radio Corporation of America and its distributors are launching such a program. It is designed to:

- 1. Increase your volume by offering your customers more music for less money.
- 2. Increase your profit margin on traffic merchandise.
- 3. Place all dealers on a competitive basis.
- 4. Introduce a new and simplified price structure.
- 5. Streamline your operation.

To promote this plan widely and effectively, RCA Victor will, during 1955, present the greatest and most extensive advertising campaign in its history. Further, in an effort to increase dealer service and efficiency, we will also make available to you plans detailing the most complete store modernization program ever offered.

I feel that these new moves will not only represent an unprecedented opportunity for business improvement, but will also enable you to instill in your operation greater vigor, enthusiasm and progress.

I extend to all of you at the beginning of this, the New Year, warm and cordial good wishes and hope that you may experience a healthful and prosperous 1955.

manie Sacks

# Tunes Top Record Talent and

УL	οχ	wə		NINS NINS		el de
This compilation is designed to indicate those records rising in	hose on top. Ratings are	basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or	more mentions are listed, even though their total points are les some cases than those which receive only one mention. Cities	from week to week to	• ASCAP + BMI	Pes. Pos. No. this last weeks

					-	-	EAST	-	-	-	+	-	S.	OUTH		Ť	1	3	30	EST		-		FA	R	EST		-
This compilation is de popularity as well as the basis of ten points for a down to one point. Wy more mentions are listed some cases than those w jockess will way from picture of all sectors of ASCAP +BMI	ation is designed to used a stool of the country from week to a sectors of the country the stool of the country the stool of the stool	DISK JOCK signed to indicate the cose on top. Ratings of No. 1 mention, nine for universer possible, only i, even though their top thich receive only one treek to theek to pressible to pressible.	The compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on more mentions are listed, even though their total points are less in more mentions are listed, even though their total points are less in sockers than those which receive only one mention. Cities and jockeys will vory from week to week to present a comprehensive pickure of all sectors of the country regionally.	A-MINS-New York	y-WBRY-Waterbury beare-WITH-Baltimore d-WFGM-Fitchburg	rmen—WLYN—Lynn	Grant—WESX—Salem	ry—Wotw—Vashua	to-wnell-wkbw-Buffalo	so—WRUN—Uties	sel-WCAE-Pittsburgh	rece WPIN-St. Petersburg	nburs—WFLA—St. Petersburg	such a Marw - Versions	lshak—KCTI—Gonzales	elner—WRXL—Richmond	ey-WCFI-Chicago	C-KFAM-St. Cloud	orris-KSTP-St. Paul-Mpls.	ckson—KOWH—Omaha	**-KELO-Sioux Falls	mas—WEMP—Milwaukee	PWet-KTKT-Tucson	-KFRE-Fresno	in—KMPC—Los Angeles	rien—KSJO—San Jose	n-kmyr-Denver	-KBMI-Las Vegas
Pes. Pos. No. this last weeks wk. wk. in log	Artist	Label	Song	sal soat	Jerry Si		W ndol	Wes Hop													Gene Plat	•		Al Radka			linaM. dot	en Ross
2	Joan Weber	Columbi	Joan WeberColumbia iLet Me Go, Lover			:	1 7 .		9		7	3 01	60	2 6		5			-				-	-	-	-	:	1 2
2 2 11	Chordettes	Cadence		20			4			2 2		2	2		4	9	2		1	-		2		2	2	-	:	1 17
- 00	Ames BrothersVictor	Victor	Victor Naugnty Lady				:	2 .	2 2	:	:					:		2	:	7	-			:	1	:	4	2 13
4		Fnic	*No More		40		. 6	1		:	0		: 0		: 1	:		0	:		:	6	:	9	2 6	5	:	3 10
13 4	Fontane Sisters	Dot	Fontane Sisters. Dot tHearts of Stone		5 6	7 2	2		. 6		4		6		2 2	* 6		0	4	: 6	:		3	8		10		6
	berry Como	Victor	Perry ComoVictor*Home for the Holidays		2 2 1	1	7 1		1.1						5			: :	5	:		,	: 2	: 0	-			6
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14 6	Four Aces	Dagge	Four Acre Doors "Wichen Conductions		· · ·			9	1 4			00		-		-		9		9 2			:	5	10			. 6
	David Whitfield	London	*Santo Natale				. 9				:		:   "			:	: 0	-	:	-	:						2	9
	Patti Page	Mercury	Patti Page Mercury 'Let Me Go, Lover			: :	:	5							1		0				:			10	9	:		9
8 20	Don CornellCoral *Hold My Hand	Coral	*Hold My Hand	:	6	:				5 6	1	5		10	6	: :	4	4			: 00		7				-	9
B 17 8	Jaye P. Morgan	Victor	Victor †That's All I Want.	1	6 . 4	10	:		:	7	2	:			80	:	8	6	: :	6	:			: :				
16 16 19 F	Archie Bleyer	Cadence								5	:	1			:	:	7	:	63		:			4		:   00	-	
18 6	3		Decca 11's a Woman's World		: 0				:		10	7		2	10	:	9		6		:					:	:	7 3
-	erri Stevens.		Terri Stevens	-	7	-										2		:	:		:							
20 6	LeRoy Holmes MGM	MGM	*Tara's Theme					. 00						. 60										:				2
15 15	erry Como	Victor	Perry ComoVictor *Papa Loves Mambo	:				7	10	4		9		:		: :		: :		: 0						:	:	82 8
T 8 30	hree Chuckles	Label X.	Three Chuckles Label X. †Runaround					63		:	9	:		:	7	:	6	:			:					:		
300	David Carrell Merson and Land	Coral	David Carrell Merces two	5	10					:	1				:			:		:	:		:			: :		23
6 19	Eddie Fisher Victor *I Need You Now	Victor	*I Need You Now		10 10 10	2	3 8			: 1	:							:	:									2
. 1	McGuire Sisters	Coral	*Christmas Alphabet		*		3											:			:					:		
	Johnny Desmond Coral	Coral			:	:							-	2	*			: :								:		
- 00	osemary Cloney	Columbia	Rosembry Claney Columbia Wamba Halland		1				3			:		:				:			:					:		
	Betty Madigan	MGM	MGM Always You				10		-	: 0		: 6		1				:								:		9 1
42 2	Cowboy Sunday School Decca	M Decca	*Open Up Your Heart	10	2							0		0				10		1	:		:			:	:	2
33 2	illy Vaughn	Dot	Billy VaughnDot*Melody of Love		6							:						:					:			:		
N 6 CZ WZS	Nat (King) Cole Capitol *Hajji Baba.	Capitol	*Hajji Baba							:	:			4							:				-	:	2	
30 6	Julius LaRosa Codence *White	Cadence	*White Christmas				9				6 :			:				:						:		. 60		1
-	Kitty Kallen	Daces	Beby Destan							8	6	10	:		10	:			8		:		:	:		:	:	-
27 4	Charms	DeLuxe	DeLuxe. †Hearts of Stone		c				-		:	:				-	:	:	9									-
26 21	Rosemary Clooney Columbia : This Ole House	Columbia	†This Ole House									:								:			:		-	:		
37B 11 Pe	Perry Como	Victor	things I Didn't Do.								:			:	-	: :					10							
2	eni James	MGM	Joni James MGM +When We Come of Anna		: :		. 5	10		:	:			:					:				8			:		Ĭ
2	Peggy Lee	Decca	tLet Me Go. Lover		80									4.						:								Ē
:	Nat (King) Cole Capitol	Capitol	*Christmas Song.					2			:	:		:				:					:			1		
42B 1 St	unny Gale		Sunny GaleVictor*Unsuspecting Heart.		: ::	9									7					:						*		
1	Vaurhn Monroe Victor		*Shake, Rattle and Roll .* ** ** ** ** ** ** ** ** ** ** ** **																9	8								80
	The second name of the last of	l						+		10																		90

BIGA PLUS



DINAH SHORE TONY MARTIN

MELODY OF LOVE

YOU'RE GETTING TO BE A HABIT

20/47-5975

THE HI-FI FOUR with HENRI RENÉ

FAR AWAY

MY LITTLE NEST OF HEAVENLY BLUE

20/47 - 5971





THE THREE SUNS FOR YOU / PERDIDO

20/47 - 5961

PLUS 1

EDDY ARNOLD'S latest

I'VE BEEN THINKING / DON'T FORGET

20/47 -- 6000



RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY RECORDINGS

# Mixed Reaction to RCA Plan

the industry. He feit that disk prices were too high three years ago and sees Victor's move as stabilizing the industry on a healthy price base. "It will mean a squeeze on the mail order and discount houses," Kay said, "but it will localize a lot of business. And that is good."

Squeeze Play

#### Squeeze Play

Kay explained that in recent years Liberty Music Shops were also compelled to give discounts because of the competitive situation, but from the viewpoint of day-to-day business, he was all for setting up a practical list price structure. Kay's sentiments were echoed by several neighborhood received that now, for the first time, it would pay to stock up on classical longplay merchandise which they could sell to local traffic.

traffic.

Goody, who does a \$3,000,000 annual business, half of which is Inmail order, stated that Victor accounted for about 18-20% of his total business. The decreased value of his merchandise therefore is the first negative impact of the Victor announcement. "We knew about a price reduction four months ago," Goody said, "and so we bought carefully. But we still think it's a rough deal."

Goody pinpointed Victor's elimination of the 5% return privilege on longplay disks as the weak link in the plan. He stated that the other major companies assured him

other major companies assured him

Latest DECCA Release STARS NEVER CRY **NOT TOO YOUNG** TO HAVE MEMORIES

CHARLIE PPLEWHITE

Per. Mgt. Direction
WYNN LASSNER WM. MORRIS AGENCY

longhair field.

Sam Goody's \$3.50

In any case, Goody said that he would sell all his 12-inch disks at \$3.50, a mere 50c reduction from Victor's new \$3.98 price. He was not convinced that Victor's price slash would multiply business. Stating he always sold for \$3.50 and sometimes for even less, Goody never found the customers breaking down his doors even at those prices. He conceded, however, that local dealers might benefit by the price development.

local dealers might benefit by the price development.
Goody believed that many of the major labels would hold the line at \$4.98 and buck Victor's lower price by fancier packaging. (Victor, incidentally, will continue to release de luxe packages at higher prices and has set its showtune sets at the \$4.98 figure along with HMV releases).
Costs
Goody didn't see how the major companies could profitably cut prices. He pointed out that it cost from 60c to 65c to press each disk

companies could profitably cut prices. He pointed out that it cost from 60c to 65c to press each disk with packaging, royalty and selling costs the same, the possibility of cutting prices and coming out ahead were slim. Victor execs, however, believe that per-unit manufacturing costs can be drastically cut by a doubling or trebling of the gross output.

According to George R. Marek, Victor's artists & repertoire manager, the company's immediate objective is the doubling of its business, along with the industry as whole. Victor is putting \$2,000,000 on the line to carry through the project and he was confident that it ranks among the company's greatest merchandising coups.

The sales impact of price reductions was manifested back in 1948, before longplay disks were introduced, when Columbia cut prices on \$2 classical disks in half. Sales immediately shot up.

on \$2 classical disks immediately shot up.



# **GEORGE SHEARING QUINTET**

Play

**Undecided** 

Adieu



# VARIETY Scoreboard

# TOP TALENT AND TUNES

Compiled from Stansucal Reports of Distribution **Encompassing the Three Major Outlets** 

**Retail Sheet Music Retail Disks** Coin Machines

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enu-merated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

#### TALENT

This	TIONS Last Week	ARTIST AND LABEL	TUNE
1	1	JOAN WEBER (Columbia)	Let Me Go, Lover
2	2	CHORDETTES (Cadence)	Mister Sandman
3	5	AMES BROTHERS (Victor)	Naughty Lady of Shady Lane
4	4	ROSEMARY CLOONEY (Columbia)	Fhis Ole House Mambo Italiano Hey There
5	3	EDDIE FISHER (Victor)	I Need You Now Count Your Blessings Fanny
6	6	De CASTRO SISTERS (Abbott)	Teach Me Tonight
7	7	PERRY COMO (Victor)	Pana Loves Mamba
			Shake, Rattle and Roll
8	8	BILL HALEY'S COMETS (Decca)	Dim, Dim the Lights Rock Around the Clock
9		FONTANE SISTERS (Dot)	Hearts of Stone
10	9	FOUR ACES (Decca)	Mister Sandman It's a Woman's World

#### THINES

		TUNES	
POSI'	TIONS	(*ASCAP. †BMI)	
Week	Week	TUNE	PUBLISHER .
1	1	*MISTER SANDMAN	Morris
2	2	†LET ME GO, LOVER	
3	4	*NAUGHTY LADY OF SHADY LANE	Paxton
4	3	*TEACH ME TONIGHT	Hub-Leeds
5	6	†THIS OLE HOUSE	
6	5	*COUNT YOUR BLESSINGS	Berlin
7	7	*1 NEED YOU NOW	Miller
8	8	*PAPA LOVES MAMBO	
9	10	†HEARTS OF STONE	Regent
10	9	*MAKE YOURSELF COMFORTABLE	Rylan

## BANDLEADERS' AGENCY IN RELAY BOOKINGS

Chicago, Dec. 28.
Unique booking practice of newly-formed Orrebestras Inc., wherein
five bandieaders are shareholders
In a Chi bureau operated by Bill
Black, has three of the orchs handing down the stick in relay fashion
at two locations. Bands follow in
succession at the Peabody Hotel in
Memphis, while their order is re-

# **Best British Sheet Sellers**

(Week ending Dec. 18)

Service Control of the Control of th
London, Dec. 20.
Hold My HandWood
Santo Natale Spier
Can't Tell Waltz Reine.
If I Give My HeartRobbins
This Ole House Duchess
Mister Sandman Morris
Veni, Vidi, Vici Dash
Count Your Biessings Berlin
Happy Wanderer Bosworth
My FriendChappell
My Son Kassner
Must Be A Reason Connelly

#### Second 12

versed in a concurrent string at the O'Henry Bailroom in Chicago. Upshot is that they've milked a pair of sites for solid bookings for several months to come.

Don Reld opened the Peabody for four weeks Dec. 13, with Ray Pearl following directly for a fornighter and Russ Carlyle for another pair through March 20, Pearl started a six-framer at the O'Henry last week before answering the Peabody commitment. He's followed at the dancery by Don Reid for five weeks Feb. 13 and by Russ Carlyle on April 16 for six frames. Carlyle is also playing the Schroeder Hotel in Milwaukee Jan, 11 for two and is set to open a new Keystone Room in Fort Worth's Texas Hotel, beginning next Sept. 9.

A fourth member of the Orchestras Inc. stable, Larry Gaith, takes over the Peabody for two weeks March 21.

#### Fort Wayne Dance Spot **Opened By Band Singer**

Fort Wayne, Dec. 28.

Cliff Ayres, singer formerly with Samny Kaye, Les Brown, Tony Pastor and other name bands, recently opened up Melody Acres formerly known as Covington Downs Barn, near Fort Wayne, for round and square dancing. The spot will feature name bands on occasion.

Six months ago Ayres returned to Fort Wayne and moved the offices of the Emerald Record Co. here from New York. The Emerald records are made by 14 country and western music stars, headed by Lullabelle and Scotting.

It's Music by

# JESSE GREER

# ONCE IN A LIFETIME

FROM EARL CARROL'S ROBBINS



#### WILL OSBORNE AND HIS ORCH

Now 41st Week New Golden Hotel, Reno

Mgt.: MILTON DEUTSCH

A Great New
UNIVERSAL
INTERNATIONAL
Musical Film in
Technicolor!

32,000,000

A Great New DECCA Sound Track Album!

PEOPLE

SAW AND HEARD ABOUT IT ON THE COLGATE COMEDY HOUR

(Sunday, December 12, NBC-TV Network)
... the sensational New Motion Picture and

sound track album—"SO THIS IS PARIS"—featuring TONY CURTIS, GLORIA DE HAVEN, GENE NELSON

and other great U-I stars

IF IT'S
a DECCA
Sound Track
Album — It's
the BEST!

THE ALBUM: DL 5553 Long Play ED 700

BISTEGRAM

WAIT THE PARTS SEES US THAT THE PARTS SEES US THE PARTS SEES US THE PARTS SEES US THE PARTS AND FOR YOU WERE THERE THE PARTS A DAME.

TONY CURTIS
GLORIA DE HAVEN
GENE NELSON
GENE NELSON
CORINNE CALVET
Smash Sing
PAUL GV Smash Sing
GLORI

Smash Single
GLORIA
DE HAVEN
"SO THIS IS PARIS"
"THE TWO OF US"

"THE TWO OF US"
Decca 29366 and 9-29366



rogether... we make beautiful musici

REAL INTERNATIONAL ORCHESTRA AND CHORUS

Brought to you by
UNIVERSAL-INTERNATIONAL
PICTURES and
DECCA RECORDS—
THE WINNING COMBINATION
that gave you "THE GLENN
MILLER STORY" and the
"MAGNIFICENT OBSESSION"

noenix-(Recordland)

## SCHOOL CUSTODIANS MATRICULATE IN R&B

Hollywood, Dec. 28.

Hollywood, Dec. 28.

Current rhythm & blues kick is generally regarded as a younger generation setup, but The Nuggets. singing group under contract to Capitol, is the exception to the rule. Its members range in age from 30 to 50—which makes the group one of the oldest r&b combos in the country.

bos in the country.

Nuggets are all employed as custodians by the Los Angeles Board of Education. They've been singing together for some time and finally came in to see Jerry Syblirud, music librarian at KMPS here. He had a dub made and took it to Dave Cavanaugh at Capitol, who promptly made a deal for the group. They debuted with "Curl Up in My Arms."

Syblirud, still at KMPC, is now manager of the group. And they're still with the Board of Education.

# Omaha Jukes to Dime

Omaha, Dec. 28.

Omaha, Dec. 28.

Omaha jukebox ops last week decided to follow the lead of other major cities and will convert to dime play. The entire state is expected to follow suit at the Nebraska Automatic Phonograph Operators Assn. meeting in Norfolk Jan. 11-12.

Three major phonograph distributors of this area cooperated on the move. They were Atlas Music Co., Seeburg, H. Z. Vending & Sales Co., Rock-Ola, and Lleberman Music Co., Ami.

from the 20th Century-Fox CinemaScope Production "DESIREE"

# THE SONG



A WONDERFUL SEASONAL SONG

LET IT SNOW!" LET IT SNOW!" LET IT SNOW

CAHN MUSIC COMPANY

# RETAIL DISK BEST SELLERS

Music Co.

Survey of retail disk best sellers based on reports ab tained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.

> 6 6

10

15B 17A 21 Artist, Label, Title

JOAN WEBER (Columbia)
"Let Me Go, Lover".....
CHORDETTES (Cadence)
"Mister Sandman"...
AMES BROTHERS (Victor)

"Naughty Lady of Shady Lane"...
ROSEMARY CLOONEY (Columbia
"This Ole House"

"I Need You Now"
PERRY COMO (Victor)
"Papa Loves Mambo"
BILL HALEY'S COMETS (Decca)
"Shake, Rattle and Roll"
FOUR ACES (Decca)
"Mister Sandman"
Count Your Blessings"
FONTANE SISTERS (Dot)
"Hearts of Stone"
SARAH VAUGHAN (Mercury)

SARAH VAUGHAN (Mercury)
"Make Yourself Comfortable"

DeCASTRO SISTERS (Abbott) 'Teach Me Tonight" EDDIE FISHER (Victor)
"I Need You Now"

Enterprise 8 Mach (

Philadelphia—(John Wanamaker Boston - (Mosher Music Co.) York-(R.

Chicago-(Hudson

Piano Co.)

Ross

[Leary)

ROSEMARY CLOONEY (Columbia)
"Mambo Italiano"

"Mambo Italiano"
"Earth Angel".

DAVID WHITFIELD (London)
"Santo Natale".

TERESA BREWER (Coral)
"Let Me Go, Lover".

DeJOHN SISTERS (Epic)
"No More".

JAYE P. MORGAN (Victor)
"That's All I Want From You 17B 24 "Frank's All I want From You".
PERRY COMO (Victor)
"Home for the Holidays"....
JO STAFFORD (Columbia)
"Teach Me Tonight"....
THREE CHUCKLES (Label X)

BILL HALEY'S COMETS (Decca)
"Dim, Dim the Lights".

CHARMS (DeLuxe)
"Hearts of Stone". 21B 20

21C BILLY VAUGHN (Dot)
"Melody of Love".... DORIS DAY (Columbla)
"If I Give My Heart to You"..... 16

SIX TOP ALBUMS

STUDENT PRINCE Marie Lanza

Victor LM 1837 ERB 1837 Crosby-Kaye-Lee Decca

2 WHITE CHRISTMAS

DL 8083 ED 819 A 956

MUSIC, MARTINIS AND MEMORIES

Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-

3

A STAR IS BORN Judy Garland Columbia BL 1201 BA 1201 BM 1201

GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701

5

PAJAMA GAME Broadway Cast

Columbia ML 4840 A 1098

#### McCONKEY UPS PITCH IN SMALL UNITS FIELD

Chlcago, Dec. 28.

McConkey Artists Corp., which lately dropped its band depart-ment, is strengthening its pitch in ment, is strengthening its pitch in the small units field. Agency has plucked some new cocktail acts and has expanded its staff. Myron Katz was appointed mana-ger of the cocktail department in

Server and description of the server of the

SEASON'S GREETINGS

TO ALL

Channel WOODS COURT TO THE

ASSOCIATED BOOKING CORPORATION

the Hollywood bureau; Lou Reda was hired to assist Lloyd La Brie in the New York office, and Dick Sarlo was added to staff in Chicago. MAC additionally pacted Nancy Lee and the Fandango Three, Frank Cock and the Western Capers, the Flo Dryer Quintet, and the Pat Sheridan Quintet. Combos of Don Ragon and Ray Reynolds renewed their five-year management contracts recently.

# 'Hit Parade' Lineup

(On Dec. 23 NBC-TV Show)

(Mister Sandman ... Morris
Let Me Go, Lover ... H.&R.
Count Blessings ... Berlin

Naughty Lady ... Paxton
I Need You Now ... Miller
... Teach Me Tonight ... Hub
White Christmas ... Berlin

Leroy Anderson's SANDPAPER song of the bells

#### Island Hopeful

Hollywood, Dec. 28.

Next singer to be brought in from the Hawaiian Islands is Gene Roland, 19-year-old barltone who has been working at The Clouds, Waiklki Beach.

Roland signed a personal management contract with Buddy Toub, who brought Alfred Apaka from Hawaii a few years ago. He'll make the junket to the mainland after the first of the year. Toub now is trying to set a disk deal.

## **JERRY FIELDING ORCH** JOINS DECCA ROSTER

Decca Records has enlarged its dance band roster with the ink-ing of the Jerry Field orch to a term pact. Milt Gabler, Decca artist and repertoire chief, plans to shift Flelding's orch to a muted, sweet style.

Decca's hillbilly chief, Paul Cohen, meantime pacted country singers Bob Wills and Lee Bonds



PATTI PAGE..... Mercury HANK SNOW ..... Victor

THE COUNTS..... PEGGY LEE...... Decce DEAN MARTIN..... Copital CARMEN TAYLOR ... Guyden JIMMY WAKELY ..... Corol

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MILLS MUSIC, Inc

# N. Y. Cafe Ops Avert Tooters Strike Set for Eve; Men Gain \$10 Hike

A musicians' strike that had been slated to start in New York night clubs on New Year's Eve was averted by an agreement signed yesterday (Tues.) between 'N. Y. cafe operators and Local 802, AFM. Although the tooters had to drop demands for a five-day week, they won a \$10 weekly increase in the class A spots from \$97 to \$107, plus several other important gains.

The operators had been ademant.

won a \$10 mm \$97 to \$107, plus several other important gains.

The operators had been adamant against the five-day week, as it would disrupt current practices, and they claimed it would force some cafes to the wall. On the other hand, the union wanted to put the musicians on a par with other trades that have won a five-day week. That feature would also have served to stimulate musician employment in the cafes.

The new agreement stipulates a maximum of 14 shows in the present six-day week. Extra shows are to be paid at the rate of \$5 for each layout. This was the first time that the musicians had placed a ceiling on the number of shows that can be performed in a nitery. At the same time, the union placed a maximum of one hour and 40 minutes for each show. Musicians are to be paid \$5 for every 15 minutes over that limit.

One important concession made by both sides is that Local 802 reserves the right to reopen wage discussions if the 20% cabaret tax is reduced or eliminated. Union is still to negotiate for scales in class B and C cafes.

Local 802 was prepared to picket the niteries on the Eve just as the gayety, at as much as \$25 per head, was to start.

# EXPAND PITT ICE UNIT FOR MIAMI B'CH DATE

Pittsburgh, Dec. 28.

Pittsburgh, Dec. 28.

George Von Birgelen ice unit,
"Symphony On Ice," which has
been at the Oakhurst Tea Room in
nearby Somerset for the last two
months, is being expanded by Joe
Hiller, local ten percenter who has
been booking it, for a winter en
aggement at the Floridian Hotel in
Miami Beach. That inn was recently taken over by some Pittsburghers headed by Harold Gray,
and it will go in for rink revues
beginning Jan. 21, when the Von
Birgelen unit opens.

Skater, who has been featuring
his wife, Elleen Meade, Phil
Richards and two girls at Somerset,
will add a line and George Arnold
for the Florida date, Arnold and
Richards have both headed their
own shows here at the Ankara,
with former taking over after
Arnold left.

Mpls. Night Club Strike

Threat Nipped in Time Minneapolis, Dec. 28.

Night spot operators here breathed more freely when a threatened strike of bartenders, waiters and other restaurant and tavern help was settled as they were prepping for top business of the year.

the year.

The strike threat brought labor conciliators into the act before both sides agreed to new 21-month both sides agreed to new 21-110-1110-1110-111

week.

Three unions were involved, andsll had filed strike notices with the
state, causing apprehension among
operators planning special New
Year's festivities.

Noted was the fact that the
settlement came on the eve of
union elections, with at least one
business agent under fire by his
own union.

#### Kaye Trio to Palm Beach In Jan.; Shank Leaving

The Mary Kaye Trio has been booked for eight weeks at the Alibi in Palm Beach opening Jan. 17 and is then set to open the new room at the New Frontier, Las Vegas, for a two-month run. Hank Shank is leaving the group and is being replaced on piano by Ray Brown from the Alvino Rey band. Shank is starting his own trio.

# 1955 Nebraska Fair Omaha, Dec. 28.

Ed Schultz, secretary of the Nebraska State Fair in Lincoln, next year will pass up the usual grandstand revue to play the 'Holiday on Ice' blade show for six nights in front of the 10,000-seater.

Lack of drawing power of last fall's Barnes-Carruthers unit out of Chicago was given as reason, although weather was not as good as in past years. "Holiday" does its summering in nearby Sioux City

# TV New Angle In Martin M. B. Tiff

his Beachcomber, Miami Beach, contract, and went to the Fontaine bleau because he could get out of the show on Monday night in order to do a telecast for Toni home permanents, according to Music Corp. of America. Fact that he could avoid a billing problem at the Fontainebieau, where he would be the sole headliner, was another plus in his desire to play that inn, according to MCA. At the Beach-comber, he would have shared headline status with Sophie Tuck-Date for that stand is Feb. 8.

er. Date for that stand is Feb. 8.

The American Guiid of Variety Artists is likely to enter the case, as the Beachcomber claims to have had a firm commitment from Martin despite the fact that a contract hasn't been signed as yet. In the past, there have been cases in which the union had to make adjudications even though formal pacts hadn't been inked, but it was proven that verbal understandings had been made.

With Monday night off. Martin

had been made.

With Monday night off, Martin would be able to fly to New York for the Monday telecast and get back to Florida in time for Tuesday's showing. Martin, according to Music Corp. of America, was willing to work the Fontainebleau at a lower figure than he would get at the Beachcomber because of the six-night week, and the fact that he would make up the salary slice by his tele stipend.

Mae West will open her first Copa City, Miami Beach, engage-ment Jan. 8 for four weeks and then will return March 15 for three weeks.

# **Beauty Contest Winners** Set As Singing Trio

Chicago, Dec. 28.
Three midwestern beauty contest titleholders are being packaged by the General Artists Corp. bureau in Chi into a singing trio with sights set on disks and general vaude playdates. It's figured that their various distinctions will give them added selling values and a uniqueness in the warbling group sweepstakes.

To be known as the Loveables, threesome comprises former Miss Chicago Terry Georgian, former Miss Michigan Anne Karol, and former Miss Illinois Celeste Ravel.

# That Ol' 20% Tax **Still Haunts Ops**

The woes of the night club industry are being blamed on the 20% cabaret tax. Cafes are the sole segment of the amusement field which still pays the old slice, others having had their impost reduced to 10%.

duced to 10%.

Bonifaces say that if it weren't for the extra high excise tax, the night clubs of New York and many cities elsewhere would face an underseating problem. It's evident only on Broadway where the major nitery, the Latin Quarter, packs them in nightly. There isn't a similar spot on the stem, and the other cafes in town are faced with the problem of buying attractions in order to get business.

Nitery owners say that with the

Nitery owners say that with the stock market acting the way it is, niteries should be loaded. Gains are being registered the majority of business days on the big board, and there should be more celebration. However, this isn't the case.

In the old days, one boniface re-called, the maxim among the café men was to read the Dow-Jones averages, figure out the gain and then they could predict the kind of business that would fall into

the spot.

Fact that the pre-Christmas Fact that the pre-Christmas slump came as usual, and that the nitery owners have to pray for a pancity of house parties to sell out for New Year's Eve, is blamed on the fact that city and Federal taxes in New York eat up 25% of the total check. It's a tough psychology to break down unless there's a topnotch attraction on

tap.

Cafe men hope to be able to do something during the next session of Congress. They hope that the theatrical unions, plus representative figures on the continual deciine of night clubs and attendant downward graph of employment of catros, waiters, etc., will create action that will reduce the 20% levy to the 10% prevalent in other sections of the amusement industry.

# Biggest Holiday Week for Miami B'ch In Years; Competish Stronger'n Ever **But Older Hotels Still Hold Their Own**

Lucy Monroe Rejoins **USO Troupe in France** 

Singer Lucy Monroe, who contracted a virus shortly after starting out for the European Theatre under USO-Camp shows auspices, rejoined her troupe early this week in Bordeaux. Miss Monroe was confined to bed a few days in Paris.

The bad weather and series of storms in Europe had caused a few minor casualties among some of the other performers as weil.

# Pitt's Nitery Fare **Due to Slim Down**

Nitery fare's going to be considerably curtailed here after the first of the year and a lot of spots first of the year and a lot of spots pian to operate strictly on a limited basis until spring rolls around again. Vogue Terrace for one will operate weekends only beginning next week, with shows and a band Thursday, Friday and Saturday nights. Twin Coaches has been on a weekend policy off and on now since early fall and plans to continue that way until Easter.

plans to continue that way until Easter.

Horizon Room at Greater Pittsburgh Airport will keep going at least until end of January when it will shut down altogether for a copuple of months, but for other reasons. Andy Chakeras is shuttering for a remodeling job designed to increase his capacity to 1,000. Chakeras, who once owned Vogue Terrace, where he built up a big banquet business at the 1,100-seat theatre-restaurant, thinks he can recapture a lot of it at the Horizon Room with more space. That will leave only the Ankara, among the bigger and better-known spots on the highways, open fulitime and management figures to keep going at least for the present. present.

present.

Copa downtown, the only bonafide nitery in the Golden Triangle
these days, of course won't pull in
its horns, and the New Nixon
Restaurant, on site of old Monte
Carlo, is now going in for limited
entertainment, mostly with musical combos, aithough it may
eventually book some small-sized
stage shows, too.

Renato Rossini returned to the solo guitar desk at El Borracho, N.Y.

Miami Beach, Dec. 28. The biggest holiday week in ears saw more night clubs and hotel-cafes in operation than at any time in this resort history. Business generally was good for most opening nights sending them off to a heaithy coffer-fill.

off to a healthy coffer-fill.

The newer spots encountered some difficulties in readying their cafes, most notably the \$14,000,000 fontainebleau and in lesser degree the Baimoral. The Fontainebleau postponed the official opening of its La Ronde several times, with definite date set for tomorrow (Wed.) night. However, a closed-to-the-public inaugural dinnershow was held for some 1,600 persons last Monday (20), who contributed \$50 a head to the proceeds, divided between the Mt. Sinai and St. Francis Hospitals—\$40,000 each.

Staged in the grand bailroom it

\$40,000 each.

Staged in the grand ballroom it served to introduce the Richard Hayman orchestra and Vaughn Monroe, with Patti Page also on hand for the affair. Miss Page is set for a February date in the La Ronde. Gilttering as was the turnout, it marked another first, what with the hotel's marbled lobby and overail immensity stealing the show from the beminked-bejweled crowd who came to be seen, and in turn, remained to gasp and comment.

Addition of the Fontainebleau

and comment.

Addition of the Fontainebleau and the Balmoral Hotel further up the Beach, has led many to believe that the mid-section of the strand would be marked obsolete. Holiday bookings disproved this thinking in no uncertain manner. There'll aiways be a Roney Plaza, and the Aiglers is in the area, boasting a new addition which features a 1,000-seat convention room. Further down are the Nautius, tures a 1,000-seat convention room, Further down are the Nautiius, Delano and DiLido Hotels—all comparatively new. They attract different elements than those who flock to "this year's hotels." A guest at these hotels is from the substantial garment trade group or else the borscht-beit, younger type.

As for the swank big three, the Saxony, San Souci and Sea Isle, they remain as glittering and as tough to get into as ever. The Fontainebleau, it seems, has added to the attractions that lure more to the attractions that lure more and more tourists to this area, in addition to the thousands who return year after year. Heavy national advertising campaigns and television program promotion have aided no little in helping to increase the influx. For the afterdark entrepreneurs, the compedict of the composition of

## FISHER PACTED FOR PALLADIUM PREMIERE

Eddie Fisher has been pacted for the premiere of the Palladium, London, March 28. Fisher will film several of his Coca-Cola shows in advance in order to make the date. Palladium is opening later than usual this season because of the extension of the pantomimes.

# Beachcomber All-Male As Martha Raye Begs Off

Miami Beach, Dec. 28.

Miami Beach, Dec. 28.

Norman Schuyler, operator of the Beachcomber, who thought he had himself one of the strongest lineups in town for the competitive holiday-opening week of the season, wound up with an ali-male show when Martha Raye didn't make the date, due to reported "nervous exhaustion."

Supporting acts Vic Damone, Jack Carter and the Novelties carried on, with Miiton Berle filling in for the first show (23). Miss Raye, who was staying at the Fontaine-bleau, checked out of the hotel over the weekend for an unknown destination, with Schuyler trying fruit-lessiy to get a replacement He decided, finally, to continue on with the trio of male acts and a \$4.95 food or beverage minimum policy installed to aid in luring the patronage.

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# Miami Beach's Big Getaway

There was a score of premieres through the week, the smaller rooms, such as the Sans Souci Blue Sails Room and Nautilus Hotel's Driftwood Room, filling up early of an evening. Larry Storch is the current Driftwood attraction; the Facundo Rivero quintet is topping the Blue Sails bill. The big premieres were;

SAXONY

The Pagoda Room policy has been switched this season to a unit idea, with Perez Prado and his orch holding down one segment of the show and the Hurtado de Cordoba dancers the other. Though a 400-seater, the confines of this layout are sometimes too small to contain the brassy arrangements that distinguish Prado's rhythms. The goateed little showman is a colorful conductor, working his hands and at times legs in lieu of a baton. His 16-man group is a strongly disciplined one, the trumete section especially so when hithands and at times legs in lieu of a baton. His 16-man group is a strongly disciplined one, the trum-pet section especially so when hit-ting those high notes that dominate the mambo-compos. Prado leads them through a di-versified compote that stresses the blare and beat, the mixture includ-

blare and beat, the mixture includ-ing standard American, tunes twisted to the mambo style. It's an instrumental-song-solo act that runs some 35 minutes. The con-servative crowd this room attracts servative crowd this room attracts goes for the offering, with a goodly portion hitting the floor when the dansapation follows, to indulge in some Pradomania, the hep hipswingers adding up to a show in themselves.

Contrast in the Hurtado de Cor-

Contrast in the Hurtado de Cor-doba company. Working under a handicap at show caught—house bandleader Freddy Calo was hos-pitalized at the last moment for an appendicitis operation, and Prado does not play for shows—the Cas-tillian dances were brought off in okay fashion, thanks to their own



Eileen BARTON Currently
COPA CITY
Miami Beach

CORAL RECORDS

# GABY DE LYS Sensational Subtle STRIPPER

- CARMEN—Phil....... Dec. 22-28
  EL REY—Oakland.... Dec. 31-Jan.13
  San Francisco ?

Contact DICK HENRY 1733 B'way., N. Y. JU 2-0016

pianist, billed as "Lydia." Although not fully geared to nitery needs, de Cordoba and his troupe keeps them intrigued with their native routines. The flamenco patternings are fiery and are brought off with authenticity, abbet the costuming—though equally authentic—is comparatively, shoddy, looking out of place on a cafe floor. Overall, the stomping, castanet work and finger-snapping self-accompaniment is brought off to healthy reception. Understood the act has been tightened and reroutined since opening night. tined since opening night.

COPA CITY

Murray Weinger and Lou Cheslar have changed the interior of this biggery completely, turning what was a cavernous room into an 850seater than manages to take on an intimate air, thanks to a black an intimate air, thanks to a black, tufted ceiling and framed stage designed to project the acts clearly to every part of the layout. First show of the season is a smooth, cleverly staged production, all facets clicking solidly.

Peter Lind Hayes and Mary Healy, via their effortless approach to intelligent and incisive lampoons on show hiz and numes in the news

on show biz and names-in-the-news on show biz and names-in-the-news characters, spark a continuous stream of laughs. Much of the ma-terial is new, with standouts lam-poons on Farouk, Liberace and Helen Traubel. Another bright Helen Traubel. Another bright spot is a heckling bit with Hayes in the audience offering up howl-rais-ing lines on Miss Healy's singing, tablers and room decor. The tra-velog sequence is retained, but

velog sequence is retained, but new lines are interwoven to impart the fresh angle. Their "Disk Jockey Biues" also allows for in-terjection of their ace carbonings. Elleen Barton, in this showcase, emerges a top performer. Her new routining and staging (for which she credits Milton Berle and Bob Merrill) is a well-rounded one that has her tening off with a trie of hit has her teeing off with a trio of hit songs she's been associated with, then leads into a Harold Arlen tribute that displays talent for takeoffs on the greats who introed his songs through the years. Winds with a shown any vice in which with a showmanly piece in which she relates her upbringing in vaude by her parents, meantime chang-ing into minstrel-man's garb and makeup complete to blackface for a Joison dedication that winds her

makeup complete to blackface for a Joison dedication that winds her into a wrapup reception.

The Step Bros, add pace to the proceedings with their hoofery, split-slides and challenges, but at times negate the building reaction with attempts at comedy lines. Production wise, the June Taylor-Benny Davis patterns are brilliant and original. Opener is a clever blend of ty program bits and commercials, down to the Old Gold dancing packages. Tops is the middle-number, "Winter Wonderland," a snowbound setting adding to the handsome costuming of the group, June Taylor's precision routines are adeptiy brought off, the mitt-raising sequence a bell ringing canto, the girls in perfect harmony with the orchestra. Production leads scored handily; Eileen O'Dare with her flips, butterfly twists and whirlwind spins; dancers John Kirby, Hal Loman and Peter with her flips, butterfly twists and whirlwind spins; dancers John Kirby, Hal Loman and Peter Gladke. In the opening sequence, moppet Barry Blake out-Gleasons Gleason in a wham takeoff on he rotund comedian.

CASABLANCA

CASABLANCA
A late entry as far as bookings
were concerned, the Casablanca
Hotel's Club Morocco has come up
with a pair of local faves in Billy
Daniels and Myron Cohen, adding

the Kramer Dancers to spell the duo. Opening night saw two sell-outs, a novel experience for this spot, auguring a successful two-framer. Daniels, working in gentler manner than formerly, still retains his growly, at times frenetic stylings. On this outing he retains his growly, at times fre-netic stylings. On this outling he adds some of the stronger current hits to his standards, and walks off to plaudits with "Black Magic," Encore is "My Yiddishe Momma,"

Encore is "My Yiddishe Momma," to keep them pounding for more.

Cohen, a regular returnee here, comes up with new character-yarns to embeliish his assortment of funny tales about New York's garment centre types and other gentry whom he can pinpoint in dialect. A suave raconteur, he rings up a consistently high score on the laugh-meter. Interjection of topical lines adds to overall vock-raisconsistently migh score on the laugh-meter. Interjection of topi-cal lines adds to overall yock-rais-ing with his change of name for Fontainebleau to "Fontanbloom," a gag already being passed around the town. The Kramer dancers sffer up routines that look much like those the small units purvey on more modestly-budgeted tv shows More imagination would help mat

#### LATIN QUARTER

LATIN QUARTER
Lou Walters has come up with
an opulent production with a
healthy sprinkling of novelty acts
plus toppers Yvonne Menard and
Johnnie Ray. The Gallic touch is
more evident than ever in the
brilliant costuming and revue concepts, interlarding of Spanish rhythmics adding to the Continental flavor. Certain to attract the wolf and balding contingent around

is the group of showgirls he's brought down this year.
Ray, on after the 90-minute show, takes to the mirrored stage as though he'd been working in this spot for years. Backed in apt show, take show, takes to the ast though he'd been working in this spot for years. Backed in apt manner by Arne Barnett and his orch. Ray spells out his collection of torchants, jump tunes and revival meetin' styled arrangements to continuing table pounding. Stagewise, he's a confident, assured performer who captures the aud quickly and keeps the receptive mood maintained throughout a 30 some-odd minute stint. Delivery some-odd minute stint. Delivery is more relaxed than in former appearance in these parts, but enough fervor is retained for the trademarked style. There are plenty of calls for his standards in the encore segment, enough to keep him on longer. Gauging patronage during first two nights, he's the extra filip that fills the room to

extra filip that has overflowing.
Young Menard, imported from Paris, lives Voonne Menard, imported from the Folies Bergere in Paris, lives up to her buildup, physically costume and terp-wise. Working throughout the 90-minute show she keeps changing "costume," said adornment usually consisting of just enough to keep within bounds of the law. Volatile and carb. filling she works with Alan said adornment usually consisting of just enough to keep within bounds of the law. Volatile and orb-filling, she works with Alan Conroy and John Delaney in the varied routinings, among them exciting adagio and Latino terps, The Stuart Morgan dancers, now a trio, raise gasps and mitts with their adagion. adagio

raise gasps and mitts with their adagio.
Føderico Rey (Freddy Witton), who created the dazzling costumes) and partner Pilar Gomez are standouts in their Spanish dance. Lucienne & Ashour, with their Apache mayhem, add to the French motif. Almost stealing show, the European imoprt, a dog act, billed as "Excess Baggage," add a new touch to this type turn. Using shaggy-haired little canines guided by a huge sheep dog, their original tricks carn steady returns as they are guided through their paces. Kathy Barr adds up as a well-versed songstress, teaming with personable Ralph Young in the production numbers staged by Mme. Kamarova. Another standout is Renita Kramer who, in a brief stint, wrapped up a Peacock dance idea that is one of the more inventive to be seen around.

THE BEACHCOMBER

#### THE BEACHCOMBER

THE BEACHCOMBER
With Martha Raye out of the
show (see separate story) this biggery is continuing on with Vic
Damone, Jack Carter and the Novelites. Though lacking a femme
feature, the combo plays well. Damone is a much-improved cafe performer since seen here several
years ago. The personable young
songster now delivers his wares in
easy, mobile manner. At best in
the ballad department, he switches
to faster-tempoed tunes effectively
to keep the tabiers interested all

# New Acts

SCIPLINI'S CHIMPANZEES (2) Stunt-comedy 8 Mins. Kelvin Hall, Glasgow

Kelvin Hall, Glasgew
Amietto Sciplini, for many years
assistant to w.k. Swiss trainer
Rudy Smith, and more recently in
charge of the chimps on the Bertram Mills circus, now currently
debuts with his own act. Sciplini
and his eye-filling frau (a Raspini
and till recently member of the big
unsupported ladder act of that
name) appear in French gamin costume, humans and all six chimps
being dressed alike.

Trainer impresses inside seconds

Trainer impresses inside seconds by reason of his effortless control of six anthropoids (five biggish and one baby) being quite free in menage at all times.

menage at all times.

Monkeys seem happy, and individual, off-the-cuff stunts by monkeys with flair for improvising, are not discouraged, but each animal, though fetterless, is clearly under non-stop control from first to last.

non-stop control from first to last.

Stunts include tightrope walk from opposite ends by two chimps, goofy business circling in opposite directions on kiddle-size tricycles, nursemaid business with baby chimp in pram, etc.

Number closes with danceband scene, all chimps playing instruments on neat rostrum and taking turns to quit work to do conga on turns to que dancefloor.

ancestoor.

Act is ideal for cabaret, entirely free of any stunt which might be b.o. poison to sophistocates, rapid, well-routined, and everything apparently dead sure.

Gord.

LITTLE WILLIE 10 Mins. Apollo, N.Y.

Apollo, N.Y.

Negro terpster has a pair of well-trained feet. In a fast-paced 10-minute turn, which leaves him breathless midway, he displays a lot of clever cleating. He fools around expertly with a slow shuf-fle as well as with a machinegun-paced tap routine. He's in control at all times and the aud goes for his tapology in a big way.

He's an okay bet as a vaude

He's an okay bet as a vaude opener and should do well in interies. He'd better sharpen his patter, though.

Gros.

rising. He tosses off a sharp series of topical lines, pointed barbs on the Miami Beach scene, then hits the palm-raiser route with his car-bonings. A tribute to vaude greats topped by the Jolson impresh is the zinger that earns him encores.

the zinger that earms him encores.

The Novelties, also regulars in this spot, return with a bright collection of musical zanylsms. Combot of guitar, bass and accordion is a deft one, buttressed by a solid catalog of comedy-song material tailored to their predilection for mugging and impressions. They balance screwy hillbilly, operatic and tv lampoons with straight harmony and solo instrumentals to set a breezy tempo for the show.

BALMORAL HOTEL

BALMORAL HOTEL

BALMORAL HOTEL

This new swankery up in Bal
Harbour, which will feature acts
playing the smarter hotel-cafe
circuit, currently is debuting its
Embassy Room with Hildegarde
and Jack Whiting. The terraced intimery is a good setting for the
Hildegarde stylings. Exquisitely
gowned, the Milwaukee chantoosey sticks to her familiar format,
in which ringsiders are worked
into the act. Tees off with new
"Say Yes to Love," accomped by
composers Howard Fenton and
Gene Bone, then moves to the
Steinway for ballad, "Ail This Is
Mine." Special lyric item is "Take
It All in Your Stride," switched
from the distaffers to their escorts
in the advice patter contained.
The authoritative delivery held the
first-nighters, usually a noisy The authoritative delivery held the first-nighters, usually a noisy crowd who attend every premiere. Passing out of the roses is worked in via community sing and bring-on of ringsiders for dance-smoochsing sequence.

Dainone, Jack Carter and the Novelites. Though lacking a femme feature, the combo plays well. Damone is a much-improved cafe performer since seen here several years ago. The personable young songster now delivers his wares in easy, mobile manner. At best in the ballad department, he switches to faster-tempoed tunes effectively to keep the tablers interested all the way. His selection of standards and current pops is an intelligent one, adding to the impact.

Carter is a regular along the bistro beat here and, per usual, belts out his chalter and impreshes at a fast pace to keep the giggles Whiting follows, to spell Hilde-

THE KOVACS (4) Acre 12 Mins.

Acre 12 Mins.
Palace, N.Y.
The Kovacs are a lively trampoline turn comprising three lookers and a well-built gent. They give the impression of working hard, and present some novel facets in their act, such as coming out of the bedsprings onto a nearby table for hand-to-hand formations. Making their first appearance in this house, they show the need of some sharper editing, and must uitimately cut down on their side tricks which draw attention away from the centre of their act.
For example, while there is some hand-to-hand tricks, one of the femmes is using the trampoline. The audience doesn't know which to look at. They do small dance steps while one of their number is working the trampo. All this bypiay gives the impression that some of their main tricks aren't strong enough to stand on their own. They can use the extra showmanship in building up a focal point for their efforts.

THE GARNERS

THE GARNERS

THE GARNERS
Trampoline
10 Mins.
Ak-Sar-Ben, Omaha
The Garners, young man-andwire duo, currently a half-time atraction with the Harlem Globetrotters basketball team, are one of
the better trampoline acts to play
this territory in quite some time.
They're definitely good bets for
vaude and niteries—when the ceiling is high enough to permit them
to work.

ing is high enough to permit them to work.

Jimmy, a handsome, muscular youth just out of the Army, caps the turn with a nifty two-and-one-half somersault while Yvonne, a pert brunette, works fast and draws a big hand with her rope-skipping, somersaulting through a hoop finale.

Trump.



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NITA PEPPI

HAPPY NEW YEAR!

Closed Dec. 26 MOULIN ROUGE

Thank You, Frank Sennes



Opened Dec. 28 CIRO'S Hollywood

# Tour Setup Now OK for N.Y. Cafes As Bonifaces Hike Rates on Parties

to depend so much on the packaged tours, have been able to establish a degree of independence from them. Lately, the cafes still cater ing to the tours have been able to hike prices to the point where they can come out with some margin of profit.

gin of profit.

Until a comparatively short time ago the tours were getting a bottom price that barely covered expenses. Many cafes were so eager to provide a semblance of activity that they sacrificed any sort of profit in order to create the illusion that they were doing business.

sion that they were doing business. However, as the number of bigleague niteries dwindled, the cafes still catering to the travel agencies were able to boost rates gradually, until they hit the point where they could make a profit. A spot like the Latin Quarter, which virtually has a monopoly on Broadway business, formerly had to share the tour parties with the Diamond Horseshoe. Havana-Madrid and Lean & Eddie's among others. To-Horseshoe, Havana-Madrid and Leon & Eddie's, among others. Today, except for the LQ, the other clubs are defunct, and the tour packagers have had to shell out higher tariffs to the Lou Walters spot. Every other representative cafe catering to the parties has been able to get prices that enables them to profit.

The situation had been all them and the statements of the parties has been able to get prices that enables them to profit.

ables them to profit.

The situation had been similar to that which prevails in Miami Beach today. The agencies providing all-inclusive tours have their choice of niteries, all of which have top name entertainment. What is more, the cafes are giving away their seating space at minimal rates. What the situation will be later in the season in that resort, remains to be seen. Most of the Florida openings last week weren't sensational. Warm weather in New York and cold and rainy weather in Florida didn't bring out the spenders in the Southern resort.

# The Pheby Sisters



PALACE THEATRE New York City

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# **BUD AND CECE** ROBINSON

CBS

Gala New Year's Eve Show

Mgt. MCA

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WHEN IN BOSTON It's the

# **HOTEL AVERY** The Home of Show Folk Avery & Washington Sts.

# Ice Show Review Vienna Ice Revue

Vienna Ice Revue
Vienna, Dec. 23.
Vienna Eislauf Verein production, directed by Will Petter. Stars
Jirina Nekolova: features Helmuth
Seibt, Emmy Puzinger, Fernand
Leemans, Lotte Schwenk, Susie
Giebisch, Erni Zlam, Heinz Smely,
Hans Leiter, Wolf Litto, Edwin
Wiesinger, Fritz Penitz. Herbert
Bobek, E. Poelzl, E. Oberhuebner,
L. Schimdt, Vienna Ice Ballet,
Music by Robert Stolz, orchestra
under direction of Walter Heidrich, Costumes, Gerdago and Ellen
Bei; sets, Moser and Zehetner. At
Fair Hall, Vienna, Dec. 23, '54.

Bei; sets, Moser and Zehetner. At Fair Hall, Vienna, Dec. 23, '54.

It gets more difficult every year to invent new ice entertainment, but the "Vienna Ice Revue" manages to find new ideas. Latest version is an ice semi-operetta with eye-Hilling costuming, lighting gimmicks, glamocous girls and sweet music. Story told by Linda Fischer is the love affair of two comedians, Heinz Smely and Hans Leiter, after winning the grand prize in a football lottery.

Many of the old favorites are back again in a succession of good numbers, starting at Montmartre and winding up in Vienna.

Jirina Nekolova tops the show, and in her solo work exhibits savvy and showmanship. Aside from the principals, all have tasteful routines. Good comedy bit is by Herbert Bobek in a bathing scene. Susi Giebisch is excellent in her "Seven Veil Dance." Acrobatics by Ernf Zlam and Wolf Litto go over well.

Among the production standouts are "Cuban Festival." "Bullfight," "Skiing on the Arlberg" and a "Boxing Match."

Choreography of the Vienna Ice Ballet is excellent. Will Petter directed. Costumes were contributed by Gerdago and Ellen Bei, decorations by Moser and Zehetner.

Ever-young Robert Stolz contributed the entire score, consisting mostly of new compositions. It is full of soothing waltz-time, sharp marching tunes and rhythmic dance steps, made to fit the blades and follow every choreographic innovation, of which there are many. The score contains a fine them emelody, "Good Luck," and a march, "Greetings to Vienna." Special credit also goes to Stolz for his

novation, of which there are many. The score contains a fine theme melody, "Good Luck," and a march, "Greetings to Vienna." Special credit also goes to Stolz for his ballet music to the climax scene, "Taboo."

Taboo."
Conductor Walter Heidrich han-les the blade show orchestra skill-ully.
Maas.

# CARLTON JOINS GREENE ON COLOR BURLEY FILM

Sam Carlton, of Jessel Enter-prises, has joined Ben Greene in a projected production of "Burprises, has joined ben Greene in a projected production of "Bur-lesque," a feature film in color along the lines of a family burley show. Carlton will do the script. Shooting is scheduled to begin in

# MCA Nabs Outdoor Plum With Indiana State Fair

With Indiana State Fall Chicago, Dec. 28.

Music Corp. of America's grab of the Indiana State fair plum pinpoints the company's strengthened pitch at the outdoor markets, coincident with the transfer of Dallas agent Elwood Stacey to the Chibureau. Indiana date, which had been booked exclusively for the past 20 years since its inception by Barnes & Carruthers, was plucked this season for the first time by Stacey and Jimmy Richards.

Music Corp. has name attractions to offer, which is its major selling point. Fontaine Sisters may headline the Indiana show.

Chi bureau is also bolstering its other departments with the recent.

other departments with the recent addition of Clay Campbell to the one-night bands section and Dick Marcus to the acts department.

# New Orleans Eve

New Orleans, Dec. 28.

New Year's Eve prices In hotel spots here are a bit higher than last year. Top price is \$22 per head at the Roosevelt, with the Jung and Monteleone \$16 per person, and the Pontchartrain, \$12.50.

Prices include dinner, plus a fifth of champagne.

Yaude-floop Combo Sock

Omaha, Dec. 28.

Best local show biz coup of the pre-holidays season was Harry Fowler's booking of the Harlem doude show at Ak-Sar-Ben Coliseum Saturday, Dec. 18.

—Negro outfit drew 7,687 paid—including 1,081 standees — for a gross of \$19,000. New Orleans, Dec. 28.

New Year's Eve prices in hotel spots here are a bit higher than last year. Top price is \$22 per head at the Roosevelt, with the Jung and Monteleone \$16 per person, and the Pontchartrain, \$12.50.

# Albany Night Club Ops Shift to Bigger Spot

Shift to Bigger Spot

Albany, Dec. 28

Joe Belardo and Tony Fusco
closed the Casa Bianca, on Central Ave. in Albany, Sunday (26)
and moved to the larger Hawaii
Club on Albany-Schenectady Rd.,
Monday (27). They reportedly
purchased the latter for \$40,000.
The Hawaii Club, successfully
operated for sometime under an
other management, lost its liquor
license two years ago. It was relighted last summer, with a temporary license, and again did business—only to face a closing of the
night spot operation just before
Nov. 1 because the liquor permit
expired. Belardo and Fusco are
understood to have switched the
Casa Bianca license to the Hawaii.
First show comprises Dave Starr,
comic-encee; Else Dell, songstress;
Wallace Bros., dancing team; Ann
Perri, and Lee Henderson Dancers
(7). Charlie Randell's orchestra
plays the show. Peter Berlasso organs at the bar.

**Tourist Trade** In Mex for '54 **Nears New High** 

Mexico City, Dec. 21.
Tourism more than likely will establish a new high in number of visitors and spending in 1954, according to Gustavo Ortiz Hernan, visitors and spending in 1954, according to Gustavo Ortiz Hernan, chief of the government's tourist department. He conservatively estimated that the trippers will number 450,000 and that their spending will reach a total of \$100,000. The volume of this year's visitors will top that of 1953 by 70,000 and that of 1952 by 50,000.

The 8c peso, which despite the 23%-50% price hikes, does allow more for the dollar, better treatment by migration-customs services, improved travel and hotel-restaurant facilities (the people of

Mexico are slowly becoming more tourist-minded) and intensified publicity drives abroad are cited as top factors in the tourist upbeat, and more money obtained from this source.

and more money obtained from this source.

However, Hernan revealed, there is a drop in tourist trade that was important to U. S. border spots, particularly Ciudad Juarez and Tijuana. He attributed that largely to an economic adjustment, cuts in budgets for the armed service bases in San Dlego, Calif., which effects thousands of prospective tourists and induces them to eliminate or curtail visits to Tijuana, nearest Mexican hot spot. This drop is hurting Ciudad Juarez, opposite El Paso, and Tijuana economically, although not very badly so far.

propriet El Paso, and Tijuana economically, although not very badly so far.

The tourism chief is optimistic about 1955. He feels this new year has earmarks of being super bumper in tourist trade.

Mex. Does Well, Could Do Better Mexico is doing well in tourism, but she hasn't yet come of age in that trade because she can only draw 18% of Americans who travel abroad for fun, said Enrique Burmeister, a top local travel expert. Despite what Mexica offers in the matter of climate, scenery and historic interest, Canada draws 68.2% of Yankee trippers, and the rest of Latin America 7.4%. He urges still more official and private attention to tourism.

There are still cases of indifference, even hostility, which provokes intelligent Americans to comment. Those cases include open resentment toward Americans and others, such, as Canadians, who look like Americans; slovenliness in service and appointments in even top hotels and restaurants.

In a top provincial city, Jalapa, capital of Vera Cruz, one of Mexico's most important states, as bank manager is reported as refusing to cash a \$100 National City Bank of New York travelers' check unless a customer of the bank endorsed it.

# Vaude-Hoop Combo Sock

# Miami Beach Cafes Start Blueprints For Summer; Sonja Henie Booked

# Vaude, Cafe Dates

New York

New York

Celeste Holm goes into the Balmoral, Miami, Beach, Jan. 22...
Lenny Kent tapped for the Five
O'Clock, Miami, March 20...
Barry Sisters booked into the
Riverside, Reno, Jan. 6... Lee
Salomon, of the Morris Agency
cafe department, off for a Florida
vacation... Nick Noble, of the
Mercury label, at the Club Hollywood, Chicago, until Jan. 5.
Joyce Bryant into the Chez Paree,
Chicago, Dec. 29... Juanita Hall
cocktail-partied at Basin Street,
N. Y. Monday (27) by her radio
sponsor, Phillip Morris cigs...
Leonard Young marked his third
year at the Monte Carlo Hotel,
Miami Beach... Jackie Cain &
Roy Kral, current at the Purple
Onion, N. Y., switch to the simitarly-named spot in San Francisco
Jan. 14, to be on the same bill with
Mort Sahl, now at the Blue Angel.

Chicago

Chicago
Morty Gunty set for Chez Paree
Feb. 9 on bill with Mae West...
Cross & Dunn into the Ankara,
Pittsburgh, Dec. 31 for two weeks,
following with two frames at De
Lido, Miami... Vicki Young inked
for fortnighter at Fazio's, Milwaukee, starting Dec. 31... Diosa
Costello opening Chase Hotel, St.
Louis, Dec. 31 for two-framer,
with Leo De Lyon on bill...
Julius La Rosa goes to the Des
Moines Auto Show Feb. 5-12.

# **HUB PIANIST-THRUSH** SET FOR SICILY SPOT

Cindy Parker, cocktail-lounge pianist-thrush, is slated to sail from New York Jan. 6 to Taormina, Sicily, to fill an engagement at the LaGiara nitery, a spot oper-ated by ex-Hub maestro Chico ated by ex-Hub maestro Chico Simone. Following her engagement there, she'll appear in spots in Capri, Monte Carlo and Rome.

Her husband, booker Danny White, will sail to Italy the latter part of January on a talent book-ing quest.

Cafe Society Downtown Readying Jan. Preem

Keadying Jan. Preem
Cafe Society Downtown, N. Y.,
which had been originally slated to
open in September, is expected to
be ready for a Jan. 18 preem. Spot,
to be fronted by Mike Raliney, is
now attempting to line up shows.
Difficulties with building contractor are said to have delayed
the preem. Spot is rebuilding so
that it will have a capacity of more
than 400. Plans include an upstairs cocktail lounge and an increase in seating on the lower
floor, which will be made possible
by elimination of the bar. The operators had booked the Treniers to
preem the spot, but that contract
had been played out at La Martinique, which Rainey also fronted
until its recent closing.

### Mapping Million-Dollar Pier for Corpus Christi

Corpus Christi, Tex., Dec. 28.

Corpus Christi, Tex., Dec. 28.
Edward J. Swerk, of San Antonio, has offered to build a \$1,000,000 pleasure pier here, 500 feet long and 100 feet wide. It would contain a cafe, theatre, dancehall and various concessions. He is to meet with the city pary and recreation board soon to discuss the matter. ter.

Swerk would lease a parcel of land in Corpus Christi Bay for the

Although the Miami Beach winter season has just opened, there are longrange plans of maintaining the Florida bookings for the lush summer trade. The first name booking for the warm-weather months has already been made. Sonja Henie has been signed to head a ahow at Copa City starting June 17 for six weeks. Other niteries are likely to line up summer attractions shortly.

It's evident that Miami Beach is no longer restricted to the 10-week season as in former years. For the past few seasons the hotels have been pitching lower tariffs during what used to be the "off-season." As a result, traffic in that area has been heavier than usual. Evidently, the crowds during the hot months are well-heeled. Prices during that time are only a mite lower in the cafes than they are during the winter. The hairline difference, is apparently sufficient to lure a lot of people who would not ordinarily go for the cafe tabs. The savings in hotel rentals, however are considerable, and summer vacationers apply the difference to entertainment.

Hitherto, the major amusement enterprises were the hotels, which found that name bookings were profitable. The niteries that went after the summer trade, did so in their smaller rooms, generally. However, with Miss Henie's booking, it's evident that the larger rooms will be operation. Skater will provide her own show and furnish her own tank.

The Copa City stand is her first nitery booking since Las Vegas, and may provide a new field for this test scand week it his scients.

Magico Milibourne Christopher, in his second week in his solo show at the Hilltop Parkway Theatre, Baltimore, came into New York last week to set up the magic tricks on Saturday's (25) Jackie Gleason tv show.

"Mr. Hot Piano Is Hotter Than Ever"



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# House Reviews

### Music Hall, N. Y.

Music Hall, N. Y.

Leon Leonidoff production of "The Nativity" and "King Kringle" with Shirlee Emmons, Norman Wyatt, George Sawtelle, William Upshaw, Egar Powell, Shellie Farvell, Ramses (4), Eric Hutson, Marlys Watters, Clauson's Bears, Glee Club (directed by Raymond Paige), Corps de Ballet (choreography, Florence Rogge; director, Margaret Sande); Rockettes (choreography, Emilia Sherman), Raymond Paige Symphony Orch; "Deep In My Heart" (MG) reviewed in Variety Decs., '54.

During the Christmas week, when the schools are out and New York is flooded with visitors, the Radio City Music Hall is probably the top attraction in the city. The only institution that exceeds the Hall's gate at this time is the N. Y. subway system.

The esteem with which this annual presentation is held by all and sundry is seen by the fact that the queues around the house are probably the longest in theatrical annals. Many regard a trip to the Hall during Christmastide as must. The annual presentation of "The Nativity" is perhaps the major lure here. This superb blend of music, pageantry and narration has an elevating feeling for many. For this many wait as much as three hours in line and they are nas an elevating feeling for many. For this many wait as much as three hours in line, and they are rewarded with one of the most impressive theatrical tableaux around. The vocal solos by Shirlee Emmons and the narration by Norman Wyatt contribute to the unity of the presentation.

the presentation.

And after this excursion into reverence comes a frothy and frivolous tribute to the Yule season. Leon Leonidoff, who has produced this session, has fashioned an imaginative show. The Corps de Ballet, working from a choreographic blueprint by Florence Rogge, has a pleasant routine with Shellie Farreii providing a picturesque solo. The costumes during this number draw appliause as the skirts form poinsettas. It's one of the top segments in this session. session

As always, the Rockettes work with their w.k. precision to draw top plaudits. In this Emilia Sherman-designed routine, the Rock depict toy soldiers to "Babes in Toyland" music. The charm of the routine is evident at all times and when the girls kick through to the finale, the applause hits jackpot proportions.

proportions.

The Glee Club adds a chapter on the light side with a variety of tunes for good effect. George Sawtelle, William Upshaw, Egar Powell, Eric Hutson and Marlys Watters contribute to the proceed-

Watters contribute to the proceedings.

The outside taient does excellently here. Noveity inherent in The Ramses, three men and a girl, doing some heavy acro work, brings out maximum response. The chief switch of this act lies in the fact that the girl is the understander and she, at one point, supports three huskies on her frame. Their tricks are sufficient to bring spontaneous applause at various times during their act.

Clauson's Bears provide another

Clauson's Bears provide another novelty note. The animals are paced by a lively blonde who works along with the future rugs and gives the act a lively pace.

gives the act a lively pace.

Raymond Paige conducts the orchestra with his usual proficiency. As always, the Hall's technical facilities contribute handsomely to the excellence of the show. At times, it seems that the stage can do a terrific juggling act by itself. Maybe Leonidoff and Russell Markert can work it out. Jose.

# Casino, Toronto Toronto, Dec. 24.

Toronto, Dec. 24.

Ted Mack & His Amateurs,
with Lloyd Marx; Ronald Sweetz,
Danny McKinnon, Benny Broom
Jr., Peggy Jo Stewart, Teddy
Block, Theresa McMahon, Viscounts (4), Ed Neily, Sam Petrou,
Tony Russo, Freddy Hallette, Fay
McKay; Archie Stone Orch; "Algiers" (UA) (reissue).

With most of the youngsters on school holidays, including a male teacher, this is a one-week gettogether rounded up by Ted Mack from his tv series, plus three Toronto acts who survived a three-day private auditioning of some 550 local applicants. The 70-minute stage stint, showcased for a week stage stint, showcased for a week teacher, this is a one-week gettogether rounded up by Ted Mack from his tv series, plus three Toronto acts who survived a threeday private auditioning of some 550 local applicants. The 70-minute stage stint, showcased for a week sonly and then to break up, is breezily emceed by the personable Mack and notable for his clear enunciation of names, with Lloyd

Marx, conductor and director of the Mack tv show, batoning the house orch tiered onstage.

house orch tiered onstage.

On a four-a-day basis, the show has 12 acts, with all expertly cut down to short appearances, and whole run off at top tempo. It's a pleasant noveity that is doing hep biz on holiday mood, with the cash customers not too critical, thanks to Mack's handling and the youth of the amateur artists. Obviously, most of them are lacking in trained showmanship values, but some of the youngsters portray plenty of potentiality.

Outstanding and over to ova-

in trained showmanship values, but some of the youngsters portray plenty of potentiality.

Outstanding and over to ovations are Danny McKinnon, the schoolteacher, for tenoring of "They Called It Ireland" and "When Irish Eyes Are Smiling"; the neat, self-taught tap dancing of Benny Brown Jr., a young colored hoofer; Fay McKay, a portly brunet, who hits pienty of high notes in her warbling and packs a wallop with her "Wheel of Fortune" finale, all to her own plano accompaniment, and Freddie Hallett, a one-legged tap dancer, who also manipulates his crutches for comedy airplane swoops. Other acts over with the holiday-mood payees include Ronaid Sweetz on accordeon for a "Bumblebee Wooglie" finish; Peggy Jo Stewart, in cowgiri outfit, for some yodelling to her guitar accompaniment; Teddy Block for vocal effects of a bilitz, a dogfight and jungle sounds, including trumpeting elephants; Theresa McMahon, a young trumpeter who doesn't read music, and over on a "Tiger Rag" finiale; The Viscounts (James Drover, John Little, Bob Taylor, Frank Little), a singing quartet, for "Organ Grinder's Swing"; Ed Neily, for voice impressions of film stars; Sam Petrou, warbling "Granada," and Tony Russo, in service station coveralls, getting tunes out of a fire-extinguisher, a tire pump, and a "Stars and Stripes" finish squeezed out of an inner tube.

### Apollo, N. Y.

Joe Loco Band (5), Four Guys, Sonny Stitt Orch (12), Little Wil-lie, Othella Dallas, Magid Triplets, Pigmeat & Co. (3); "Drums Across the River" (U).

The Apollo's holiday show this sesh is the usual mixture of music, song, comedy and dance. It's a festive blending in the last half of the bill when headliners aloc Loco and The Four Guys take over.

lestive blending in the last half of the bill when headliners Joe Loco and The Four Guys take over. Loco's group is one of the top mambo crews around .today and the boys whip out a flavorsome potpourri of chile rhythms. Sparked by Loco's expert key-boarding, the segment rolls with a peppery beat. Best in the repetioner are "Jingle Bells Mambo," "Flamingo," featuring Pete Terrace on the vibes, and "Cha Cha," spotlighting Bobby Flash's bongo work.

The Four Guys are a standout vocai group. The two ofays and two Negroes hit a neat harmony pace on the sprightly rhythm stuff as well as the romantic ballad items. They make a flashy entrance with a rocking "Tonight's The Night," then segue to a sincere reading of "I Believe." After that comes a well-balanced songalog consisting of "Organ Grinder's Swing," "Ebb Tide" and "Zing Went The Strings of My Heart." Closer, tagged "School Days," shows the ofays as slick instrumentalists (piano and sax) while the other two display some slick terp trickery.

The Magid Triplets are ofay juves with a showmanship flare. The lads, effectively garbed in blazers, score with old-fashioned strutting and vocalizing of "Darktown Strutter's Ball," a takeoff of George M. Cohan and a naval routine. They just passed their eighth birthday but they hold the aud like vets and work to a solid begoff.

Othella Dallas is a looker with an engaging piping style. At times

Othella Dallas is a looker Othella Dallas is a looker with an engaging piping style. At times she gets a bit too mannered in her delivery, but in all it's an okay stint. Does well with such varied tunes as "Girl From Memphis," "Vous Qui Passez," "Lo Ultimo" and "Tve Got A Right To Sing The Blues."

### Palace, N. Y.

Kovacs (4), Stuffy Bryant, Leonardo & Anita, Michael Chimes (5), Sibyl Bowan, DeMattiazzis (2), Frank Marlowe, Four Comets, Jo Lombardi Orch; "This Is My Love" (RKO), reviewed in VARIETY Sept. 29, '54. ETY Sept. 29,

The Paiace has fitting holiday fodder for this semester. With the kids home from school, there's big boxoffice, and at a time like this, Danny Friendly has wisely extended himself in getting a topnotch bill. Bulk of the turns have worked this house previously and most of them comprise those that have been hits.

One of the timely factors lies in

been hits.

One of the timely factors lies in the preponderance of comedy and turns using comedy. With the holiday spirit around, there can't be too much of this on the bill. For example, Frank Mariowe, who has played this house several times, scores heavily with his prattfalls and talk. He still shows the tendency of using a lot of trade gags best appreciated by the orchestra and the agents in the house, but the larger portion of his gab is appreciated by all and sundry. He gets off to a hot mitting.

Another fine comedy turn is

preciated by all and sundry. He gets off to a hot mitting.

Another fine comedy turn is Sibyl Bowan, a vet impressionist with a fine gailery of characters. Miss Bowan is an excellent operator, working smoothly and providing a generous sized act. Her kingsized running time is appreciated by the audience.

Leonardo & Anita, a ventriloquist turn, is an essentially clever bit of technical manipulation. Male handles five dummies simultaneously, and has a good gimmick whereby he draws a face, which becomes a talking character. With some sharper material, this act could hit some tall coin.

Stuffy Bryant has a good dance

Sluffy Bryant has a good dance turn. He works atop a drumlike platform, and knocks off some good slithering movements. Some of his tapping could be edited for sharper effect, but he still hits a heavy re-

Michael Chimes has a pleasant family act. Chimes and three small sons, whose top age is 12, play the harmonicas in solo and in tandem,

sons, whose top age is 12, play the harmonicas in solo and in tandem, and his daughter accomps. They work very well and hit a top with a collective effort, "Tiger Rag."

The DeMattlazis, doing their doll act, continue to hit fine audience response. It's a good novelty of a dancing doil which gets periodic refurbishing and the audience takes to it avidly.

Closing are the Four Comets, four youthful girls in a tumbling act who throw in some trick formations. These fresh-looking kids still need to iron out their rough-spots, but they have the base of a good turn and go over well.

Jo Lombardi has worked out a good yelve overture which gets applause. The New Act this session is The Kovacs (4).

NEW

SIRDLAND

Count Basie
Geo Shearing
Sarah Vaughan
Lester Yughan
Limbon Soil
John Soil
Tony & Eddis
Jimmy Daniels
John Silve Angat
Raiph Font Orc
Basimon Pieza
John Bishop
John Barney
Hotel Ambassade
Quintero Orc
Sarkozi Orc
Benise Darcel
Stanley Melba Orr
Stanley Melba Orr

# Unit Review

# London Palladium Show

London Palladium Show
(Prince of Wales, London)
London, Dec. 21.

After 34 weeks' run, show has been transferred to the Prince of Wales, to make room for the Palladium's annual pantomime. Otherwise, it could have stayed on for several more months till the vaudeville season, due sometime in March.

Despite the Wales' stage being half the size of the Palladium, crew managed to transplant the entire scenery with good effect. Smallness of Wales, in comparison to the Palladium, has proved to advantage of Norman Wisdom, the chief comic of the show. House is more intimate for his type of comedy to get across.

comic of the snow. House is more intimate for his type of comedy to get across.

'Changes necessary due to panto season has Fayne & Evans replacing The Three Monarchs, and Jean Bayless subbing Fay Leonore, Florence & Frederic, Continental adaptions to the substantial of the subs

fect adagio work, with femme partner not enhancing offering by her stern look. She would help much by relaxing. Otherwise, they

much by relaxing. Concruse, and y are okay.

Other feature acts transferred from the Paliadium are Walter Dare Wahl. Schaller Bros. Bob Williams and the Peiro Bros. They go over even better at this smaller capacity house, with Williams and his pooches a standout both for the kids and grownups.

# VARIETY BILLS

ennection with bills below indicate opening whether full or split week sees indicates circuit. (i) independenty (i.

NEW YORK CITY
Music Hail (1) 36
Shirlee Emmons
George Sawtelle
William Upshaw
Edward Powell
Shellia Farrel
Eric Huson
Chears
Ramsea
Rockettes
Corps de Ballet
Sym Orc

Paisca (R) 31
Bomb Busters
Capt Shaw & Bobby
Theby Siz
Martin Bros
Walla schine & R
Larry Best Co
Chicaso (P) 31
Julius La Rosa
Kitty Kailen
Gary Morton
P Lawrence & M

### AUSTRALIA

MELBOURNE
Princess (T) 27
Jean Sablon
Chris Cross
Guss Brex & Myrna
Ron Parry
3 Hellos Ron Parry 3
Hellos
Irving & GirdwoEddie Lynn
Eddie Lynn
Eddie Lynn
Show Girls
Dancing Boys
Dale Gower
Patricia Raye
Heler Stare
Heler St

Roy Barbe The Chadeils Arthur Gorman Ian Field Maureen Helman

Helen Walker
Jean Ross
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2 Myrons
Seyler Heylen
Max Blake
Ineng Baine
Banes
Bane

Wiera Bros
Chiquita & Johnson
Bas Shev
Ashtons
De Sharron
Raiph Young
Piroska
Art Water Ora
Art Water Ora
La Ruban Siau
Julius Monik
Norman Paris 3
Dorothy Louden
Melit
Melit Club

Cabaret Bills

NEW YORK CITY

Tommy Dugen Charley Fey Mary Foy A Browne Ore Crescende Arthur Lee Simpkins Choo Chee & Arlene

Arlene
Mocembe
Mary McCarty
Paul Herbert Orc
Joe Castro Four
Moulin Reuge
Frenk Libuse

Margot Brander Stonys (1) Miss Malta & Co Doubledaters (4) Mme Ardeity Jery LaZarre Ffolliot Charlton Tony Gentry Gaby Wooldridge Luis Urbina Elleen Christy Bob Snyder Ore

### MIAMI-MIAMI BEACH

Clover Crub
Sherry Britton
Luis Torrens
Betty Ford
Tony Lopez Ore
Selma Marlowe Line
Woody Weedbury

Woody Woodbury
Loon & Eddle's
Lois De Feg
Toni Rave
Ross Ann
Ross

Stetler Hotel Ella Logan Skinnay Ennis

# Paula Watson Three Peppers Jayne Manners Jayne Manners Bobby Byron Satin Dolls Gracie Scott Ray Sindino Trio Bar of Musie Bill Jordan Half Fishells Harvey Bell Fred Thompson Flua O'Clock Bar of Musie Harvey Bell Fred Thompson Flua O'Clock Bar of Musie Harvey Bell Fred Thompson Flua O'Clock Bar of Musie Harvey Bell Fred Thompson Flua O'Clock Bar of Musie Harvey Bell Fred Thompson Flua O'Clock Bar o'Clock Gracia Carlia Carlial C

# Richard Hayman Orc. La Plata Sextette Val Olman Orc Beschcomber Martha Raye Victor Bone Novelites Len Dawson Orc Casabianca Billy Daniels Myron Cohen Kramer Dancers Jack Whiting Emil Coleman Ore RENO

Rowen & Martin Larry Logan Will Osborne erc Mapes Skyroum,
Joanne Wheatley
Sonny Howard
Donn Arden Skylets
E Fitzpatrick Orc

E Fitzpatrick Orc Naw Golden Romaine Brown & Betty Joyce Romaines Bill Clifford orc

HAVANA

Riverside

# Montmartre Novelloa Lago Sisters Lago Sisters Lago D'Ruff Quartet Tropicana Ballet C Playa Orq Fajardo Orq S Suares Orq S Suares Orq

**RKO Studio** Continued from page 3

the N. Y. Court if the D. of J.

says no.

Theatre outfits reportedly are taking the position that they want RKO only for the reason of assuring more product for their theatres. Presumably they'll ask no voice in management of the film company and would surrender their stock in some sort of trustee setup. Further, they'll ask no preemptive rights to the films turned out by RKO; this product will be made available on an open, competitive market to all exhibitors.

### Step Up Production

Thus, these key circuits expectedly will argue that their only motive in looking to buy out Hughes is the desire to step up the availability of product for all theatremen and, as such, the move could hardly be construed as any potential restraint on trade.

Exhibitors across the country for some time have been howing about a product scarcity. Theatremen in the first-runs, particularly, say they're the victims of a squeeze that evolved as major studios shifted production emphasis to fewer pix.

pix.

Of all companies, though, RKO is unique, This operation has continually lost ground as a producer of film for theatreowners due to its own unsettled condition. The uncertainty under Hughes has reached the point where some exhibs are fearful that the company could actually dry up as a supply source unless some major changes take place pronto.

# Little Club Rostya Pollansky Misha Udanoff Lubov Hamshay Aliba Versaillea "Bon Voyage" Paul Gray Louise Horn Rossemary O'relily Carl Conway Betty Corby Angaret Banks Rossemary O'relily Carl Conway Betty Corby Anny Carroll Danny Carroll Carlol Larty McMahan Plute Pete Walderf-Astoria Jose Greco Dera Mischa Borron Willaga Vanguer Stan Freeman Sylvia Syms C Williama Trie Mara Motol Roosaveit Guy Lombardo Ore Hofal St Regis Rosalind Courtright Milt Shaw Ore Ray Barl Hofal Statier T & J Dorsey Ore Hofel Taff Vincent Lopez Ore Latin Quarter CHICAGO

Bisch Orchid Robert Clary Mello-Larka Naomi Stevens Rudy Kerpays D Biue Angel

Denise Darcel Stanley Melba Ore

Dennier Method Ore
Standard Method
Frank Sinalra
De Marco Sis
Joey Bishop
Bob Sweney
Peter Conlow
Jan Dieven
Frank Marti
Ore
Gal's
Alan Gale
Jackie Heller
Larry & McGuire
Larry Fater
Teddy King Ore
No. 1 Fifth Ave
Bob Downey

No. 1 Fifth A Bob Downey Harold Fonville Hazel Webster

Hazel Webster
Hotel Plaza
De Marcos
Jenny Collins
Ted Straeter Ore
Mark Monte Orc
Hotel Rossaveit
Guy Lombardo Ore
Hotel St Pente

"Calypso
Jamboree"
Phyllis Branch
Count Davilla
Lady Tina
Joc-a-bodi Ders
Al D'Lacy Quintet Blue Note
Blue Note
Woody Herman Ore
Lou Levy
Char Parae
George Jessel
Joyce Bryant
Terry Sisters
Brian Farnon Ore
Cloistar Inn
Ruth Frica

Laurie Allyn
Ralph Sharon
Ace Harris
Dick Marx
Johnny Frigo
'Stating Stari'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Perky Twins
Jimmy Caesar
Elleen Carroll
Ray McIntosh
B Dears & Dons
Frankle Masters C
Loc Cere House
de Espans
Trini Reyes
Empire Eight
Charile Fisk Ore

# LOS ANGELES

anuel Capetille Martin Orc Band Box . Band Box , Mickey Katz Larry Green Trio Bar of Music Alice Tyrrell Dave Gardner Kenny Pierca Geri Gallan Orc Biltmere Hotel

Sue Carson
Gal. Gsl.
Cheerleaders (5)
Villenaves (2)
Hal Derwin Orc
Ciro's
Mills & Peppi
G.
Dick Stalencers (3)
Dick Stalencers (4)
Dick Stalencers (5)
Charles Pey's
Cerl Rayazza

Copacabana, N. Y. Copacabana, N. Y.
Frank Sinatra, 5 DeMarco Sisters, Joey Bishop, Pete Conlow, Jean Stevens, Bob Sweeney; Michael Durso and Frank Marti Bands; staged by Douglas Coudy; songs, Norman Gimbel; "Cha-Cha" song by Rizo & Morgan; orchestration, Eliot G. Eberhard; orchestration, Eliot G. Eberhard; Silly Livingston; \$5

t's a far cry from Frank Sinatra the now defunct Riobamba, in late '30s, and Sinatra, the auritative song delineator, as weasing concurrently in another ement bistro, the Copacabana, ich rates easily as one of the three flagship niteries in the d. Sinatra is back here as an ubitable attraction, a savvy, wwise performer, all of his ten nicely rounded and polished, itable attraction, a savvy, wise performer, all of his nicely rounded and polished, yen when essaying an offbeat ach performing in the style fullfledged star.

fullfledged star.

e transition from then untimidentury sees the skinr
ster catering to a moneye
re crowd—a sort of AK bobb,
set—who give full evident
they know the score, ha
properly exposed to the
ra catalog of song and sty n and platter, not forget-romantic chatter that goes personality.

n a personality.

rom a lucky happenstance that
t catapuited him, along with
e other band singers, into the
time, Sinatra has worn his
sistory laurels well and gives
tence of mature realization of
se opportunities. He rises to
occasion and more than perns his share of the entertainti hargain

forms his share of the entertainment bargain.

Result is that the Eyetralian-American kid from Hoboken Is beaucoup Copa-setle at the Copa. Jules Podell, the bossman, is probably not exaggerating too much that Sinatra is a sellout for his three-week stint, a holdover commitment which is so fortuitous, for many a spot which by insuring. many a spot which, renewal rights apitalizes on

e, capitalizes on the vintage s that come with maturing ence appreciation. natra, of course, is a little spe-in that technically this annum osedly marks his "comeback" a euphonism because Sinatra ne-two click on Capit Academy prizewinnin and later "Young A id he's back in hig

our four Furs, "Write My
stiter," "One of Those Thin
for the Road," "Gal Who
y," "Young at Heart" (aft
lipping bit), "Foggy D
uny Valentine," "Can't T
Away From Me" "It's
up Time" (from "Can-Can
e call it." 'Valentine," Can't's ti 'Way From Me" "It's ti Time" (from "Can-Can," call it 'John-John,' depen-call it 'John-John,' depen-inhorhood." he flip

Me."
In the yesteryear songplugging cles they used to call his stylized agalog an ill. song recital—he sive the wordage living illusted song interpretation. Sinatramps his feet and waves his arms oft in stylized manner, but no atter what or how he does it, the show, in toto, is stror the basic Doug ork interspliced with

rp soloist and will suddenly himself properly showcased legit pusical or an important low, which he rates; video-wise

himself soloist and he already evidenced solo opportunities on the Sherman Billingsley "Stork Club" semester. Conlow works as if he likes it, and what's more the backer-upper babes smile as if they like him. Incidentally, they're an improved aggregation of femme lookers. Jean Stevens and Bob Sweeney are also holdovers as the ingenue and juve singing leads, handling "As Long As I Have You," "Remember When" and "Cha-Cha-Cha," the latter an upsurging mambo of distinction.

"Cha-Cha-Cha," the latter an upsurging mambo of distinction.

The DeMarcos have matured nleely with their group singing, doing standards like "Hernando." I Belleve," "Mambo Italiano" and "Little Rock." The kids need something standout; they're still trying, with the obvious standout the middle sister as the comedienne, but in the final analysis it's the material.

Joey Bishop is a returner here, a fast-talking alumnus of the borscht belt, who ad libs about his "sincere" humor and while, for a time, it appears, that he's fighting too hard, that is his technique and he registers by and large. The breaking-down of the song lyrics is now a little on the familiar side, first done by Frank Fay in the heyday of vaudeville. His East Indian nonsense and the Ted Lewis take-off (latter was out-front at this show, but not spotlighted by Bishop) take him off to a good laff result.

result.

Per usual the Mike Durso and Frank Marti bands are plenty OK for sound, both for dansapation and show backstopping. Abel.

### Mocambo, L. A.

Los Angeles, Dec. 22.
Mary McCarty, Paul Hebert
Orch (4), Joe Castro Combo (3)
\$2 cover.

Not as a stranger does Mary McCarty come into the Morrison tavern. Whatever the nitery translation of "going to the well too foften," it would apply to this bundle of unloosed energy, who can belt with the best and activate like an atom. How well she does on this two-week stand will depend on the out-country trade to whom she is new. The regulars are not likely to populate the pews, not because of her lack of talent but more to the point, they've had it, and Miss McCarty is not flexible enough to give them something entirely new, or make them think so.

Riding in on a "Mary" theme, she bows with a flourish to pro-

They like her better the other way, tike when she parodles a has-been letress on Skld Row or the little longer. Frankly, Miss McCarty s an entertainer and comedienne and not a singer of serious songs. She has some fresh material and ner antics are variants rather than priginals.

muted accomp folk singers. Not too funny put worth the try. It's gay and divert-ing if not a whopping sortie into the brasher elements of comedy. Paul Hebert and Joe Castro front Local 47 on the bandstand, Helm.

# Blue Note, Chi

Chicago, Dec. 22.
Woody Herman Orch (16), with
Leah Mathews, Lou Levy; \$3 mini

Woody Herman orch is one of those rare units that rates in the higher strata in both the dance and jazz modes. In this head-quarters of midwestern jazz, where the walls are wide apart, group gets more than ample leave to cut loose its solid, if deafening, library of progressive music. It's a sock offering for the holiday trade, and biz looks to be terrif.

Herman's robust arrangements rock the cognoscenti with steady barrages of lush and vital sounds and with offbeat instrumental interplay, notably in the trumpet and sax duet on "Mulligan Tawny." Group is marked by an exceptional and sometimes overwhelming eight-piece brass section which spotlights Cy Touft as soloist on bass trumpet. Rhythms and four saxes comprise rest of the orch, with maestro entering from time to time to tootle the clarinet moments or for a lighthearted vocal.

Leah Mathers, band's regular vo-

Hotel Plaza, N. Y. Sally & Tony DeMarco, Jenny Collins, Ted Straeter Orch, Mark Monte's Continentals; \$2-\$2.50

cover.

The pre-Christmas slump ended, and the Christmas boom began, for the Persian Room on Thursday (23) when Tony DeMarco opened his 19th engagement there (six for Sally) and the party trade flocked In. For the next four weeks, after which comes Lisa Kirk, this dance marriage, in the double meaning, will qualify as one of the cultivated pleasures of the town.

will quality as one of the curry vated pleasures of the town.

Let's simplify the report: the DeMarcos remain great dance entertainers. Experience and showmanship shine in their style. They dress, they move, they pirouette, they radiate with the practiced authority of world-travelled sure clicks who got there, and still\_get there, on solid merit.

In baby blue (we think) Sally De Marco never looked lovelier. Her effortless grace continues to neatly match Tony's high gloss. Their pace is a rapid one, and since they are on the floor some 25 minutes, there is the practical problem of catching their breath. That both of them manage dialog, and quite well, is itself a sufficient, tribute to physical discipline and hereth control. nore observations on dancing from

ore onservations on dancing from is qualified expert.

Opener on the current bill is rony Collins. An attractive Ameran with a background as college ocal coach. Godfrey warbler and fing and I" cast member, she's "King and I" cast member, she's been reviewed from Toronto and One Flfth Ave. What the previous One Fifth Ave. What the previous VARIETY reviewers had to say remains true; she plays a cautious game at the mike and offers nothing in song choice which is memorable. It qualifies as a compliment that, practically without a line of special material, this gal has rated the Persian Room and that she proves popular with the clientele.

Miss Collins works in a Miss Collins works in a stunning white and black evening gown. Her small sample of French lyrics is authentically Parisian, by the testimony of the Paris-born companion of this reviewer, and is a result, 'tis said, of coaching by her husband, a French painter. Her problem in terms of future growth as an entertainer is to find something more distinctively her own. Gershwin medieys are commonplace. The Romany gypsy bit, for which she lets her hair down, contains a glimmer of possibility. Plainly her voice is more powerful and trained than the demands put upon it. She gives the impresher conservative approach, and material, now allows her to give. Which is not to suggest she stands in any need of apology. She handles herself like a trouper, displays firstclass poise and gets off very nicely in 12 minutes.

The Straeter and Monte musical ensembles, the subject of much comment in these columns throughout the year, can take ditto marks this time.

Land.

Lana.

Lido, Paris

Pierre-Lonis Guerin & Rene Fraday presentation of revue in two parts, "Desirs." Staged by Guerin, Fraday. Costumes and settings, Fost and Folco; choreography. Don Arden; music, Landreau, Brienne, Moran. With Borrah Minevitch's Harmonica Rascals (6), Bruxellos (2), Sid Krofft, George Matson, Dru & Djom Glenn Burris, John & Rene Arnaut, Bluebell Girls (16), Lido Models (8), Paul Steffens Dancers (4), Pierre Delvincourt Orch (22); \$7 minimum.

New Lido show marks the 25th annl of this fancy boite, and Messrs. Pierre-Louis Guerin and Rene Fraday have a new spec which will run until next December.

ber.
Actually, show adds nothing new Actually, show aggs norming ne-to the genre except for keeping u with the film Joneses and introdu-ing height, space and width to the show via the Lidorama (in which the stage has been widened to the stage has been widened CinemaScope proportions plus sti using the runway). Girls are swin ling above the aud in a vaidyll, and a plane is roaring the runway to disgorge its of plush and perfect cost There are nifty nudes and the and their spicy, bare breasted partners the Lido Modeis (8). Gienn Burris, U.S. singer, does fine in setting the mood for each act in his bouncing presence and exactly-

His bouncing presence and exactlytimbred voice.

Headilning in the act department
are the Borrah Minevitch Rascals
(6), in their first stint here since
1950. Boys are in fine fettle and
bring hearty yocks their Irrepresible clowning and harmonica hoitytoity. Johnny Puleo's harassed
little man tactics as one who is
perennially the miscast but fights
his towering oppressors tooth and
nail, again shows his mime and
comic mastery and the well-worked
routining and playing bring gales
of palms. Sid Krofft, a U.S. act,
brings his uncanny marionettes on
for ample appeal as he has swelte
Balinese dancers, an eerie dance
macabre, a stripper and a low
down Frankie and Johnny-type
couple. Dressed in black. Krofft
animates his stringed saplens with
aplomb and mastery.
Geovre Matson another, State-

Numbers all have the forward impetus of the Don choreography which shows of girls and costumes well girls and costumes well, a studded in this elegant canvas a a sensational aero act, The Bru ellos (2), pegged under New Ac and the frenzied hypoing of t Paui Steffens Dancers (4), a little light of the control of the cost of the

Las Vegas, Dec. 22.
Lena Horne, George Tapps
Dancers (5), Chuck Nelson, Copa
Girls & Boys (14), Morelli Orch
(15); no cover, no minimum.

Girls & Boys (14), Morelli Orch (15); no cover, no minimum.

Guaranteed to give Yule visitors a happy time is the current Jack Entratter three-week layout top-lining Lena Horne. Although the show leans a bit heavily towards dancing in fact, the George Tapps Dancers split their act to appear on both sides of the star, which may be somewhat disconcerting to the presentation's continuity, nevertheless, the package is swiftly-paced to a finish involving Miss Horne and the production dancers that is nothing less than smash. Between them, Sid Kuller (who staged the show) and Jinmy Van Huesen have contrived a number called "It's a Magic Town." This song saga depicts the typing of Miss Horne as strictly a belter of "Stormy Weather." and she sings "I Get the UI, Cineramar Wide-Screen Biues." Her portrayal of a tongue-in-cheek Camille, as a juvenile delinquent Julict and as Mata Hari, in which she proves the femme fatale to the four dancing boys, brings down the house.

In her solo chore which lasts but a short 30 minutes, Miss Horne

femme fatale to the four dancing boys, brings down the house.

In her solo chore which lasts but a short 30 minutes, Miss lierne proves conclusively that she has never before been shown to such advantage as this trip. In a tight-fitting pale pink satin gown withinch-long fringes the star, in full and whimsleal tones, purveys sex in impish fashlon. "Let Me Make You Mine" has punchy lyries. "I Learned How" is cute and spicy. Miss Horne, who can convey more expression in her eyes than most sirens can in their full field-pack, scores with her oldies "Papa Don't Preach to Me," "Love Me or Leave Me" and her most-in-demand fave, the electric "I Love to Love." Her melodic performance of "Everything I've Got Belongs to

orch to lend his wife some support.
The Tapps dancers present the
Intricate routines that showed here
during the "Ziegfeld Follies" turn.
Leading his quartet of terp artists,
Tapps is a winner in fast-moving

orch to lend his wife solid support. The Tapps dancers present the interest process of the ground interest process of garner an ovation. Still the strongest offering of the ground is the spline-lingling taps version of "Bolero."

An ingenious offering that gets across is the opening production number choreo'd by Hal Belfer, assisted by Bob Gilbert and Rene Stuars. Titled "Where's Ace," the 10 girls and four dancing boys carry innumerable props to depict scenes from Chicago to the African jungle as a search is made for the private eye. At times the movement is somewhat incoherent, but for the most part the dance llusion conveys the story adequately.

Bob.

Dick Ratinian, matty multiple of the Marley and Beverly Richards, El Rancho girls (12), Bob Ellis orch (12); no cover or minimum.

Sophie Tucker continues Golden Jubilee, headlining a that leads heavily towards v in this six-weeker. The Red

and that is how they are taken.

A garment centre rouser is
"When Am I Getting the Mink,
Mr. Fink?" The mostalgic trademark of the star, "Some of These
Days," segues into cheers by the
dudience, and notwithstanding the
title a number that amuses but
doesn't offend is her siy "Get Into
Bed." As always Ted Shapiro is
the piano aide and accomplice in
much of the banter.

In his first westward trek Dick
Kallman, a young man with Inter-

Kallman, a young man with interesting delivery, is a click. He belts "Gee, But I Would Like to Be a Star," "Summertime," "The Gal That Got Away" and some westerns and is a winner.

Bob.

# Beverly Hills, Newport

Newport, Ky., Dec. 25.
Jack E. Leonard, DeCastro Sisters (3), Musical Wades & Jackie Burtell (5), Earl Lindsay Dancers (10), Dick Hyde, Gardner Benedict Orch (10); \$3 minimum, \$4 Saturdays.

This well-selected holiday package is crammed with entertainment. Should be a bellringer for New Year's Eve when tariff is \$12.50. Jack E. Leonard, rolypoly comic, and the DeCastro Sisters, mirthful melodears, co-headliners, carry on the fast pace set by the knockout novelty turn, Musical Wades & Jackle Burtell. For festive trimmings the line of Lindsay Lovelles, dapper emcee Dick Hyde, and the Gardner Benedict orch contribute to a sock 90-minute show.

show.

Rapidfire chatter by Leonard is keyed to needling of the premises and patrons, and gives way to a bit of surprisingly light hoofing by the 320-pounder. He's one of this class spot's established faves.

Musical Wades and Jackie Burtell top off playing of piano-organ, marimbas, accordion and clarinet with dancing, acrobatics and whis-fling. Plumpish Jackie Burtell is featured in a baton-twirling specialty while contortioning through a silver hoop.

Koll.

# Thunderbird, Las Vegas

Las Vegas, Dec. 23.
Winged Victory Chorus (17),
Mickey Shaughnessy, Harbers &
Dale, Thunderbird Dancers (8),
Al Jahns Orch (11); no cover, no
minimum.

This one-weeker carrying no marquee names is a lightweight of-fering that must depend on a heavy Yule crowd of tourists if it is to do well at the boxoffice. Head-lining is the Winged Victory Chorus, comprised of 17 male singers in paratroop uniforms. Their blended harmonies are okay and the physical maneuvers prove

# Shows on Broadway

# The Saint of Bleecker

LEGITIMATE

Chandler Cowles production of a music trama in three acts. Music, ilbretto and taging by Gian-Carlo Menotti. Production upervisor. Lincoln Kirstelland. Gloria Jane. Davis Cunningham, Gabrielle Rus-iero. Leon Lisiner, Maria Di Gerlando, iarla Mario, Catherine Skos, David haria Catherine Skos, David haria Catherine Skos, David hario, Catherine Skos, David laria Mario, Catherine Skos, David hario, Catherine Skos, David h

Assunta ..... Carmela ..... Maria Corona ' Her Dumb Son Don Marco ... Catherine Maria Di Ger Maria i Gerlande Iaria Marle o Gonzale on Lishne Ernesto Gonzales
Leon Lishnes
Virginia Copeland
Gabrielle Ruggiero
Davis Cunningham

Although some stray ends dangle in the libretto of "The Saint of Bleecker Street," Gian-Carlo Mo-notti has successfully married dra-matic music to dramatic action. To the solid merits of score and script he has added sheer loving care in production.

production.

The casting the scenery, the work of the orchestra under Thomas Schippers (who got an opening night ovation of a kind seldom vouchsafed a conductor in the Broadway theatre) all shine with sheer competency and obvious pride of craftsmanship. The result is theatrical entertainment of high distinction.

ist interior.

Some may quibble as to whether this is opera. The official designation is music drama. White including a fair amount of recitative it is entirely sung. And what magnificent singing it is. The principals have responded to the demands of perfectionists.

The "stagemanagement of the ensemble is peculiarly vital and alive, the chorus doubling as "mob" on several occasions and creating convincing menace. The sets and costumes by Robert Randolph give the visuai note of authenticity. This is the way Bleecker Street and environs in Greenwich Village look on ordinary days and on the feast of the Neapolitan San Gennaro.

The music sets the mood and maintains it throughout. But the acting and the tensions inherent in the plot situations key up the voltage. Menott has again brought home a stunning parlay as musician, dramatist and director.

As to what he is trying to say about sainthood or life on Bleecker Street, that leaves room for speculation. The character of the flated brother (David Poleri plays this role in alternation with Davis Cunningham) seems unresolved at the end. He was bitter to start with and is bitter (i.e. unchanged) at the tragic denouement. His rage against life is believable enough and the part is superbly played and sung by Poleri. Still he is not dramatically resolved. All his woes do not teach him anything, and he has no word of removes for having killed a particularly loving sweetheart along the way.

It is perhaps ungrateful to focus on a couple of dangling angles in a production which is otherwise superlative. For instance, Gloria Lane as the lusty Italian sweetheart along the way.

It is perhaps ungrateful to focus on a couple of dangling angles in a production which is otherwise superlative. For instance, Gloria Lane as the lusty Italian sweetheart snubbed by the respectable folk of Bleecker Street, is a true showstopper both as singer and actress. Her final clash with the lover who will sleep with her but not marry her is charged with emotion which builds to a scorching second

ter introspective nature of the character.

Menotti steers an adroit course through the shoals of religious acnsitivity. The overall note is one of piety and compassion. The saintly girl, yearning for nunhood, is not overdrawn despite the symbolic first scene where in a trance of agony she shows the stigmata thail wounds in the hands, emulative of Christ on the cross. This role puts a heavy singing-acting burden upon Virginia Copeland

and she came through with total conviction opening night. (Her alternate is Gabriele Ruggiero). The third-act climax brings the girl to the hour of her death and simultaneously of her taking the veil in a ceremonial within her Bleecker Street cold water flat by special dispensation of the Church. For a comparable theatrical use of sacerdotal pageantry memory probably must go back to Max Reinitard's "The Miracle" in the 1920's. Leon Lishner as the parish priest is especially forceful and versatile in this scene.

Leon Lishner as the parish priest is especially forceful and versatile in this scene.

High theatre is implicit in the dying girl, garbed in the white wedding gown of a noviate. The renunciation of the world which precedes a nun's "marriage" to Christ, complete with wedding ring is an act of primitive but deeplyfelt faith. The staging of this scene is a model of taste, tact and tautness, even though the brother's final outburst has no true resolution (which is a libretto item).

Because it packs so much sheer theatre and professional distinction, it would appear that "The Saint of Bleecker Street" should enjoy boxofice success. The doubt would centre on the economic factor. There are some 19 principals, 45-odd choristers, 60 in the pit and another platon on stagehands. (With so many employees, why was there noddy in the front lobby

and another platoon of stagehands. (With so many employees, why was there nobody in the front lobby opening night to help people find the right aisle?)

At a guess, the Italian religious processions, the party in the neighborhood spaghetti joint with the murder sequence, the bit in the subway where the brother hides out, all suggest good pictorial posibilities for screen translation. Film version would have to be mounted and produced in operatic terms, since the plot, aione, would be too meagre. This would be a problem but also an innovation. The widescreen treatment would find lots to exploit. be too meagre. This minovation, problem but also an innovation. The widescreen treatment would find lots to exploit.
Meanwhile, as a show on Broadway, Menotti has labored and brought forth excitement.
Land.

### What Every Woman Knows

N.Y. City Center Theatre Co. revival of comedy in four acts, by James M Barrie. Stars Helen Hayes features Kent Smith, John Cromwell, Betsy von Furstenberg, Viola Roache, Philip Bourneuf, William Lanteau, Stages by John Sity; scenery, John Koenig; costumes, Grace Houston; lighting, Feder; music arrangements, Max Marlin, At City Center, N.Y., Dec. 22, '94.

James Wylie , William Lanteau Alick Wylie , Farrell Felip Maggie Wylie , Helen Hayes John Shand (Kent Smith Comtesse De La Briere, Viola Roache Comtesse De La Briere, Viola Roache

Maggie Wviis Philip Bourneuf
Ladv Tenterden Betse
Ladv Tenterden Betse
Ladv Tenterden Betse
Ladv Tenterden Betse
Felkie Sid Cassei
Maid Winstelle Sid Cassei
Maid Winstelle Sid Cassei
Maid Venshis John Cromwell
Magniper James Roche
Electors and Townspeople: Linda Berlin, Jarmila Daubek, Anne Edwards,
Millara Misson Landor, Lily Lodge,
Misson Landor,
Misson Bernard, Marshall Breeden,
Richard Buck, Wescott Carpenter, Russeil
Chase, Vincent Dowling, Mark Feischman, David Friedman, Bernard Glimore,
Jehne, Mary Halp, Howard Lanser, Richard Marr, Paul Marin, Nelson Miller,
Philip Morini, Hale Mathewa, Tom Branmum. Cecil Rutherford, Kenneth Sleeper,
Eliot, Jay Sweeney, Don Wadley; Charlea
Williamson.

The N. Y. City Center Theatre Co. has started its winter drama festival auspiciously with its two-week revival of Barrie's "Whater Every Woman Knows," starring Helen Hayes. It's a handsome production, with some unusually attractive sets by John Koenig, sprightly direction by John Stix, and flavorsome performances by a well-chosen cast. Result is a pleasant, nostalgic evening, although not a completely successful one. The N. Y. City Center Theatre

though not a completely successful one.

The Barrie comedy about the poor but ambitious young Scot who rises fast in politics and on the social ladder, thinking it's by his own doing and unaware that a woman's brain and hand are guiding him, holds many a nugget of universal truth. But it's a little dated by now, though in a fragrant, harmiess way. It has to be played completely in character—especially by its central figure, the woman.

especially by its central figure, the woman,

Miss Hayes, who first did the Barrie classic in 1926, is admirable for the most part as the canny Maggie. Every entrance lights up the stage, to keep it radiant all evening. But Miss Hayes occasionally overacts, even burlesques the roie, dropping as suddenly into farce as she as quickly pulls back from it into character again. This tends to jar the mood a little and cause the play to lose some poignancy.

Her support is generally first-

**Kay Ashton-Stevens** 

vidow of the Dean of American drama critics, recalls Ashton Stevens' memorable inter-view with

Lionel, the Big Brother of the Barrymores

an interesting editorial feature in the 49th Anniversary Number

> VARIETY OUT NEXT WEEK

holds its own against Miss Hayes'. Philip Bourneuf plays Maggie's eidest brother superbly, investing it with a good deal of stature. Viola Roache lends considerable distinction to the role of the

distinction to the role of the Comtesse; John Cromwell plays a Comtesse; John Cromwell plays a Cabinet minister with assurance and fiair, and William Lanteau is fine as another brother. Betsy von Furstenberg is attractive as a titled young lady who almost lures Shand away from Maggle, but she isn't always convincing in the difficult birdbrain role.

### Portrait of a Lady

Lyn Austin & Thomas Noyes and Producers Theatre production of drama in three acts (seven scenes) by William Interesting the State of the William Interesting the State of the William Lynches, Stars Jennifer Jones: features Robert Fleming, Cathleen Nesbitt, Douglas Watson, Barbara O'Neil; Halliwell Lubbes, Kathleen Comergy, Jan Farrand, Siaged by Jose Quintero: scenery and Communication of the William and Jennifer Communication of the William and J

N.Y. Dec. 21, '54; \$5.7 opening).
Lord Warburton
Mr. Touchett
Caspar Goodwood
Ralph Touchett
Isabel Archer
Mrs. Touchett
Heurietta Stackpole
Screna Merle
Gilbert Osmond Peter Pagan
Halliwell Hobbes
Eric Fleming
Douglas Watson
Jennifer Jones
Kathleen Comegys
Jan Farrand
Barbara O'Nell
Robert Flemyng
Marcia Morris
Cathleen Nesbitt nsy untess Gemini

As a stage actress, Jennifer Jones has beauty, a suggestion of emotional depth and a sort of personal glow. Those gifts are not enough, however, to give more than flickers of animation to "Portrait of a Lady," a dramatic waxwork which opened the renovated ANTA Playhouse (formerly the Guild Theatre) last week as the most sumptuous legit house on Broadway.

most sumptuous legit house on Broadway.

The film star has taken on a paralyzing assignment in the single-dimension heroine of the Henry James novel, which William Archibald has adapted for the stage. Under the circumstances, she comes through rather creditably. Making her first Broadway appearance (she was a child actress in stock and was in a couple of plays on the Coast several seasons ago), she appears to be a stage personality of considerable promise.

Besides looks, Miss Jones has an air of not only self-possession, but

Besides looks, Miss Jones has an air of not only self-possession, but of some stature and authority, plus a degree of emotional depth. Although her present role offers little range, she seems to have learned something about projection.

The ability to develop and sustain a characterization, plus a feel-

learned something about projection.

The ability to develop and sustain a characterization, pius a feeling for pace and variation, are still beyond her, of course, as is the experience-bred knack of making each line a kind of entity in itself. But at least the actress has poise, and gives a direct, clear performance, with an expressive quality.

Except for Miss Jones, however, there's littio of interest in "Portrait of a Lady." The James characters seem anaemic, and Archibald's overly faithful dramatization is static and tedious. In that sense, the piece is well named, for it has the immobility of a portrait and its subject is relentlessly lady-like.

The jaundiced yarn about Americans abroad, either self-righteously destroying her illusions and happiness, is a siow-motion conversation piece. The conversation is all terribly literate, and always seems to imply more than it actually says, but the effect is elusive and unsatisfying.

Perhaps the pivotal lady learns something from her decadent compatitots, and in her misery is a wise and better, or at least deeper, person at the curtain. But that's not certain, and indeed not much is except that "Portrait" has only Miss Jones' person and name in the way of life expectancy.

Allowing for the inadequate script, the star is well served in the production. She has an impressive supporting cast, including the expert Robert Flemyng as the heroine's detestable husband and the uncannily deft Cathieen Nes-

# Shows Out of Town

in three acts (six scenes) by John Ceeli Holm, based on novel by Mildred Walker. Stars Eva LeGallienne: features Enid Markey, Parker Fennelly, Stared by Markey, Parker Fennelly, Stared by Gostumes, Ralph Alswang, At Shubert Theatre, New Haven, Dec. 23, 54; 54 bet. Dorville Greenstead, Parker Fennelly Marcia Elder Eva LeGallienne Eva LeGallienne Enid Markey Edith Summers Jean Gillesple Sam Wilson Jea Latham Hattle Carew Munich Pearce

"Southwest Corner" is an example of why legit shows require out-of-town breakins. If this one were to storm Broadway as is, it would probably rate as merely a commendable try. However, four more weeks' tuneup can conceivably multiply present values satisfactorily.

ably fluthing present values seatching.

Obviously meant to be a combination of heart tugs and rustic humor, "Corner" has moments of audience sympathy, and others that generate laughs. There are three interesting character studies, and the production is attractive decoratively. But it requires stiffer theatrical backbone for Broadway competition.

Show's billing as a comedy is misleading. It concerns an octogenarian widow who is about to have the lifelong treasures of her Vermont homestead sold at auc-

genarian widow who is about to have the lifelong treasures of her Vermont homestead soid at auction. Via a classified ad, a subtly domineering smalltown Massachusetts widow moves in to care for the old lady, presently marries the devoted handyman neighbor and arranges to auction off the housesold belongings. However, she dies and a returning newspaperman and his wife acquire the property, and allow the old lady to finish up her days in the hollowed wing (southwest corner) of her ancestors.

Eva LeGallienne's performance of the octogenarian seems in perfect tune with the role, which does not tax her taients. Enid Markey is capital as the housewife-turned-farmhouse - mistress, playing a heavy without being too obnoxious about it. Parker Fennelly is a natural as the handyman, his rural drawl and unobtrusive humor being especially suitable.

In support, Joe Latham does a good job as a smalltown auctioneer, Ray Boyle and Jean Gillespie are okay as the youthful lovers, and Muriel Pearce adds a competent bit as the housekeeper's friend.

Ralph Alswang has created an interesting farmhouse kitchen and Ceorge Schaefer has utilized playing areas of this single setting to good advantage in keeping the story moving.

Festival

### Festival

Walter Fried (in association with Felix Brentano) producti association with Felix Brentano) producti association with Felix Brentano) producti Bella Spewack. Stars Paul Henried, Betty Field; features Luba Malina. George Voskovec. Stagett by Albert Marre; scenery and lighting, Rob-Albert Marre; scenery and lighting, Rob-Sally Ann Peters Betty Field Wong Harry Shaw Lowe Josey Foster Abbott Lee Ruskin Peters. Abbott Lee Ruskin Ruby Patricia Englund Ruby Patricia Englund Ruby George Coskovec Martova Luba Malina English Construction of the Patricia English Construc

If "Festival" is not at the moment exactly a festival of laughter there are many signs along the way that Sam and Beila Spewack may make it so before this interesting bit of nonsense reaches Broadway. It is interesting, not so much for the highly evolved and sometimes absurd story line, but for the remarkable ears these collaborators have in catching the special idioms and points of view of the contrasting characters involved. The further emphasis of this aspect of the comedy, as well as the omission of the more intrusive elements of slapstick in the second act, is clearly an obligatory bit of dramaturgy if the show is going to get by.

The basic situation, though wildly improbable, is ingenious. There

if the show is going to get by. The basic situation, though wildy improbable, is ingenious. There appears in the Beverly Hills mansion of a harrassed musical impresario a scholarly virgin with a very lively though not so virginal mind. With her—for she is a piano teacher—is her prize pupil, an eight year-old piano prodigy whom she likens to the young Mozart. Her project, and it is a relentless one, is to induce the impresario to give the youngster a debut.

The impresario, who hates music and is distracted by the fact that a piano virtuoso living in his house is refusing to fulfill a contact to appear at a Mexican music festival suddenly sees in his visitor and her prodigy a stratagem to lure the pianist to Mexico. The developments thereafter, though they often defeat themselves by being too developed, rise to moments conveying much amusement, if not hilarity.

The particular strength and

promise in the play is in the contrasted personalities involved as well as in the many contemporary witticisms—and, in fact, in the familiarity of the audience with the general prototypes of the action. Everyone will recognize in the music teacher for instance, the intellectual conceits and "frame of reference" vocabulary of the type.

So, too, will everyone recognize.

erence" vocabulary of the type.
So, too, will everyone recognize
the ego-maniacal charms of the
hypochrondriac musical virtuoso as
superbly represented by George
Voskovoc and Luba Malina (without whom this would be a dismal
affair indeed). Added to this is the
prodigy himself, one of the first
stage moppets in recent years who
doesn't drive an audience out of
the house. On the contrary, the
boy, Abbott Lee Ruskin, does play
the piano like a prodigy and is an
attractive kid, though no actor.
Well endowed with pleasantly

attractive kid, though no actor,
Weil endowed with pleasantly
recognized conventionalities of eccentricity, also, is James Reese as
the venerable composer with a
hearing aid, while Harry Shaw
Lowe manages an ovation by
means of his teeth only. Patricia
Englund contributes a handsome
portrait of the impresario's girl of
all tasks. Nor must either Pat Hingie or Ann Barlow be overlooked
in brief turns.

As for Betty Field, her artful

in brief turns.

As for Betty Field, her artful virginality as she makes her successful stand in the enemy's camp is a neat example of life observation and techniques, while Paul Henreid as the impresario, if occasionally a little too bombastic and assertive, demonstrates his command of the stage.

mand of the stage.

There is little doubt, however, that it is the knowing reading of the knowing lines by Voskovec and Miss Malina that keeps this one in the running. It is a character piece, in short, and if the Spewacks can remove the farcical elements without destroying the line, they have another hit on their hands.

Robert O'Hearn's set, incidentality, is a little incomprehensible to the Bostonian (but amusing), while Albert Marre's direction, save in the opening moments, is adroit and well-paced.

### The Grand Prize

Hartford, Dec. 24.

Alarttord, Dec. 23.

Shepard Traube production of comedy in three acts (five scenes), by Ronald Alexander, Stars June Lockhart, John Roman and Comment of the Comment of th

Ken Harvey
June Lockhart
Mitchell Bill Gibberson
on Nancy Wickwire
Perry Bruskin
Betsy Palmer
ith John Newland
n Tom Poston
Donald McKee George
Lucille Cotton
John Condon Mitchell
Brenda Johnson
Mack
Kate Wilson
Robert Meredith
Edward Martin
Green

In its initial tryout state, "The Grand Prize" is not a contender for Broadway success. It needs re-writing, strengthening, tightening writing, streng and polishing.

and polishing.

Considering his material, director-producer Shepard Traube has done an excellent job of blending his talented cast to the rather verbose, lightweight script, another item in the season's growing list of sex comedies. Play is about a secretary who, as a tv contestant, wins the privilege of becoming her boss's boss. She resists his advances, but ultimately marries boss's boss. She resists his advances, but ultimately marries him

nim.
"Prize" pokes fun at tv con-tests, man-hungry girls and vice-versa, Madison Ave. ad executives and assorted other contemporary metropolitan characters. Former actor Ronaid Alexander has authored some funny lines and situa-

thored some funny lines and situations.

Nancy Wickwire, Ken Harvey, Perry Bruskin and Bill Gibberson have a laughable scene about ty contests, and Kate Wiison is a vivacious commedienne. John Newland gives an effective performance as the boss on the make, and Donald McKee is poised and resourceful as the buffer.

Tom Poston is amusing as a stuffy ad man who goes on a tear. June Lockhart is charming, though tense, as the boss's boss.

Pat Cambell's single set of a secretarys one-room utility apartment is ably executed.

# Off-B'way Getting Back in a Rut;

Off-Broadway is getting back to normal. Promising early-season indications of a continuation of the '53-'54 boom have fallen flat. Although the quantity of productions this semester is on a par with last season, the quality has generally been disappointing. Contrary to last season, none of the shows that have received favorable reviews have been by new playwrights. Top showcases such as the Theatre de Lys and the Phoenix Theatre, which last season scored with a variety of productions, haven't yet been able to connect with their '54-'55 offerings. Top critical acclaim this season has gone to two Restoration comedies and a Shakespeare classic.

Top critical actions and a Shakespeare classic. Former are "The Clandestine Marriage." which wound up a run at the Provincetown Playhouse last Sept. 29, and "The Way of the World," which calls it quits Jan. 29 at the Cherry Lane. The latterentry, "Twelfth Night," is current at the Jan Hus House.

Last season's top entries included Leslie Stevens' "Bullfight," Calder Willingham's "End As a Man" and Alfred Hayes' "Girl on Via Flaminia." All three authors were making their professional bows, with Willingham and Hayes adapting their own novels. Of the

bows, with Willingnam and Hayes adapting their own novels. Of the three, Stevens has remained the most active, with several shows slated for future production on Broadway and on the strawhat cir-

Of the present lineup of off-Broadway shows, two, besides
"World" have set closing dates.
They are "Stone for Danny Fish-(Continued on page 50)

# Road Managers Seek Rights to B'way Shows For Local Area Runs

Minneapolis, Dec. 28
In a move to activate legit in this area, two local managers are dickering for touring rights to current-season. Broadway shows. Idea would be to finance and produce the plays for local runs, then book them into surrounding territory, or in some cases for extensive tours.

them into surrounding territory, or in some cases for extensive tours. What road business may be in other key cities, Minneapolis and St. Paul are having the slimmest season in years. In a desperate effort to hypo conditions, Bennie Berger, who operates the Lyceum here, has approached Howard Lindsay & Russel Crouse, who have the road rights to "Teahouse of the August Moon," with a bid to put on a third company for enput on a third company for engagements here and in adjacent

Meanwhile, Jay Lurye, a Duluth manager who has been booking various legit and concert offerings manager who has been booking various legit and concert offerings over his own circuit of towns, is dickering for the road rights to a current Broadway show, "The Tender Trap," not only for his Tender Trap," not only for his regular route but for a national tour. He'd like to take over the original company, which is slated to close Jan. 8 at the Longacre, N.Y. He's also seeking the touring rights for other Broadway shows.

Despite optimistic advance prospects, Minneapolis has had only "Picnic," the twofer offerings of "Moon Is Blue" and "Naughty Natile" and the current week's pre-Broadway tryout, "Sailor's Delight" thus far this season.

# Can. Stock Continues; Was Slated to Close

Was Slated to Close
Ottawa, Dec. 28.
The Canadian Repertory Theatre, local winter stock which had been slated to fold next Sunday (2), has gotten a 10-week reprieve. Board of directors has agreed to continue the operation through next March 12, at least, and greater public support is promised.

In a move to bolster business, five-ticket books are being sold for \$5.5, good for any seat in the house, which is scaled to a \$1.75 top. Ian Fellows, assistant general manager, becomes "resident producer" and will engage occasional guest stagers. Peter Sturgess continues as business manager, and most of the company remain.
Theatre is currently offering a Christmas pantomime, "Mother Goose."

Custom Must Go On

Nobody can accuse playwright Bella Spewack of being unresourceful. With hers
and husband Sam Spewack's
new comedy. "Festival," due
to open a tryout last Saturday
night (25) in Boston, she naturally wanted to follow theatrical tradition by sending
flowers to the femme star,
Betty Field.

The authoress had been so
intent on the usual backstage
preliminaries, however, that
she forgot the premiere was
on Christmas Day, and realized
too late that all the florist
shops were closed. Something
had to give, and it wasn't Mrs.
Spewack. She calmly appropriated a vase of roses on the
front desk of her hotel, the
Ritz-Carlton, had them charged
on her bill, and ordered them
sent to Miss Field at the
theatre.

# Just-Witness Miller's Surprise

Apparently no one was more surprised than Gilbert Miller by the click Broadway reception of "Witness for the Prosecution," following the fold of "The Living Room." Producer has confided to congratulatory friends that he really preferred the Graham Greene drama, which he says "those critics killed." As more tangible evidence, Miller followed his regular policy in personally supplying the entire financing for "Living Room," but made an exception on "Witness" by taking in backers to the amount of

made an exception on "Witness" by taking in backers to the amount of \$58.625 and putting up only \$16,-375 of the capital in the name of his wife, Kathryn B. Miller, who incidentally costumed the courtroom meller.

In thus hedging his bet on "Witness," the producer reverted to the financing procedure he initiated with T. S. Eliot's "The Cocktail Party," the 1949-50 hit he presented in partnership with London manager Henry Sherek. With the exception of Andrew Rosenthal's "Horses in Midstream" which he co-produced in 1952-53 with Donald Oenslager but without having any financial stake, Miller has always supplied the entire bankroll for all his shows.

In many cases, including "Witness," "Living Room" and "Cocktail Party," the shows have played Miller's own theatre, the Henry Miller's own theatre, the Henry Miller, N.Y., named for his late actor-father. He thus gets a sizeable extra revenue from the hits.

# 9,728 Yank Patrons At

Few Clicks, None by New Authors

By JESSE GROSS

Broadway is getting back to promising early-season internation of a continuation of continuat

# 'Yankees' Take **Over in Spring**

"Damn Yankees," the musical version of Douglas Wallop's recent satirical novel, "The Year the Yankees Lost the Pennant," is now slated for production next spring by Frederick Brisson, Robert Griffith and Harold Prince, with Paul Hartman as possible star. It will be done immediately after the opening of the touring edition of the same producers' "Pajama Game."

The new musical is reportedly headed for the 46th Street, N.Y., on the assumption that the Broadway booking jam will have eased sufficiently by that time to transfer "Bad Seed," current at the house, to a smaller theatre more suitable for a straight play. "Yankees" is to reach Broadway early next April, after a tryout tour.

George Abbott, who collaborated with Richard Bissell on the "Pajama Game" book, is teaming with Wallop on the adaptation of "Yankees," and will also stage the show. In addition, "Pajama" songwriters Richard Adler and Jerry Ross will supply the tunes, and Bob Fosse will likewise do the choreography. No one is set for the cast.

The musical for which William Saroyan and Abbott are to collaborate on the book, also for production by Brisson, Griffith and Prince, is listed for next season.

# LINK OHIO STRAWHATS FOR TANDEM BOOKINGS

Cleveland, Dec. 28.
A two-theatre strawhat combination has been formed in northern Ohio. The Theatre-in-the-Round, Canal Fulton, and the Chagrin Valle by Little Theatre will offer the same shows on an alternating basis next summer. Both houses are under the same management.

David Fulford, William Dempsy and Elizabeth Biller, who've been running the Canal Fulton silo, have just acquired the Chagrin Valley showcase. Producers plan one-week runs at each house, opening in mid-June.

Chagrin Falls was previously operated by Paul Marlin and William Van Sleet.

# Yank Patrons At 1954 Edinburgh Fest Equity-Chorus Merger Still Hot; **Everybody Wants 'Equitable' Terms**

Anybody Here Seen?

Anybody Here Seen!
With the idea of cooking up a feature story about "Bad Seed," in which Nancy Kelly is starred, the Playwrights Co. press department did some research last week on the various Kellys in show business. Grace was no problem, being the femme lead in two newly-released pictures, "The Country Girl" and "Green Fire." released pictures, "The Country Girl" and "Green Fire." Also, Gene and Fred Kelly have leading roles in the filmusical, "Deep in My

filmusical, "Deep in My Heart."
Immediate check of the newspaper files failed to come up with info on the current activities of Paul Kelly, Patsy Kelly, Walt Kelly or Grace's uncle, playwright George Kelly, however.

# Pre-U.S. 'Tryout' Folds in Britain

Plan to use London as a pre-Broadway tryout for "The Duchess and the Smugs" has had to be abandoned by U. S. producer Walter Starcke. The play folded on the road after three weeks. It had been scheduled to open at the New Theatre, Jan. 5, replacing "I Am a Camera," which closes next

Am a Camera," which closes next Saturday (1).
"Duchess," authored by Pamela Frankau, starred Martita Hunt and Hugh Wakefield and was staged by John van Druten, who, incidentally, dramatized "Camera" from a Christopher Isherwood story, "Duchess" was being presented here in association with Donald Albery.

According to Starcke, one of the

clation with Donald Albery.

According to Starcke, one of the main reasons for the closing of the play was difficulty in casting a moppet role. Originally this was played by 21-year-old Dudy Nimmo, but she was regarded as too mature. Subsequently she was replaced by a 13-year-old child, who was considered too immature.

# Tarheel '54 Drama Boom

Greensboro, N. C., Dec. 28. Outdoor dramas in North Carolina had a big season in 1954. "Unto These Hills" drew an attendance of 149,905, an increase of 12,155 over 1953, despite 1,061 refunds because of rain.

"Lost Colony" drew 45,227, despite rain and hurricane, while "Horn in the West" played to 41,439 payees.

Having tossed out a couple of proposed constitutional "reforms," Actors Equity can now resume concentration on the question of merger with Chorus Equity. Matter is now in committee, but is due for a reconsideration again by the Equity council and, probably, by the memberships of the two groups after that.

Two no seed constitutional

by the memberships of the two groups after that.

Two proposed constitutional amendments were recently voted down at a quarterly membership meeting of Equity. Both had been condemned by the council. Only about 200 members attended the meeting and a maximum of only 128 cast votes.

One of the proposed amendments would have required a two-thirds vote of a special membership meeting to ratify all agreements and contracts terms of employment or working conditions for actors. The other measure would have changed the union's election machinery to eliminate the nominating committee and substitute individual nominations by petition. Issue of merger, which has been relatively quiet for some weeks, is likely to stir considerable heat when it is taken up again by the council. Equity president Ralph Bellamy, currently in Chicago as star of the touring "Oh Men, Oh Women," is a strong advocate of merger, and has the support of a large segment of the council, titude of the Equity and Chorus memberships isn't clearly indicated. A merger program was approved by the Equity council, with the apparent support of the Chorus representatives and the Chorus executive committee. However, a Chorus faction then raised a row and led the council to recon-

(Continued on page 50)

# Questionnaire, Heavy Ad Campaign As B.O. Lures For St. Loo Muny Opera

For St. Loo Muny Opera

St. Louis, Dec. 28.

In a move to hypo interest in the summer light opera season at Forest Park, the Municipal Theatre Assn. has been conducting a questionnaire via an intensive ad campaign. Ostensible object is to get suggestions for next summer's lineup of shows, but the primary aim is to stimulate a sense of participation on the part of the public and expand the mailing list.

Series of display ads in newspapers in St. Louis and neighboring cities, headed "Wanted," asks for "Your Opinion" on the best of the 11 shows presented last summer and "Your Advice" on the most desirable of 39 listed musical comedies, operettas and operas-in-English for the 1955 season. Those replying are asked to indicate sex and age bracket.

Previous questionnaire to a list of 11.000 quarantors, subscribers etc.

and age bracket.

Previous questionnaire to a list of 11,000 guarantors, subscribers, etc., drew 60% response. It's hoped that the ad campaign reaching a combined circulation of about 1,000,000, will bring another large response, boosting the mailing list, substantially increasing the subscription and incidentally giving the management an idea of popular choices in booking shows. Ads are handled by the Gardner agency, a local outfit. a local outfit

The 1955 Muny scason will open June 3 and continue 12 weeks.

# **Backers of Proposed** Revival Sue for Coin

Revival Sue for Coin
Two backers of a proposed revival of "Good News" sued in N.Y.
Municipal Court last week for the
return of their \$3,000 investment.
Plaintiffs are attorney Edward M.
Miller and radio sportswriter Frank
Litsky, and the defendant is Leonard Karzmar. Action charges that
the \$3,000 was advanced last
June and July on Karzmar's promise that the musical would open
on Broadway before Thanksgiving.
Miller claims that with the deadline past and the show not in rehearsal, no cast signed and no partnership agreement filed, Karzmar
has promised several times to return the investment, but has failed
to make good. Karzmar's previous
producing experience is said to
have been limited to amateur
shows.

# OUT NEXT WEEK!

49th Anniversary Number



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# Shows Abroad

Pay the Piper

(Theatrein two acts ris Waters.)
tter-Ellis:

with two revue hits in town. Laurfer Lister is taking a gamble by bringing in a third in the midst of the Christmas rush. "Pay the Piper" lacks the intimacy of "Joyce Grenfell Requests the Pleasure" and the biting satire of "Airs on a Shoestring." It is mainly a witless production not in the tradition of sophisticated revue and hardly likely to repeat the triumph of Lister's other shows.

Principal interest in "Piper" is that it marks the return to the West End stage of Elsie and Doris Waters after a 20-year absence. In that period they have become best known to audiences throughout the country as a broad musichail act with their familiar Gert and Daisy characterizations. They try to break away from the pattern they've carved over two decades, but too many of their sketches reveal an origin of the variety the atre. They're not West End fare for hep revue audiences, and one of their items misfire very badly. On the other hand they reveal a surprise charm in a song about the Galety Girls.

Main strength of "Piper" is in three revue veterans. Elisabeth

surprise charm in a song about the Galety Girls.

Main strength of "Piper" is in three revue veterans, Elisabeth Welch, Desmond Walter-Eliis and Ian Wallace, They're the mainstay of the production, provide the best entertainment and display a genuine taient for this kind of show. Miss Welch scores with an inerpretation of "Such a Night," Jan Wallace makes a big click with several numbers, particularly one about an income tax collector, and Walter-Ellis raises laughs with a bright sketch staged in a store. April Oirich stands out in a number of bailet sequences and displays a piquant personality and rich sense of humor.

The production has an opulence

sense of humor.

The production has an opulence not normally associated with revue and the costuming is often extravagant. The decor, too, is more impressive than usual. Oddly enough the lavishness of the staging is not a plus factor, as London revue always essentially demands wit and intelligence, qualities which are too often lacking in this presentation.

### Adorable Julia

Paule Rolle and Marie-Rose Bella pro-duction of comedy in three acts re-exceed by Marcianon. Translated Far-Marcianon. Translated Form "Theatre" by Somerset Maugham and Guy Bolton. Directed by Jean Wall. At Gymnase Theatre. Paris.

aris.

Rene Genin
Fernand-Febre
Maurice Teynac
Madeleine Robinson
Jacques Pierre
Daniel Caccaldi
Elisa Lamothe
Claire Gerard
Ginette Pigeon
Gabriel Gobin
Gaston Cladel Gymnase Inease. Pierre Baron Welli-Amaury Michel Gosselin Julia Lambert Ma Roger-Gosselin Jean-Paul Fernois Zina Devey Zina Devey
Eve
Chris Vallamont
Director
Concludes

"Julia" is biggest legit click in Paris, doing capacity at all performances and selling out two weeks in advance. Script is based on the Somerset Maugham-Guy Bolton comedy, "Theatre," which in turn was based on the Maugham novei of the same title. "Theatre" had a short run in N. Y. back it 1942 and a longer one in London two years ago under the title "Larger than Life."

Marc-Gilbert . Sauvajon, who

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did similar rewrite on original of "Dear Charles" and sent it back to Broadway a bit on its second try, has performed no major surgery on the Maugham-Bolton text, simply switching background from England to France, incorporating its six scenes into five and adding some local flavor.

But the play is a smooth elegant piece of production, shrewdiy cast, perfectly paced and possessing an intriguing keyhole view of backstage life. There is always a big public for the competent boulevard play in Paris.

play in Paris.

Play, is a facile, amusing caricature of stage life and the devastating egotism that sometimes consumes some actors. As the temperamental actress wife, Madeleine Robinson projects the character's frequent outburst of false theatricaiism.

of false theatricalism.

Maurice Teynac has the proper drawing-room finesse as the selfish husband. Jacques Pierre registers in the small but important role of their son who hates his parents' habit of acting offstage. Fernand-Febre, as Julia's elderly admirer and confidant; Daniel Caccaldi as her young lover; Elisa Lamothe, as the haughty society lady; Ginette Pigeon as Julia's youthful rival; Rene Genin, as the stage-wise old butler; and Claire Gerard, as Julia's dresser, lend deft and helpful support.

Jean Walt's direction is excel-

Jean Wall's direction is excel-lent, neither emphasizing nor underplaying emotional conflicts and making the most of the occa-sionally witty dialog. Curt.

# Legit Bits

Although "Sailor's Delight" drew skimpy business during its recent four-week tryout engagement at the Huntington Hartford Theatre. Hollywood, the booking was on a flat guarantee basis, so the production didn't take a loss . Jed Harris has acquired the London rights to "Lunaties and Lovers". Willard Swire has resigned as assistant executive-secretary of Actors Equity, from which he was on a year's leave of absence, to continue permanently as executive director of the American National Theatre & Academy, Paul Jones succeeds him in the Equity post. Richard Watts Jr., of the N. Y. Post, expressed the opinion of virtually all the other New York critics including at least one who didn't share his enthusfasm for Eartha Kitt's performance in "Mrs. Patterson") when he last week described as "fantastic" the recent statement by George Jean Nathan that the singer-actress' favorable notices were only because she is a Negro . Ted Ritter and John Gerstad have optioned John McLiam's "The Sin of Pat Muldoon, which was strawhat-tested last, as a project for Broadway.

Gerstad have optioned John McLiam's "The Sin of Pat Muldoon,"
which was strawhat-tested last, as
a project-for Broadway.
Gant Gaither has expanded his
production schedule by optioning
the Jack Kirkland dramatization
of Nelson Algren's novel, "The
Man with the Golden Arm," formerly held by Fred Finklehoffe...
The latter is associated with Howard Hoyt and Gabriel Katzka in a
plan to produce a musical version
of Howard Lindsay's and Russel
Crouse's 1942-43 comedy, "Strip
for Action."

Michael Gordon will stage
"Champagne Complex." Gayle
Stine's production of the Leslie
Stevens comedy, to star Donald
Cook ... Ben Simoe denies reports that his script, "Yankee
Cousin," which Aldrich & Myers
and Julius Fleischmann recently
optioned, is a revised version, or
anything, like, his "Playboy of
Newark, which had an off-Broadway production in 1943, when he
was billed as B. K. Simkhovitci,
... Donald Duncan resigned from
the Bennett & Pleasant publicity
office, as of Jan. 1.

The "ANTA Album" is scheduled for next March 28 ... Cheryl
Crawford plans an immediate production of an untitled comedy by
Roald Dahl ... Francis L. Sullivans,
British-born lead of "Wilness for
the Prosecution," received his
U. S. citizenship papers Monday
(27) ... Producer Morton Gottlleb
back from Florida, where he recuperated from a tussle with pneumonia ... Producer David Merrick
taking a week's vacation in Cuba.
Ralph Lycett, who's been pressagenting the Paper Mill Playhouse.
Massau, and the Paim Beach Playhouse this winter ... Milwaukee's
new professional dramatic group
will be named the Frederick Miller
Theatre in honor of the brewing
company owner, killed in a recent
plane crash, who was one of the
project's principal supporters.

London Logit Producer co-producer of Agetha Christie's "Witness for Prosecution"

**Peter Saunders** has written an interesting

Your Plotless Plays

one of the many byline pieces

49th Anniversary, Number



# Wallach Exits 'Teahouse'; To Stage London 'Rose'

London, Dec. 28. months in "The Tea After eight months in "The Teahouse of the August Moon," Eli Wallach leaves the comedy Jan. 15. He was imported from New York to portray Sakini, the Okinawan interpreter in the comedy at Her

interpreter in the comedy at Her Majesty's Theatre. Wallach will be replaced by local Dickie Henderson Jr., son of vaudeville comic Dick Henderson, who toured the U. S. some 20 years ago. Henderson's last musical was Jack Hylton's "Wish You Were Here."

Waliach, when asked why he was quitting "Teahouse," replied, "Contractural differences with the management." He's understood to have inted a salary increase.

wanted a salary increase.
His next assignment here will reportedly be to stage and star in a
West End production of Tennessee
Williams' "Rose Tattoo," in which
he was the original male lead on

# **Equity Chorus**

Continued from page 49

sider the proposal. In recommending the latter move, Bellamy suggested that the council consider allowing Chorus Equity to go its own way—that is, seccede from the parent union entirely.

Quite A Facer

That appeared to be a facer for the Chorus reps, who thereupon toned down their agitation a bit, although they have continued to demand greater voice and authority in the proposed merged organization. Merger proponents also claim that the militant Chorus demand would give the Chorus membership what would amount to autonomy without commensurate responsibility, and would also give the counter and a characteristics. responsibility, and would also give it an unfair financial edge.

Whole merger question is in-

it an unfair financial edge.
Whole merger question is involved and to some extent confused. As an obvious example, practically no one openly opposes merger, but Chorus militants, in particular, claim that all they want is "equitable" merger terms. They themselves would be the judges of what's "equitable," of course.
Thus. Chorus executive secretary Ben Irving has heatedly denied being anti-merger and on one occasion persuaded the Equity council to issue an inconclusively worded statement on the subject. But merger adherents regard his attitude as anti-merger, and some Chorus militants agree privately that he is allied with them. The same applies to Chorus Equity attorney Rebecca Brownstein, who was also legal rep for the parent union until she was dropped a year or so ago.

From recent devolopments, there appears to be a political tinge to the merger situation, with a sus-

appears to be a political tinge to the merger situation, with a sus-picion that the issue is being used by certain factions for non-theatri-cal considerations. There are cal considerations. There are also indications of unified strategy anti-mergerites in Equity and

Executive Director of the League of N. Y. Theatres

James F. Reilly has his own views on why

The N. Y. Legit League Should Be a National Organization . . . .

an interesting editorial feature in the upcoming

49th Anniversary Number VARIETY OUT NEXT WEEK

# Shows on Broadway

### Portrait of a Lady

bitt to make every line a seeming gem of theatricalism.

There's also the reliable Barbara O'Neil to give dimension to the role of a feminine Machiavelli, Douglas Watson as a wan admirer, Halliwell Hobbes as a deathbed benefactor, Kathleen Comegys as an iii-defined protectress, and such competent players as Jan Farrand, Peter Pagan, Eric Fleming Marcia in lesser parts.

Jose Quintero's staging has an expressive "feel," William and Jean Eckart have designed suitably atmospheric for the 1870 England and Florence locales, and Cecil Beaton has supplied a succession of stunning period gowns. In fact, the whole show is as pretty as as an artificial flower—and as iffeless.

(Closed last Saturday mjoht (25) as as an attriction Hobe.
(Closed last Saturday night (25)
after four performances.)

### Ruth Draper and Paul Draper

Charles Bowden & Richard Barr production of program of dramatic readings by Ruth Draper. and dances by Paul Draper. at Bijou Theatre, N.Y., Dec. 26, 24, 84,80 top.

Charles Bowden and Richard Barr are again sponsoring Ruth Draper in a limited Broadway engagement. This time, however, tiey've paired the actress with her dancer-nephew. Paul Draper. Last season, Miss Draper did a solo stint at the Vanderbilt Theatre under the Bowden-Barr with a limited three-week run extended to seven weeks. Present stand at the Bijou Theatre, beginning last Sunday (26), is also announced for three weeks.

Teamup of Miss Draper and her nephew is a pleasant blending of solo acting and terping, with both standout. Dancer's interpretations of classical compositions are the

classical compositions are

opener.

A polished performer, Draper's agile footwork and graceful movement are ably demonstrated, both in the longhair segment and in the

ment are ably demonstrated, both in the longhair segment and in the second act opener, grooved along more popular lines. His improvisation closer, based on audience requests, is a showmanly wrapup. A musical offstage combo provides an okay assist.

Miss Draper continues to demonstrate her artistry in creating believable characters and situations via an imaginative performance. Her first-act turn provides several yock moments as she portrays an elderly club-woman at a bazaar and then changes character for a looksee at an art exhibition in Boston.

In the ensuing act, she switches to French for a takeoff on a Gallic actress and then for a more serious bit on France in 1940. Although the language barrier lessens their impact, the latter offerings create an effectively solemn mood.

Program will be varied during the three weeks.

Black-Eyed Susan

Gordon Pollock (in association with
Hart & Goodman) production of farce in
three acts (four scenes), by A. B. Shiffrin, Stars Vincent Price; features Kay
Stafes by Gregory Ratoff; scenery and
costumes, William Molvneux, At Playhouse, N.Y. Dec. 23, '54; 55,78-84.60 opening),
Dr. Nicholga Marsh ... Vincent Price
Dr. Nicholga Marsh ... Kay Medford
Dr. Louis Beaumont ... Everett Stoane
Susan Gillespie ... Dana Wynter
Peter Gillespie ... Dana Wenter
Peter Gillespie ... Charles Boaz

Of course it's a lugubrious farce, with a spectacuiarly hammy performance by the star, but otherwise "Biack-Eyed Susan" isn't so bad. As a mater of fact, it has a mildiy gruesome interest. But even for nefarious Broadway, it's an undeserved indignity.

In the case of the practical joker's perverse pre - Christmas present, the word "dirty" is practically inevitable. This A.B. Shiffrin sex antic is about a lecherous doctor believed to be doomed by an incurable ailment, plus his amorous assistant who's only too anxious to get him into the hay, and an intense young woman who insists he must father the child her husband is unable to give her.

On that dreary premise the autior has contrived to festoon a rather imposing string of hackneyed incidents and unsavory quips, a few of which could conceivable send a smutty-minded 12-year-old into the giggles. There were even a few guffaws from out front opening night, perhaps over some private jokes between members of the trapped audience.

Even in the most doleful premieres, however, there is occasionally a gleam of light, and in the case of "Black-Eyed Susan" it is in the skillful, spirited and even tasteful performance of Kay Medford

in the unprepossessing role of the medical assistant. The actress, who drew critical enthusiasm last season in a failure called "Lullaby," turns in a small gem of a portrayal in "Susan," and under the circumstances something of a triumph, Anyway, it stamps this versatile young veteran as someone to watch—until Hollywood grabs her.

Otherwise, there's an acceptable

—until Hollywood grabs her.

Otherwise, there's an acceptable performance by British ingenue Dana Wynter, as the purposeful young adultress. At any rate, she's an attractive looker and somehow manages not to seem embarrassed by the slightly appalling things the playwright has given her to do and say.

say.

Everett Sloane, who's survived innumerable other minor fiascos in the course of a busy, commendable career in legit, films, radio and ty, turns in a solid job in the rickety part of the doctor's accented doctor, and Charles Boaz wisely plays it straight as the parent who suspects the spuriousness of his paternity. ternity.

pects the spuriousness of his paternity.

That leaves Vincent Price, starred as the waggish, sex-conscious doctor. It would be easier, of course, to do just that—leave him. But this being a resolutely dutiful publication, let it be noted that the role is unpalatable, if not actually unplayable, then add that Price's solution of the problem consists in some sort of record for smirking, leering, flamboyant takes and elaborate mugging.

Presumably Gregory Ratoff must have been around the premises somewhere during rehearsals, for his name is on the playbill as director. Finally, a word for the toney modern doctor's office setting and the appropriate, even goodlooking, costumes designed by William Molyneux.

(Closed Saturday night (25) after four performances.)

# Off-B'way in a Rut

Continued from page 49

er," which wraps up Jan. 10 at the Downtown National Theatre, and "The Dybbuk," which finishes Jan.

Downtown National Theatre, and "The Dybbuk," which finishes Jan. 16 at the Fourth Street Theatre. Besides these shutterings, the de Lys already has had five productions this season. Ail but one of the quintet were quick closers. Fast fades were "Homeward Look," "Salvation on a String," "Pony Cart" and "High Named Today," while "I Feel Wonderful" stayed on for several weeks.

Other shows that opened and closed this season included "The Cretan Woman," at the Province-town; "World of Scholom Aleichem," for a limited rerun at the Barbizon-Plaza Theatre; "Sands of the Negev," at the President; "In Splendid Error" at the Greenwich Mews Playhouse (due to resume this month); "Dolis House," at Finch College; "Slightly Delinquent" at the Blackfriar's Guild and "Sing Me No Lullaby," which was followed by the current "Sandhog" at the Phoenix.

Still running is "Importance of Being Earnest," which opened Nov. 9 at the Provincetown after pushing out "Clandestine." Future openings include "The Troublemakers," tomorrow (Thurs.) at the President; "Passion of Gross," Jan.

pushing out "Clandestine." Future openings include "The Troubie-makers," tomorrow (Thurs.) at the President; "Passion of Gross," Jan. 9 at the deLys; "Doctor's Dilemma." Jan. 11 at the Phoenix; "Thieves Carnival," Feb. 1 at the Cherry Lane, and "Three Sisters," Feb. 10 at the Fourth, Street.

# Scheduled N.Y. Openings

(Theatre indicated if set) BROADWAY

BROADWAY

Anastasia, Lyceum (12-29).
House of Flowers, Aivin, (12-30).
Time of Life, City Center (1-5).
Festival, Longacre (1-12).
Sallor's Delight, Imperial (1-13).
Put All Together (wk 1-17).
Fourposter, City Center (1-19).
Plain & Fancy, Hellinger (1-20).
Painted Days (wk. 1-24).
Grand Prize, Lyceum (1-25).
Tonight in Samarkand (wk. 1-31).
Wisteria Trees, City Center (2-2).
Silk Stockings, Imperial (2-3).
Dark Is Light Enough, ANTA-2-9).

(2-9).

Desperate Hours, Barrymore (2-10).

Three for Tonight, Piymouth (wk. 3-20). off-B'WAY
Troublemakers, President (12-30).
Passion of Gross, de Lys (1-9).
Dr.'s Dilemma, Phoenix (1-11).
Thieves' Carnival, Cherry Lane

(2-1). Three Sisters, 4th St. (2-10).

# Philly Sags; 'Flowers' \$11,000 in 7, 'Stockings' \$37,800, 'Anastasia' 13G'

Philadelphia, Dec. 28.

Pre-Christmas exacted the customary toll last week but the town had the unusual situation of four shows on view during which is normally a layoff period. Tso shows left town Saturday evening (25). "Anastasia" and "House of Flowers" moving on to Broadway. Arrival last night (Mon.) was "Grand Prize", at the Locust for a tryout. A non-legit tourer, Blackstone, the Magician, also opened at the Erlanger.

Future bookings include Jan. 3, "Tea and Sympathy", Forrest, subscription, three weeks, and "Plain and Fancy", Shubert, tryout, two weeks; Jan. 12, "Desperate Hours", Locust, tryout, two weeks; Jan. 12, "Desperate Hours", Locust, tryout, two weeks. The statement of the state

eust. (Frout. two weeks.

Estimates for Last Week
House of Flowers, Erlanger (M)
65th wki (\$5.40; 1,800). Variety of
factors. including Miss Bailey's illness, combined to hurt this one;
brutal at under \$11,000 in seven
performances for the windup of
the tryout stand.

South Pacific, Forrest (MD) (13th
wk) (\$4.80; 1,760) (Iva Withers, Allen Gerrard). Now relying on bus
and subway trade, so it felt the
seasonal slump; around \$12,500;
exits town next Saturday (1).

Silk Stockings, Shubert (MD)
(5th wk) (\$6, 1,870) Don Ameche,
Hilderarde Neft). Also felt the
rest of the town; about \$37,800;
moves on to Boston next week.

Anastasia, Walnut (D) (\$4.20;
1.340) (3d wk) (Viveca Lindfors,
Engenie Leontovich). Steady word
of mouth proved big asset in holdover third week; under \$13,000.

# **Cornell-Power** Wow \$28,700, Det.

Cleveland, Dec. 28.
Highest pre-Christmas week gross in the Hanna Theatre's 32-year history was pulled by Katharine Cornell and Tyrone Power in "The Dark is Light Enough," which nailed \$28,664 in eight performances at \$4 top.

d \$28.664 in cap... r a dramatic play at that scale, ng has approached its take at 1.515-seat house for the pre-

# 'Moon' Dire \$2,500, Cincy; Cornell-Power Current

Cincinnti, Dec. 28.

New modern bottom - scraping grosser here for a road show, "Moon Is Blue," wound up a fortinglit's engagement in the 1,300-seat Cox with \$2,500 last week. Top was \$1.98 on a twofer basis.

Upper side of teeter-totter for the current season is in sight this week for "Katharine Cornell and Tyrone Power in "Dark Is Light Enough" in the 2,500-seat Taft, at \$3.96 top.

# 'Prize' Thin \$5,700 in 4 For Hartford Breakin

Hartford, Dec. 28.

Three-day breakin of "Grand Prize" here at the Parsons Theatre last Thursday-Saturday (23-25) goossed a mild \$5,700 for four performances. Show suffered from usual Christmas lull. Top of \$3.80 prevailed for the 1,100-seater.

House is dark until Jan. 17, when it relights for "Models in Season," in for a full week on twofers.

# Ginger \$9,500, Frisco

San Francisco, Dec. 28.
"Time Out for Ginger," starring
Melvyn Douglas, dropped to \$9,500
last week, its third at the 1,758seat Curran.
Comedy is playing at a \$3.85
top.

# Operating Statement

WONDERFUL TOWN	1
Gross, last 3 weeks	88,887 2,402
Total net profit	9,995
Distributed profit	202,542
to date Cash reserve Bonds, deposits	150,000 25,000 24,232

# TEAHOUSE' HOT \$27,000 FOR 1ST WEEK, ST. LOO

St. Louis, Dec. 28. After a fortnight hiatus the American Theatre relighted last week with the touring company of "Teahouse of the August Moon" getting \$27,000. Show, costarring Burgess Mcredith and Scott Mc-Key drew fine reviews and is due to jump to solid capacity for this week's finale. Top is \$4.48 for the engagement, but will be hiked to \$5.60 for the New Year's Eve performance.

The Ansell brothers relight their The Ansell brothers relight their Empress tonight (Tues.) with a one-week stanza of "Room Serv-ice," with Tim Herbert in the lead role. The house was dark for two weeks, The usual \$2.50 scale pre-vails except for New Year's Eve, when it will be upped to \$3.35.

# 'Fancy' \$29,700 In Hub Tryout

Boston, Dec. 28.
Braving the Christmas Week its first tryout week at the 1,700-seat Shubert with a nice \$29,700. House is scaled at \$4.40 week nights, with a \$5.50 top weekends. Final week is current.

Christmas night newcomers were the tryout of "Festival", in for two weeks at the Colonial and "Models is Season", slated for a three-week stand at the Majestic on twofers.

Lone newcomer this week is "Southwest Corner," starring Eva LeGalliene, which bowed into the Wilbur last night (Mon.) for a fortnight.

# 'Okla' Slow 16G in Det.: 'Garter' Resumes Tour

"Oklahoma" grossed a weak \$16,000 at the 2,050-seat Shubert last week at a \$3.30 top, Current is the reopened "Getting Gertie"s Garter" in for two weeks at \$3.60 top, current weeks at \$3.60 top, current weeks at \$3.60 top, cut weeks at \$3.60 top, twofers.

on twofers,
Upcoming is "Wonderful Town," Jan. 1 weeks Cass is 10 at the Shubert for two
as at a \$4 top. The 1,482-seat
is dark and has no immediate

### Morris Agency Shuffles Legit-TV Casting Depts.

Legit-TV Casting Depts.
William Morris agency has just
shuffled assignments in its legit
and television casting departments.
Charles Baker, previously in charge
of musical casting in legit, now
handles all legit casting.

Joe Magee, formerly doubling
between legit and tv, is now supervisor of tele casting, concentrating
on names for the spectaculars.
Nate Beers will do general tv casting, as will Jane Dreyfus. Added
to the video staff are Cy Samuels,
previously assistant to Ben Griefer,
of the department, and Bruce Savan, formerly with producer Shepan, formerly with producer Shepard Traube.

# **Current London Shows**

London, Dec. 28.

Tigures denois premiere dates
Airs Shoestring, Royal Ct. (4-22-53).
All For Merry, Duke York (9-5-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Book of Month, Cambridge (10-21-54).
Bey Friend, Wyndham's (12-1-53).
Carsty Geng, Vic. 78.

Car-Can, Colissum (10-14-54).
Bey Friend, Wyndham's (12-1-53).
Crary Geng, Vic. 78.

Car-Can, Colissum (10-14-54).

Happ Hollday, Palace (12-22-54).
Hedde Gabler, Westm'ster (11-29-54).
Hippe Denoing, Lyric (47-54).

I Am a Camere, New (3-12-54).

Jove Steries (10-14-54).

Jove Steries (10-14-54).

Manor of Nerthwised, Duchess (4-28-50.

Matchmaker, Haymarket (11-4-54).

Meusetrep, Ambas, (11-25-22).

Old Vic Res, Old Vic (9-5-54). London, Dec. 28.

Balance ..... 24,232 SCHEDULED OPENINGS 3,311 Glass Cleck, Aldwych (1-3-55).

# Tom Curtiss

who covers part of the Parts from (nice covering) for "Verlety" be-sides boing Drama Critic of the Paris edition of the N.Y. Horald Tribune, discourses

Actor-Critics

a bright byline piece in the forthcoming

49th Anniversary Number

VARIETY **OUT NEXT WEEK** 

# 'Oh Men' \$14,200, 'Season' \$11,500, 'King' 43G, Chi

Chicago, Dec. 28.
Expected slump hit the four
Loop shows last week. Weekend
biz was especially slow, but a
bounce back is anticipated this

biz was especially slow, but a bounce back is anticipated this week.

Sole future booking is still "Tca and Sympathy," March 7 at the Blackstone.

Estimates for Last Week Fifth Season, Erlanger (6th wk) (\$4: 1.300) (Chester Morris, Joseph Buloff). Nearly \$11,500 (previous week, \$15,500).

King and I, Shubert (5th wk) (\$5: 2,100) (Yul Brynner, Patricia Morison). Almost \$43,000 (previous week, \$47,500).

Oh Men, Oh Women, Harris (3d wk) (\$5: 1,000) (Ralph Bellamy). Nearly \$14.200 (previous week); \$1,200.

Pajama Tops, Blackstone (4th wk) (\$4.40: 1.385) (Diana Barrymore). Almost \$6,700 (previous week, \$12,100).

# **Current Road Shows**

(Dec. 27-Jan. 8)

Caine Mutiny Court Martial—Playhouse. Wilmington (27-29); Lyric, Balto (30-1); Muny Aud., Ft. Lauderdale (3); Dade County Aud., Mianuj (4-5); Muny Aud., Criando, Fla. (7); Muny Aud., Criando, Fla. (8); Light Escaph ((1997)).

Orlando, Fla. (8).

Dark Is Light Enough (tryout)—

Taft, Cincy (27-1), Memorial Aud.,
Louisville (3-5).

Desperate Hours (tryout)—Shubert, New Haven (6-8).

Festival (tryout)—Colonial, Bos-in (27-8).

Fifth Season — Erlanger, Chi (27-8). Getting Gertie's Garter—Shubert, Detroit (3-8).

Glad Tidings-Shubert, Wash.

(27-8).

Grand Prize (tryout)—Locust, Philly (27-8).

King and I—Shubert, Chi (27-8).

Models in Season — Majestic, Boston (27-8).

Moon Is Blue—Orpheum, K.C. (27-1); Convention Hall, Tulsa (3-4); Municipal Aud., Oklahoma City (5-6); Arcadia, Wichita (7-8).

Oh Men, Oh Women—Harris, Chi (27-8).

# B'way Not So Merry; Hayes \$31,500, **Witness' \$22,600, 'Lunatics' \$28,600** 'Charles' \$10,300; 'Lady,' 'Susan' Flop

Broadway continued to hit bottom last week. The pre-Christmas slide ended Thursday (23) and Friday (24) for some shows, while biz at others remained sluggish throughout the week. Receipts for most shows, except the smashes, were down from the previous semester. Upbeat is expected this frame.

There were three openings last Layd off last week (\$27).

Upbeat is expected this frame.
There were three openings last
week, two being fast folds. "Portrait of a Lady," which preemed
Tuesday (21) and "Black-Eyed
Susan." which debuted Thursday
(23) shuttered Saturday (25). Other
entry was "What Every Woman
Knows," the inaugural two-week
bill of the eight-week City Center
drama season.

Four new shows open this week

Four new shows open this week

Estimates for Last Week

Keys: C (Connedy), D (Drama),

C (Connedy) - Tama),

MC (Musical-Connedy), MD (Musical-Openedy), MD (Musical-Openedy), MD (Opened),

Cal-Drama), O (Opened), OP (Openedy),

cal-Drama), O (Opera), OP (Operata).
Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of scats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Booth (C) (S8th wk; 299; \$4.60; 766; \$20.000) (Macdonald Carey, Kitty Carlisle). Almost \$13,800 (previous week, \$12,700).

Bad Seed 46th St. (D) (3d wk)

\$12,700). **Bad Seed**, 46th St. (D) (3d wk; 21; \$5.75-\$4.60; 1,319; \$37,000) (Nancy Kelly). Over \$28,100 (previous week, \$22,500).

Black-Eyed Susan, Playhouse (C) (1st wk; 4; \$5.75-\$4.60; 990; \$23.500) (Vincent Price). Opened last Thursday (23) to unanimous pans; grossed nearly \$5,200 for first four performances; closed last Sturday (25) at a loss of approximately its total \$60,000 investment.

Saturday (25) at a loss of approximately its total \$60,000 investment.

Boy Friend, Royale (MC) (13th wk: 100; \$6.90; 1.172; \$38,200). Had a clean statement at \$38,200 (previous week, \$38,400).

Caine Mutiny Court Martial, Plymouth (D) (49th wk: 388; \$5.75-\$4.60; \$33.331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Almost \$17,500 (previous week, \$18,200); closing Jan. 15, to tour.

Can-Can, Shubert (MC) (86th wk: 684; \$69; 1.361; \$50,160). Almost \$36,300 (previous week, \$36,100).

Dear Charles, Morosco (C) (15th wk: 117; \$6.90-\$5.75-\$4.60; \$29.850)

(Tallulah Bankhead). Over \$10,300 (previous week, \$13,000); closes Jan. 29, to tour.

Fanny, Majestic (MD) (8th wk; Fanny, Majestic (MD) (8th wk; Fanny, Majestic (MD) (8th wk; Fanny, Majestic (MD) (8th wk;

Jan. 29, to tour.

Fanny, Majestic (MD) (8th wk; 60; \$7.50; 1.510; \$65,300) (Ezio Pinza, Walter Slezak). Over capacity again, with stances at all performances, almost \$65,900.

Kismet, Ziegfeld (OP) (56th wk; 444; \$6.90; 1.528; \$57,908) (Alfred Drake). Over \$43,000 (previous week, \$44,300).

Lunatics and Lovers, Broadhurst (C) (2d wk; 16; \$5.75.\$4.60; 1.160; \$29.500). Nearly \$28,600 (previous week, \$28,800 for first eight performances).

(27).

Solid Gold Cadillac, Music Box
(C) (60th wk; <69; \$5.75-\$4.60; 1,077; \$27.811). Layed off last week
(previous week, \$12.600).

Tea and Sympathy, Barrymore
(D) (65th wk; 509; \$5.75-\$4.60; 1,214; \$28.300) (Joan Fontaine).
Layed off last week (previous week,
\$12.000).

Teahouse of the August Moon.

Layed off last week (previous week, \$12,000).

Teahouse of the August Moon, Beck (C) (63d wk; 508; 56.22-\$4.60; 1,214; \$33,508) (David Wayne, John Forsythe). Over capacity as always, topped \$34,000.

Tender Trap, Longacre (C) (11th wk; 85; \$5.75-\$4.60; 1,048; \$26.317) (Robert Preston, Kim Hunter, Ronny Graham). Over \$10,600 (previous week, \$18,000, with some theatre parties), closes Jan. 8.

Wedding Breakfast, 48th St. (C) (61th wk; 41; \$5.75-\$4.60; 925; \$23,-720). Over \$9,000 (previous week, \$9,000).

What Every Woman Knows, City Center (MC) (1st wk; 8; \$3; 3,090; \$50,160) (Helen Hayes). Opened last Wednesday (22) to unanimously affirmative notices; grossed almost \$31,500 for first eight performances.

Witness for the Prosecution.

most \$31,900 for first eight per-formances.
Witness for the Prosecution,
Miller (D)-(2d wk; 12; \$5,75-\$4.60;
920; \$23,248). Nearly \$22,600 (pre-vious week, \$13,500 for four per-formances and one preview).

### Miscellaneous

Miscellaneous
Ruth & Paul Draper, Bijou (\$5.75-\$4.60; 603; \$17,000). Combo solo drama-solo dance bill opened Sunday night (26) to generally favorable reviews; announced for a three-week engagement.
Sandhog, Phoenix (M) (5th wk; 40; \$4.60-\$3.45; 1,150; \$24.067).
Just under \$10,500 (previous week, \$13,500).

Just under \$10,500 (previous weck, \$13,500).

OPENING THIS WEEK
Saint of Bleecker Street, Broadway (MD) (\$6,90-\$6,00); 1,900; \$60,000). Gian-Carlo Menotti musical, 
presented by Chandler Cowles; 
opened Monday night (27) to unanimously favorable reviews.

Flowering Peach, Belasco (D) (\$5,75-\$4,60; 1,077; \$28,300) (Menasha Skulnik). Clifford Odets play, 
presented by the Producers Theattre; opened last night (Tues).

Anastasia, Lyceum (D) (\$5,75-\$4,60; 955; \$23,389) (Viveca Lindfors, Eugenie Leontovich). Marcelle Maurette play, adapted by 
Guy Bolton; presented by Elaine 
Perry; opens tonight (Wed.).

House of Flowers, (Alvin (MC) (\$6,90; 1,150; \$47,000). Musical by 
Truman Capote and Harold Arlen, 
presented by Saint Subber; opens 
tomorrow night (Thurs.).

OFF BROADWAY SHOWS

Figures denote opening dates)

Dybbuk, 4th St. (10-26-54); closes

Jan. 16.
Importance Being Earnest, Provincetown (11-9).
Stone For Danny Fisher. Downtown National (10-21-54); closes

Stone rot town National (10-21-54); closes Jan. 10. Twelfth Night, Jan Hus (11-9-54). Way of the World, Cherry Lane (9-29-54); closes Jan. 23.

Mono Is Blue—Orpheum, K.C. (27-1); Convention Hall, Tulsa (3-4); Municipal Aud., Oklahoma (10-21-54); closes Jan. dunicipal Aud., Oklahoma (11-9-54). Tree for Tonight (tryout)—Superior Southwest Corner (tryout)—Shubert, Boston (27-1); Shubert, Boston (27-1); Ford's, Balto (3-8).

Sailor's Delight (tryout)—Lycum, Minneapolis (27-1); Pord's, Balto (3-8).

Sailor's Delight (tryout)—Shubert, Philly (27-1); Shubert, Boston (3-8).

South Pacific—Forrest, Philly (27-1); Shubert, Boston (3-8).

South Pacific—Forrest, Philly (3-8).

Trea and Sympathy (Deborah Kerr)—Forrest, Philly (3-8).

Trea bout of the August Moon—American, St. L. (27-1); Playhouse (1); Convention Hall, Tulsa (2); 30 and approximate loss of trull \$80,000 investment.

Trea bout of the August Moon—American, St. L. (27-1); Playhouse (1); Convention Hall, Tulsa (2); 36,90-\$5.75-\$4.60; 1,055; 52,900) (Gradifler, Tod Andrews and Halla \$80,000 investment.

Tea bout of the August Moon—American, St. L. (27-1); Playhouse (1); Convention Hall, Tulsa (2); 36,90-\$5.75-\$4.60; 1,055; 52,900) (Gradifler, Tod Andrews and Halla \$80,000 investment.

Tea bout of the August Moon—American, St. L. (27-1); Playhouse (1); Convention Hall, Tulsa (2); 36,90-\$5.75-\$4.60; 1,055; 52,900) (Gradifler, Tod Andrews and Halla \$80,000 investment.

Tea bout of the August Moon—American, St. L. (27-1); Playhouse (1); Convention Hall, Tulsa (2); 36,90-\$5.75-\$4.60; 1,055; 52,900) (Gradifler, Tod Andrews and Halla \$80,000 investment.

Tea bout of the August Moon—American (1); 40,000 investment.

Tea bout of the August Moon—American (1)

# Seek Injunction On Community Name; Fleming's Ft. Wayne Org. Stays Put

CONCERTS-OPERA

Although there's a lull this week in longhair, the Community Concerts-International Concert Service hassie keeps simmering. Last week Columbia Artists Mgt., parent of Community, went into N. Y. State Court to ask for an injunction against use of the Community name by International. (International is headed by Ward French and Robert Ferguson, who were ousted recently from Community, and who set up their rival org to line up cities for their own organized audience movement). Because French and Ferguson

Because French and Ferguson aren't N. Y. residents, Columbia's plea for an injunction was moved to N. Y. Federal Court. It's Columbia's beef that International has been assuring various towns that it (International) can still use the Community label in those towns for its own setup.

Out of the 900 towns in the Community chain, International claims it has wooed 200 away to its own setup. It's more reliably its own setup. It's more reliably reported, however, that only about 25 towns have moved from Columbia to International. Both organizations have had field men out, with Columbia's men about 2<sup>1</sup>2 weeks ahead of sked, in order to hold on to their setups.

hold on to their setups.

Rumors were flying around N. Y. last weekend that James R. Fleming, Fort Wayne publisher previously identified as the principal financial backer of International, and active in its organization, had withdrawn from the setup. This Fleming denied on Monday (27). But he also advised that he isn't an active member in International, being just a friend and well-wisher of French in his new venture.

### Fort Wayne With Columbia

Fort Wayne With Columbia
Fort Wayne, Dec. 28.
In the battle between rival artist
booking agencies, the Fort Wayne
Community Concert Assn. board
voted 25 to 0 last week to remain
with Community Concerts Inc.
Both that organization and International Concert Service sought
their contract their contract.

their contract.

James R. Fleming, co-publisher
of the Fort Wayne Journal-Gazette,
reportedly the principal financial
backer of International Concert
Service, and a member of the board
of the Fort Wayne group, also cast
his vote for Community, despite
his International tie.

nis international tie.

"I believe that we should remain with Community Concerts," said Fieming. "The new organization, International, is concentrating its efforts on the east coast and is not concerned with the midwest at this time. It was only natural for the Fort Wayne Community Concert Assn. to remain as it is.

El Paso Steamed Up
El Paso, Dec. 28.
Controversy over the future here
of Community Concerts and its
new rival, International Concert
Service, has reached heated intensity in El Paso, Board of directors
of the El Paso, Community Concert of the El Paso Community Concert Assn. met last week (21) to decide their organization's future. After extended deliberation, those pre-ent, plus five proxy votes, chose to change their name to the Interna-tional Concert Assn.

Their vote, in effect, meant withdrawal from the longer-established Community Concerts group in order to join International. International's chiefs, Ward French and Bob Ferguson, recently left Community Concerts to fear their works. munity Concerts to form their own

group.

Action of the Ei Pasoans brought
a prompt reply from Community
Concerts, printed in the Ei Paso
Times. Among other things the
letter stated biuntly: "We don't letter stated biuntiy: "We don't plan to lose Community Concerts in El Paso." The letter referred to an agreement between the local and national orgs giving the latter the power to "reorganize on the resignation of one or all officers." Such action, Community informed the El Pasoans, "is exactly what we will do."

Philippe Entremont, 20-year-old Philippe Entremont, 20-year-old French pianist, arrived in New York from Montreal Sunday (26) to begin a tour of 45 concerts in this country. He's exchange artist in the program sponsored by the National Music League and the Jeunesses Musicales abroad, now in its fourth season.

# **Tudor to Revive Works** For Ballet Theatre Gala

Ballet Theatre has signed Antony store his ballets, "Pillar of Fire" and "Romeo and Juliet," for the spring N. Y. season, which will be gala to celebrate the troupe's 15th anniversary year. Hugh Laing has also been engaged as guest nas aso been engaged as guest artist for the Gotham run, to dance in "Pillar" and "Romeo," and also in "Lilac Garden." Both Tudor and Laing were with Ballet Theatre originally, when it started. Sam Lurie handled the new contracts for them as their, personal rep.

The N. V. gala will run for three

The N. Y. gala will run for three weeks at the Metropolitan Opera House, starting April 12. Tudor will have a 3½-week rehearsal period to prep his revived works.

# **Met Stars Set For** 2d P.R. Opera Fest

Second season of an expected annual grand opera setup for Puerto Rico has been finalized, with season to run for a week of eight performances in June. Aibert Gins, N. Y. attorney, who reps many show biz clients, left last weekend to discuss the festival with execs at the U. of Puerto Rico, which sponsors the presentations. Gins, who originated the idea for last June's teeoff fest, acts as impresario for the event. Affair, involving a \$100,000 budget, employs Metopera stars as leads, and utilizes chorus and orch from N. Y., with local talent assisting.

Fest will open June 10 at the

locat talent assisting.

Fest will open June 10 at the University Theatre. Rlo Piedras, near San Juan, with "Aida," with Zinka Milanov, Mario del Monaco, Robert Weede and Nell Rankin in the leads. Other events are "Faust," "Traviata," "Barber of Seville," "Cavalieria Rusticana" and "Pagliacci," "Manon," "Trovatore" and "Rigoletto." Leads include, in addition to the previously named, Dorothy Kirsten, Regina Resnick, Kurt Baum, John Brownlee, Eu-Kurt Baum, John Brownlee, Eu-gene Conley, Jan Peerce, Dolores Wilson, Brian Sullivan, Cesare Vai-letti, Jerome Hines and Frank Guarrerra.

The Met's Desire Defrere will stage, with Anthony Stivaneilo as-sisting. Nicolas Rescigno and Emerson Buckey have been set as conductors, with others to be pacted.

# New Orleans Opera Gives Cellini Three-Year Pact

New Orleans, Dec. 28.
Conductor and artistic director
Renato Cellini and stage director
Armando Agnini were signed to
three-year contracts last week by
the New Orleans Opera Assn.

Duo was engaged for the cur-rent opera season last September and they've worked together on three productions thus far. Cellini succeeded Waiter Herbert, dis-

# Anderson 'Ball' **Hottest Ticket**

ance at the Met Opera House, set for Jan. 7 in Verdi's "Masked Ball," has excited unusual attention. Famed contralto is the first Ball," has excited unusual attention. Famed contralto is the first Negro singer to be signed by the Met, and the Jan. 7 event has become the hottest ticket buy in N.Y. There have been steady brokers' calls since the first announcement in November, even from people with no previous interest in opera.

Because the Jan. 7 date is a regular subscription rather than an open performance, relatively few single tickets are available, to heighten the ducat scramble. "Ball" is being revived at the Met after six seasons' absence.

This performance will mark Miss Anderson's opera debut, as well as her stage preem, her work heretofore having been restricted entirely to concerts. She has never acted before. "Masked Ball" will be her only opera this season, and she'll do it only three times, Jan. 7 and Feb. 26 in N.Y., and Jan. 11 in Philadelphia, her hometown.

Miss Anderson will sing Ulrica. The Met has assembled its strongest cast for the opera, with Zinka Milanov, Richard Tucker and Leonard Warren as other leads, and Roberta Peters, Nicola Moscona and Norman Scott in support. Herbert Graf will stage and Di-

and Roberta Peters, Nicola Mosco-na and Norman Scott in support. Herbert Graf will stage and Di-mitri Mitroppulos, the N.Y. Phil-harmonic maestro, will be guest conductor.

# Neway, Ribla Set For New Banfield Opera

New Banfield Opera
New Orleans, Dec. 28.
Patricia Neway, who had the lead
on Broadway in Gian-Carlo Menotti's opera, "The Consul," and Gertrude Ribla, ex-Mét Opera soprano,
will have the leads in "Lord
Byron's Love Letters," short opera
which is to be double-billed with
Tennessee Williams' play, "27
Wagons Full of Cotton," here next
month. Opera, with a Williams
libretto, has music by Raffaello de
Banfield, who has done some ballet
scores.

# Classical Disk Reviews

# **Inside Stuff—Concerts**

Sonia Arova, French ballerina who joined Ballet Theatre's roster recently, had to step lightly into her new relationship. It would have taken too long to get her an artist's visa, so femme took a visitor's visa instead, and was rehearsing in N.Y. with the troupe before her artist's visa came through. Publicity on shipboard had to refer to her by name only, with no reference to the ballet company that was bringing her over. Miss Arova, formerly with the Marquis de Cuevas troupe and Festival Ballet, was a sudden addition to Ballet Theatre, as replacement for Alicia Alonso, still touring South America with her own company. Apparently, Miss Alonso, Ballet Theatre's biggest name, won't be back with the troupe until its spring season at the N.Y. Met, at end of its regular touring season.

The Metropolitan Opera management takes exception to the way VARIETY is spending its (the Met's) money, especially in relation to last week's (22) story on costs of the new ballet, "Vittorio." Management estimates the cost (with bills not all in) at around \$20,000, with costumes repping about \$12,000 of this sum. Production is painted at the Met's own studios, and no collateral or fringe costs (such as music copying extra rehearsals, overhead, etc.) are included as part of the production cost. Met's figures are based on three items only: designing fees, sets and costumes.

# Berlin O'Seas Coin OK, Karajan Inking Assure German Orchestra's U.S. Tour

# Irish Singers in 1st U.S. Tour: 50 Dates at 2G

Feis Eireann, or the Irish Fes-tival Singers, are making their first appearance in the U.S. next month, opening with a Carnegie Hall, N. Y., concert Jan. 28, and filling 50 dates as far west as Minneapo-lis in a 10-week trek.

First Irish vocal group in many years to tour here, it's being imported by concert manager Albert Morini, who is selling it at \$2,000 a date. Many are being taken by religious organizations for benefit purposes.

# Small Terp Cos. Solid in Field

Permanency of the status of small groups in the ballet field was evidenced again last week when two new troupes, currently out on

evidenced again last week when two new troupes, currently out on their debut tours, were re-signed for next season. One is the Ruthanna Boris-Frank Hobi Co., repacted by Andre Mertens of Co-lumbia Artists Mgl. Othey is the Alexandra Danilova Co., renewed by Sol Hurok. Both troupes, incidentally, are under personal management of Alfred Katz, wino got up the packages.

Small terp teams have been steadily increasing, in the wake of the growth in ballet's popularity generally. Interest in such dance groups by the smaller towns that can't get the largescale troupes has been on the upbeat. In addition to Boris-Hobi and Danilova, the circuit is now getting Marina Svetlova & Co. (a group of three dancers and a planist); Inesita Co. (of five); and in a lighter vein, though in the longhair sphere, the groups of Mata & Hari and Iva Kitchell. Also last week, Columbia signed Lola Montes and her troupe of four dancers and two instrunentalists for a tour starting in January.

Kipnis As Boris (Biuebird).
Reissue of six scenes from the Moussorgsky opera, with the one-time Met basso Alexander Kipnis revealing his sonorous tone, dignified bearing and impressive artistry plus Nicolai Berezowsky leading the RCA Victor symph and chorus in solid support. A welcome revival.

Menotti: Amelia al Ballo (Angel). Menotti: Short opera buffa holds up very well—tart, spicy, melodisup very well—tart, spicy, melodis

U.S. tour, set for this winter, which seemed in danger of col-lapse with the death of Wilhelm which seemed in danger of collapse with the death of Wilhelm Furtwangler in November, has now been assured. Herbert von Karajan, head of the Philharmonia Orchestra of London and one of Europe's top maestros, will lead the 106-man orch for all of its 26 dates from the Feb. 27, '55 opener in Washington to the final April 1 concert in N.Y. And the \$50,000 transatlantic passage money for the orch which Henry R. Reichhold, Detroit industrialist, had originally promised for the Furtwangler deal, and subsequently withdrew, has now been assured by vote of the Berlin Senate, which will subsidize the fares.

Tour consummation, according

will subsidize the fares.

Tour consummation, according to the trade, is chiefly due to the tenacity of Andre Mertens, veepee of Columbia Artists Mgt., which is booking the trip. He kept working on the deal after the various supports fell away. Some local managers wanted to cancel out, feeling they couldn't hold the dates open due to the uncertainty of the orch's coming. But Merfens held them in line.

No manager of an important town pulled out, although a

No manager of an important town pulled out, although a couple of small spots did. Three dates are being given in N.Y.1 Carnegie Hall; two-thirds of these are sold out already, and there have been few cancellations. Mertens had to line up the substitute maestro, and work Dr. G. von Westermann, Berlin symph manager, into getting the city of Berlin to foot the overseas passages. Orch is being sold here at \$6,000 a date.

a date.

Karajan had to adjust a full winter's sked (he's currently conducting at La Scala) to take on the tour stint. After Furtwangler's death, while Mertens was still scurrying around for a sub, Bruno Walter agreed to conduct the first concert in Washington, in tribute to Furtwangler. The Bertin symph is Walter's old orch, and the 78-year-old maestro was willing to make a special flight from California to D.C. for the one-shot.

# Philharmonia Due in U.S.; Karajan Double-Header

Karajan Double-Header

Herbert von Karajan, top European conductor, will make a unique double-header bow to U. S. audiences, guest-conducting with the Berlin Philharmonic here this serson, and reappearing again with his own orchestra, the Philharmonia of London, next season. Latter orch has just been set for ils first U. S. tour, comprising 30 dates over a five-week period in the fall of 1955. Tour will cover a triangle bounded by Chicago, Boston and Atlanta. The Judson, O'Neill & Judd division of Columbia Artists Mgt. is handling the tour, hoping to sell the orch at \$6,000 a date.

The Philharmonia, a new orchestra, was put together about five years ago mainly for recordings (under the E.M.I. label). It became quickly established as a major orch, gave concerts in England and on the Continent, and now is stepping out internationally. The U. S. tour is also likely to hypo sales of the orch's disks, under the Angel label here. (E.M.I. is believed financing the overseas passage money.)

# Literati

First Int'l Press Ball
The proximity I to Xmas militated against the first international Press Ball, under the auspices of the Foreign Press Assn., which undoubledly was a sellout, but (1) saw many voids at certain table, indicating seat sales but not occupied, due no doubt (2) to the occupational pressure and general leidown that comes with the Christmas week's final lap.
Victor Borge headed a slick show; the Waldorf's Claude C. Philippe did a tophole job with an international culinary roundup for the Press Ball; and the four-way charity auspices undoubtedly benefied beaucoup as result. They were the Free Milk Fund For Babies (Mrs. William Randolph Heart's longtime pet charity), the United Nations' Children's Fund. he N.Y. Herald Tribune Fresh Air Fund, and the N.Y. Journal-American Christmas Veteran Fund.

N. Y. Newsmen Off Base
Two New York newsmen, roaming off their metropolitan area beat, have come up with a hit tome dealing with the old west. Co-authored by Paul Sann, executive editor of the N. Y. Post, and James Horan, assistant city editor of the N. Y. Dournal-American, "Pictorial History of the Wild West" (Crown) is set for a second printing after the first order of 20,000 sold out over the Christmas holiday.

Gary Cooper, an old hand in depicting western characters, is lending his support for the book via endorsements, an unusual activity for Cooper. Crown and United Artists received the okay from Cooper's lawyer, I. H. Prinzmetal, to use Cooper's pleture in cooperative advertising plugging the book and "Vera Cruz," the Hecht-Lancaster production being released by UA.

Steve Allen's Book
Steve Allen, quondam disk jock
y, paneiist, midnight conferencier
dio-tv humorist, songwriter and
t ceteras, joins the show biz bool

radio-tv humorist, songwriter and et ceteras, joins the show biz book parade.

He's whipped up a flock of short stories which Henry Hoit & Co, will publish. Carlton Cole, who agented the Hy Gardner's "Champagne Before Breakfast," also a Holt publication, handled this deal.

Aldrich's 'Mrs. A'

There can never be too much authoritative material in print about a great star. Richard Aldrich has added to stage lore with his new book, 'Gertrude Lawrence as Mrs. A' 'Greystone; \$4.95. Understandably, Aldrich has created an idyil. When a partner in a marriage dissolved by untimely death writes his memoirs, few could or would deny his point of view.

As Aldrich points out, Miss Lawrence was one of life's "givers." She touched many lives; but often her relationships with people who feit very close to her were, her husband believes, extensions of her stage self rather than manifestations of the lady's inner heart. Consequently, some may not find the Gertrude Lawrence they

tations of the lady's inner heart. Consequently, some may not find the Gertrude Lawrence they knew, and perhaps loved, in these pages. Most readers, however, will be held by Aldrich's fine, flowing style, and by his capitating report on his mother, who was slow to appreciate her famous daughter-in-law, but who finally became a devoted Lawrence fan. Aldrich's account of New England matriarch learning Variety-ese provides an hilarious passage in his book.

This volume is a worthy successor to Miss Lawrence's autobi-cessor to Miss Lawrence's autobi-

volume is a worthy suc to Miss Lawrence's autobi y, "A Star Danced." It i cessor to Miss Lawrence's autobiography, "A Star Danced." It is beautifully produced and handsomely illustrated. Virtually all proper names are correctly entered save that of Robert Flemyng, which is consistently missnelled tered save that or nobelt which is consistently misspell Unfortunately, there is no index Down

Scots' Canada Issue
The. Weekly Scotsman. Edinburgh, will shortly be flown across the Atlantic, reprinted in Toronto, and distributed throughout Canada and the U.S. It will be on sale in Canada same day that it's sold in Scotland.

Journal is now owned by Roy Thomson, managing director of Scotsman Publications, Edinburgh, who controls Canadian newspapers in Vancouver, Toronto, etc. New policy is aimed at the exiled Scots' market, a vast one in Canada.

Elspeth Grant, (Allan Wingate, London; \$2.30). Ackiand describes with commendable frankness how he never quite achieved his goal. But he's apparently never lost his enthusiasm for discussing The Art of the Cinema (always in caps), which is a recurrent theme throughout the 250-odd pages of the book.

This can be more than irritating, This can be more than irrital although the lively style of the writers, plus a full measure of teresting incidents, offers a compensation. As a story of a who wasn't quite satisfied with success he had attained in one of show business, the book is stimulating example. May stimulating example.

Largest Browsery
Kroch's & Brentano's new Chlcago bookstore is the largest
browsery in the world (45,000
square feet). Store's got everything from a rare book department
to a paper book division. Paperbacks 'are located in the "supermarket section"—with shopping
wagons thrown in

market section"—with shopping wagons thrown in.
Setup represents \$500,000 outlay. While the official launching takes place on Jan. 22, the pickabookery is in operation now.

Jules Archer's Redbook

MCA's Revue Productions bought the tv rights to Jules Archer's short story, "Magic Fella Skin," as part of the vidfilm series, "Soldiers of Fortune," and Archer that same day sold Redbook a story, "Ladies Man"; both deals with the Archer terror to the story of the story, "Ladies Man; bo via the Lenniger agency.

Satevepost 'Treasury'
"The Saturday Evening Post
Treasury" (Simon & Schuster;
\$7.50) is an impressive 550-page
tome, a selection of outstanding
stories, articles and pix in the magazine since way back in 1728.
Selected from the complete files
by Roger Butterfield and the Satevepost editors, the book contains
a wealth of reading matter from
Ben Franklin's humor to William
Faulkner's gloom, with an amazing
lineup of writers—Edgar Allan
Poe, Jack London, F. Scott Fitz-Faulkner's gloom, with an amazing lineup of writers—Edgar Allan Poe, Jack London, F. Scott Fitzgerald, Joseph Hergesheimer, Irvin S. Cobb, down to Clarence Budington Kelland and Mary Roberts Rinehart, to mention just a few. It's an astonishing two-century panorama of American life and literary taste.

Paris Publishing Statistics
The Syndicat of French Editors has released a study on publishing conditions, and general consensus has it that on both levels, interior and international, France has forged ahead this past year. About 600 editors published 130,000,000 copies of 10,017 books, and the gross sales came to 28,000,000 francs (\$84,000,000). Of this sum, \$18,000,000 came from literary exports, and 35,000 tons of paper were utilized in ail.

About 214 new pub houses opened during the year, and there were 30 bankruptcies and five liquidations. France is fourth in publishing, following England, West Germany and the U. S. with 18,257; 13,913 and 12,050, respectively. Biggest importers of Gallic books are Belgium and Luxembourg, followed by Canada, Switzerland, South America and Israel. Translations into foreign lingos have risen this year, with over 2,000 works put into various tongues, Obverse is true of foreign works being imported, which have fallen off somewhat the last few years.

years.
Report concludes that publishing is in stable form in France, with a slight fall in fiction compensated for by a rise in special classical and technical editions.

Chas. Dickens Collection
A collection of 324 letters written by Charles Dickens, many of which reveal the author's lifelong interest in the theatre, has been turned over to the Free Library of Philadelphia by Mrs. Katharine K. Benoliel, as a memorial to her husband, chemical corporation head D. Jacques Benoliel, killed in plane crash Aug. 30.

Included are 85 letters to Mark Lemon, one of the founders and an editor of Punch. The Benoliel items added to three other collections already in the Free Library will give it one of the most extensive collections of Dickensiana in the U. S.

Ackland's Frustration
Rodney Ackland has had three plays professionally produced while still in his teens, but he had one overpowering passion in life: is billed as "the true drama of to become a film director. In his autobiog, "Celloloid Mistress," west, and his celebrated wife, jointly authored with film critic Mile, Morlacchi, the Toast of the

East, premiere danseuse, originator of the eancan in America."

In most respects, Logan's book lives up to this extravagant promise. The career of Texas Jack, Confederate scout, partner of Buffalo Bill, quondam actor, and hero of dime novels, is fully traced; and his hitherto somewhat slighted romance with Josephine Morlacchi. Italian dancer who acted with Jack and Buffalo Bill, is properly recorded.

Logan's style makes for difficult reading, but his lack of literary facility is more than balanced by his enthusiasm for his subjects. The book fills an inche in lore of the frontier stage. It is well put together, with many illustrations and a useful index and chronology.

Down.

CHATTER

Bill Early is the new Coast editor of Picturescripts.

Neville Brand is writing an au tobiographical novel.

Mildred and Gordon sold serial rights for thein novel, "The Taiking Bug," to American magazine.

George W. Joel, head of Dial Press, denies that he's bringing out a book by Pinky Lee titled, "Otto, the Bashful Pup."

the Bashful Pup."
Andre Fontaine in Hollywood, to look over the film situation for La Monde, Paris daily, of which he is foreign editor.

Johnny Weissmuller is writing "Let's Start From Scratch," the story of his experiences with film chimps, for a national magazine.

The Buteman, weekly journal published at Rothesay, Scotland, celebrating 100th anni under femme editor Mrs. J. M. Steven-

son.

Pressagent Gunther Lawrence begins a weekly music column, tagged "Musical Discords," for the Brooklyn Daily, Coney Island, N.Y., area publication, next week.

Virginia Bird's article on Rosemary Clooney, titled, "Hollywood's Favorite Songbird," appears in the Jan. 1 issue of the Saturday Evening Post, Miss Bird is wife of Pete Martin, Post's chief Holiywood feature writer.

James Hiiton, who died Dec. 20

James Hitton, who died Dec. 20 in Beverly Hills of cancer, willed \$25,000 to Adele Barricklow, his longtime secretary, and left \$500 a month to his first wife and to his father, but did not mention his second wife who divorced him in 1045

second wife who divorced him in 1945.

World Publishing will bring out Clifton Fadiman's "Party of One." an anthology of his writings in Holiday, in April. Same firm will publish the N. Y. Times' education editor Benjamin Fine's firsthand report on juvenile delinquency, "1.000,000 Delinquents."

The N. Y. Publicists Guild is holding an open meeting at the Hotel Warwick, N. Y., Jan. 6, with magazine editors as guesters. Speakers will include William Arthur, managing editor of Look. Charles Rice associate ed, This Week, and Thomas Prideau, associate ed, Life mag.

Max Ehrlich's new novel, "First Train To Babyion," will be published in the fall by Harper & Bros. Originally scheduled for Harper's spring list, the novel, a suspense and iove story, was held over when it was also bought by Ladles Home Journal. Journal will publish it earlier, in condensed version.

The Bristol (N. H.) Enterprise,

publish it earlier, in condensed version.

The Bristol (N. H.) Enterprise, a weekly, has been sold by Bowdoin Plumer to Mr. and Mrs. Edward J. Bennett of Canaan N.H., former co-editors and publishers of the Canaan Reporter and Enfield Advocate. Bennett was formerly with Newsweek, while before her marriage Mrs. Bennett was on Fortune's staff.

Harry J. O'Donnell, executive assistant and press secretary to Gov. Thomas E. Dewey, will handle upstate public relations for the N. Y. Republican State Committee after Jan. 1. He will serve as the committee's press representative during the forthcoming session of the Legislature.

Herb Hartig has written a humorous piece on What Every Writer

Should Know one of the many byline pieces in the

49th Anniversary Number

VARIETY **OUT NEXT WEEK** 

# SCULLY'S SCRAPBOOK

\*\*\*\*\*\* By Frank Scully \*\*\*\*\*

Hollywood.

Hollywood.

It turns out that Thomas Costain's version of "The Silver Chalice" is not a search, not La Quete du Saint Graal, but the story of the hiding of it by those who rightfully have it and treasure it above life itself. To Hollywood this is a much more dramatic twist. In the vulgate it is known as the "wienie," a word St. Jerome, who translated the Bible from the original tongues into the people's Latin, would have loved. It is the chase which keeps a picture moving. Some persons have the object. Others want it.

In the Warner presentation of Victor Saville's production, as in 20th's version of "The Robe," the chase follows formula, except that in both instances good people have the wienie and Roman heavies are on the hunt for it, either to destroy it or somehow neutralize its mystical repercussions.

in both instances good people have the wienie and Roman heavies are on the hunt for it, either to destroy it or somehow neutralize its mystical repercussions.

Produced in Cinemascope and Warnercolor and starring Virginia Mayo, Pier Angeii and Jack Palance and introducing Paul Newman, Saville's production and direction of "The Silver Challee" rides the crest of a renaissance in religion and ancient history.

Though looking like goid when seen on altars, all chalices actually are silver. The gold is only a plating because tradition and canon law require that the chalice itself be of silver in conformance with the cup used at the Last Supper.

Frazer, Martin, Rhys, Mannhardt and other researchers in folklore have sought to show parallels between the Holy Grail and the Adonis legend, the Tammuz legend, and indeed of similar legends all over the world. They have attempted to show that a food-providing self-acting talisman is not exclusively a Christian belief. This does not, contrary to their possible intentions, make the silver chalice a myth anymore than the presence of uranium in Africa, the Carpathians and Brazil makes uranium in Utah a myth.

The distinction between the silver chalice and others is that Christianity believes the chalice contains food for the soul, not the body, and is not a self-acting talisman but the result of a miracle of the Mass which alters bread and wine into the body and blood of Christ in conformance with His statement at the Last Supper.

That the chalice was lost and was sought for centuries has been the source of a library of literature in the last 1000 years. Costain added nothing but a fictional version of its origin and the hunt of pagans to destroy it.

Tom Costain himself is a bit of a miracle, It is part of cottemporary

it.

nothing but a fictional version of its origin and the hunt of pagans to destroy it.

Tom Costain himself is a bit of a miracie. It is part of contemporary folklore, not found in Summer's "Folkways" or Frazer's "The Golden Bough," that editors are editors because they can't write. So they become parasites on other people's bad grammar. Costain was an old Saturday Evening Post editor. By breaking away from copyreading to writing and turning out one bestseller after another, he has chipped huge chunks off that myth.

In this he followed Francis Perry Elliott, who was one of Harper's editors and whose job it was to keep Mark Twain's English within bounds. Elliott too believed editors were editors because they couldn't write. But his wife became desperately ill and he had to quit his desk and take her from New York to Denver in the hope of saving her life. After she died he found in her trunk packets of papers neatiy tied with red ribbon and labeled "Frank's Plots."

Bitter with grief, he turned to writing as a sublimation. The first plot developed into "The Haunted Pajamas," one of the most hilarious comedies of 50 years ago. After that he wrote "Lend Me Your Name," "Pals First" and other hits. This opened the way for the Costains of our era.

Costain's Contribution

"The Silver Chalice," though highest praised of all Costain's novels, and in the picture version likely to be one of Warner's top grossers, is in no sense an original story. Stories dealing with this subject flow mainly down one of two streams. They either deal with the subject as (1) romance or (2) history. Costain has tried to merge these two

is in no sense an original story. Stories dealing with this subject flow mainly down one of two streams. They either deal with the subject as (1) romance or (2) history. Costain has tried to merge these two and that's what makes it an interesting picture.

The romance stream has its source of course in Malory's Arthurian tales of the Knights of the Round Table. In the search for the Holy Grail, Malory established the grail as the chalice or cup used by the Saviour at the Last Supper and subsequently believed to have caught the blood which 'flowed from Christ's wounds as He was crucified. It thus became the original relic of the Christian religion and its value was literally priceless. That the Romans wanted to find it and destroy it could easily be understood. In the end it turned out that an empire stood or fell around this relic.

Other legends revolve around Gawain and Galahad, Nicodemus and Joseph of Arimathea. Perceval wrote a story called "Didot." considered by many to be the most logical history of the relic. According to Perceval, Christ when imprisoned gave the chalice to Joseph, and the chase was on.

In Perceval, whose source was probably Fecamp or Lucca (or both), the grail was of gold and set with precious stones. It reflected a light so bright it extinguished candles.

Another version was that it was not a cup but a precious stone brought the carrib was readed and was detailed to the process of the results are the process and the transparent was the transparent was tone.

so bright it extinguished candles.

Another version was that it was not a cup but a precious stone brought to earth by angels and guarded by the Grail King and his templars, or knights. No man supposedly would die within eight days of seeing it, which certainly fortified the king's knights in battles lasting less than a week. It's tie-in with Christianity was that its life was renewed every Good Friday by a dove from heaven. In Christianity, the dove is a symbol of the Holy Ghost.

dove is a symbol of the Holy Ghost.

Chalice of Antioch Now In N. Y.

Prof. Eisen, former curator of the California Academy of Science, is credited with having found the Chalice of Antioch, which is now at the Cloisters in New York. But of course this, though a rare and prized objet d'art, is not the original silver chalice as used at the Last Supper and around which Costain's story evolves.

That the search for chalices and the belief that they were made of solid gold did not end with the Middle Ages, came to me only last summer. On our ranch at Desert Springs we have a little chapel. One Sunday the padre told us that in 1928 he was preaching in Dusseldorf, Germany, and after Mass a man came to see him to present to him a battered oid chalice a friend had given to him. This friend, back in 1916, then in the Prussian army, pillaged a French church, and as his part in the loot got the chalice. He assumed it was solid gold and went through hell trying to keep it hidden from his superior officers till the war was over. He dreamt of all the uses he could make of that gold.

When, however, the was over, he tried to melt it down and found that it was only gold-plated over a hard silver alloy. So he tossed it aside as a war souven'r that had not paid off any more than the war itself had.

itself had.

In time his conscience began to bother him and in order to get rid of the accusing finer he gave the banged-up old chalice to a friend, who gave it to our padre, Father Patrick Henry Linneman. Father Linneman took it to a Dusseldorf goldsmith and asked if it could be restored. It was of the Empire period. The jeweler said it would take so much work to restore its beautifuily simple design that he could make two copies cheaper. But the padre said he'd rather have the original restored. It took months but when completed no expert could detect the reparations.

reparations.

Such restaurations must be pretty discouraging to the forces of evil. These forces have to perpetually face the fact that for all the chalices the smash or steal they haven't a chance of destroying the spiritual force behind these vessels.

It's a nice thought for Christmas to go with a nice Christmas picture.

Broadway

Late songsmith Irving Kahal's daughter, Ethel Lenore Kahal, en-gaged to Julius Grossman Staff.

The Richard Mealands and con-cert singer Muriel St. Clair in from Europe last week on the Maure-

Europe last week on the Mauretania.

William Saroyan in town attendant to the revival of his play, "The Time of Your Life," at the N. Y. City Center.
The Sol Huroks sailed last Thursday (23) on the He de France for a 12-day Caribbean and South American cruise.

Bill Halligan coming in from the Coast to attend the Friars' shindig for Martin & Lewis March 11 at the Waldorf - Astoria.

David Merrick, co-producer of "Fanny," is vacationing in Havana this week. He will return after the New Year holidays.

Andre Mertens, veepee of Columbia Artists Mgt., bedded this week at his Westport, Conn., home with a virus.

Harry Brandt N. Y. circuit

week at his Westport, Conn., home with a virus.

Harry Brandt, N.Y. circuit owner, off to the Coast yesterday (Tues.) for three weeks of combined business and vacation.

Actor Sidney Blackmer in serious condition at the Rowan Memorial Hospital, Salisbury, N. C., after undergoing a major abdominal operation there last Friday (24)

after undergoing a major abdominal operation there last Friday (24).

Dick Lederer, ad copy writer at WB homeoffice, promoted to copy chief of the ad dept. under Gil Golden, ad manager. Before joining Warners in 1950, Lederer was a member of Columbia's advertising staff.

Elliott Nugent was struck by an auto while crossing First Ave, at 57th St. on Christmas eve but after receiving ambulance treatment on the scene for facial and head cut and bruises he decided he did not require hospitalization.

Moon Carroli, ex-actress, who appeared on Broadway in "And So to Bed" (1927) and "Cradle Snatchers" (1925), shares in the estate of Arthur Garfield Hays, lawyer, who died Dec. 14, with a bequeathment of \$15,000 and the income from one-third of his residuary estate until she marries' or dies.

# Chicago

Pressagent Max Cooper and wife off to Puerto Rico on vacation. Gene Autry here last week for pre-holiday visit with Chi friends. Jimmy Konos orch at Randolph Rendezvous on Mondays and Tues-days.

Jimmy Konos orch at Randolph Rendezvous on Mondays and Tuesdays.

Film attorney Seymour Simon running for 40th Ward Alderman on Democratic ticket.

Sam Honigberg, flack for George Gobel, in from Coast to spend holidays with his family.

Abe Turchin, manager of Woody Herman, in town during band's two-weeker at the Blue Note.

Balaban & Katz declared yearend dividend of \$1.25 on common stock, making total of \$4.50 paid for the year.

Lesa Davis, Finis Henderson, Parrish and Bob Hahn comprising first musical revue in Gasiight Club's new Back Porch room.

Per custom, ABC-TV veep John Mitchell and wife in from New York to share Xmas with the Dave (Balaban & Katz) Wallersteins.

Reegie Dombeck retained by Chi Universal office to do special promotional work in department stores and on tv for "So This Is Paris."

# Pittsburgh

By Hal V. Cohen

By Hal V. Cohen
Blackstone magico show booked
back into Nixon for week of
Feb. 7.
Local singer Barry Parks is the
new house vocalist at Casino burley theatre.
Nat Nazarro and his wife, Marge
Ne'son, gave up the chinchillaraising business.

Nat Nazarro and his wife, Marge Ne'son, gave up the chinchillariasing business.

Major Harold Broudy, son of the late maestro. Dave Broudy, now stationed in Siam.

Joe Hillers went up to Detroit over Christmas weekend for marriage of his niece.

Leo Strini, musical director for "Ice Cycles," rejoined show in Spokane, Wash., after holidaying with his family here.

Former Sun-Tele drama critic Georie Seibel, age 82, resigned as director of Carnegie Library on Northiside after 15 years.

# Minneapolis

Alex Kaliao, blind Detroit pi-anist, at Augie's theatre lounge to accompaniment of liberal news-

to 25-year-ago heyday of kiddle revues with juvenile show presented with success at the State this week. Show was in for matinees only. "Nothing But The Truth," initial 1955 play at Edyth Bush Little theatre, St. Paul, opening Jan. 6 for run of three Thursday-through-Sunday weekends. Split run policy proved a marked success at the house last year. "Sallors" Palitati"

ley proved a marked success at the house last year.
"Sallor's Delight" underwent weekend rehearsals before installation of new second act for week's date on Lyceum theatre stage, lay, which is N.Y.-bound, stars Eva Gabor, who was hostess at press luncheon Monday (27).
Schiek's Cafe marks fifth anni of nightiy shows by singing sextet Dec. 29. Fashloned by Glyde Snyder, the show series have been a local phenom, occasioning holdouts nightly. In five years, show has used some 75 singers.

# Paris -

· By Gene Moskowitz (28 Rue Huchette-Odeon 49-44)

Jacques Berline upped to head if sales in the French Columbia lims setup.

Films setup.

Lionel Hampton orch broke all records during its stint at the Olympia Musichall.

For the U.S. pic, "Fireman Save My Child" (U), Romeo Carles, has created subtitles that do not translate any of the film's actual dialog.

Jesse Hahn, U.S. actor, Into a top role in the Gallic legit version of "Love of Four Colonels." Peter Ustinov in for a looksee of his

Bella Darvi attended the presentation of her first pic in France, "Heil And High Water" (20th). Aithough French, this is her first

Aithough French, this is her first film.

Marcel Pagnol here to attend the preem of his wife's (Jacqueline) return to legit in a reprise of Jean Anouiih's 1941 play, "Le Rendezvous De Senlis".

For his mext pic, "Lola Montez," Max Ophuls has a big star cast with Martine Carol, Peter Ustinov, Anton Walbrook, Gerard Philipe and Oscar Werner.

Maurice Chevalier siated to head for Hollywood soon to supervise the pic being made on his life, and also to appear in a film with Bob Hope, "The Cheat."

Georges Guetary, Edith Plaf, Luis Mariano and Tino Rossi are the only Gailic singers to have received the traditional gold disk for the millionth record sold.

Bernard Lafay, head of the Paris Municipal Council, would like to have special heating lamps installed before cinemas here to ease waiting lines during the winter.

Olivia De Havilland and finance Plerre Galante Air Francing in from Hollywood, where she just completed "Not As A Stranger" (UA), Couple will be married here in January and then Miss De Havilland starts her next Continental film chore in "Leiia," to be made in Paris and London.

# Scotland

By Gordon Irving
(Glasgow; Kelvin 1590)
Oiga Gwynne to King's, Edinburgh, as Principal Boy in "Dick Whittington."
Janette Scott, teenage Associated British contract star, to film part of "First Love" in Scotland.
Stewart Cruikshank, floward & Wyndham topper, to Edinburgh and Glasgow for panto openings.
Chic & Candy Ross, Canadian dancers, pacted for cabaret week at Piccadilly nitery, Glasgow, opening Jan. 10.
Helen Russell inked as Principal Boy for pantomime at His Majesty's, Aberdeen, with Suzanne Foret as Principal Giri.
New film comedy, "Mad About Men," starring Glynis Johns, given sneak-preview at Gaumont cinema, Anniesland, Glasgow.
Yolande Donlan to His Majesty's, Aberdeen, in new comedy, "It's Different For Men," by Michael Pertwee and Monja Danischewsky.
Caledon Pictures tossed dinner to ceiebrate 40th anni of Lorne Clnema, Glasgow, where Sir Alexander King, cinema magnate, was first manager.

ander King, cinema magnate, was first manager. Yolande Donlan, in Glasgow with new comedy, "It's Different for Men." planning trip to Tangler with film producer hubby Val Guest to o.o. location sites for new nic.

Harry Gordon and Jack Rad-cliffe clicked as new partnership in pantomime success, "Dick Whit-tington," which garmered rave notices at King's Theatre, Edin-

burg.

Lennox Milne, Scot actress, Oskar Nordh, Swedish modern planist, reported heavy draw at White House, where he splits pianistic chores with Jerry Mayeron.

Adair Dance Studio harked back | Laren.

### London

William J. Gell, head of Monarch Films, off to Hollywood for his annual looksee.

Denis Forman, director of the British Film Institute, leaving his

job in February to enter commercial tv.

Douglas Fairbanks Jr. read the lesson at a St. Paul's Cathedral memoriai service to the late Sir George Robey.

George Robey.

More than 700 gifts collected at the Varlety Club Christmas luncheon last week were handed over to children in hospitals.

Lord Anthony Vivlan, who was recently involved in a shooting incident, back from Switzerland to the control of the control

recently involved in a shooting incident, back from Switzerland to undergo further surgery.

Tony Reddin, Paramount publicity topper, back in town after fortnight's New York and Hollywood quickie for product confabs.

Lina Lopez, star of the Frenchmade, "The Sheep Has Five Legs," currently preeming in the West End, in from Paris for a tele assignment.

Duncan Lamont ankled the cast of "Deadlock," Stewart Granger-Jean Simmons starrer for Mike Frankovich, because of a clash of film commitments.

A Noel Coward radio program recorded before he left for his American and Jamalcan trip is to be aired by BBC sound radio over the Christmas holidays.

Stuart Levy, partner with Nat Cohen in Anglo-Amalgamated Film Distribs, returned from Monte Carlo where he has been recuperating after a long illness.

Sir Charles Coleston has resigned his appointment as vice-chairman of the Independent Television Authority, the organization Charles Russell and Lance Ham-

responsible for the commercial web.

Charles Russell and Lance Hamilton sailed for N.Y. last weekend to o.o. the American tele scene on behalf of Noel Coward and to sign Hermione Gingold for a revival of "Blithe Spirit." They are going on to Jamaica to join Coward.

Richard Mealand, Paramount production exee in London, sailed for America on the Mauretania. Helene Cordet is a fellow passenger enroute to Canada for her cabaret debut, and Trude Adams is joining the liner at La Havre following her season at the Colony restaurant.

# Australia

Australia

By Norm Louden
(Sydney, Box 4457 GPO)

Borovansky Ballet is slated to tour New Zealand under J. C. Williamson banner, opening in Auckland this week
Local actor John McCallum, and his English wife, Googie Withers, will open at Comedy Theatre, early in February in "Simon and Laura."

Ernest Turnbull, managing director of Hoyts, called the circul's top brass into Sydney to celebrate the first birthday of CinemaScope launching in Aussie.

Wally Orr, manager for Universal in Tokyo, here for talks with Al Daff, who is skedded to piane this month. U exec will be back in his native country for Xmas.

Uranium finds on mining property owned by Sam Snider are hailed as the richest yet uncovered in New South Wales. Snider is chairman of Snider-Dean cinema loop.

Joe Fearon, Metro exec. ap-

chairman of Buildings of the Moreon of Les Wicks, former dis-loop. Joe Fearon, Metro exec, appointed to fill vacancy on the Mortion Picture Industry Benevolent Fund Council, created by the resignation of Les Wicks, former dis-

# Madrid

By Ramsay Ames (Castellana-Hilton: 37-22-00)

Castellana-Hilton; 37-22-00)
Jose Iturbi, in Madrid again last week, enroute to spend Christmas in Valencia,
Les Paul and Mary Ford arrived Dec. 19 for a 10-ten vacation at the Castellana-Hilton.
Ingrid Bergman, Rossellinl and their children arrived iast week in Barcelona, where she is appearing in "Juana en la Hoguera" (Joan of Arc) at Teatro Liceo. La Bergman, recently completed filming the pic, "Fire," in Munich, with German Mathias Wlemann as co-star.
Miroslava left Dec. 16 for Mexico, puilling out of "La Legion del Silenclo," after having started to shoot, with her role taken over by Spanish Nani Fernandez. Nieves Conde and Forque are directing instead of originally-slated Juan de Orduna. Jorge Mistral continues as the male lead, Miroslava says she will return to Spain next year after she finishes "Fedra" in Brazil.

Rosario returned the night of Dec. 15, at the Teatro Madrid, where she drew a capacity audience. After an extensive tour of Europe and South America Rosa-

rio's return was triumphant. Besides her solo dances and with her
full company there was a guitar
solo by Juan Garcia de la Mata, a
plano duet by Alfredo Rodriguez
Mendoza and Sofia Knoll and
Flamenco songs by Alvaro de la
Isia. There were solos and duets
by some members of her company,
notably Roberto Iglesias, Juan
Alba, Juan Quintero, Aida Ramirez, and Pedro Lorca.

# **Omaha**

By Glenn Trump

Lind Bros. flew In from N.Y. to appear at the climax of Israel bond sales here. Charles E. Greenlee, operator of Silver Hill Theatre, Oshkosh, Neb., named prexy of chamber of com-merce there.

named prexy of chamber of commerce there.

Ralph Goldberg, owner of local theatre string, donated \$100 to the World-Herald's Good Fellows fund in memory of Jake Rachman, late VARIETY mugg here and theatre editor of the paper.

Omaha Carpenters District Council last week feted press and radio at a luncheon to release publicity on its dance and show slated for new City Auditorium Jan. 22. Helen Boyce, Karl Wayne, Two Checkers, three bands and Darling Debutantes set for show.

# India

Clifford Agarwala, former chief censor, appointed special counsel for American Film Export Corp. Paramount's latest Bob Hope plc, "Casanova," did substantial biz at Bombay's Eros for two weeks. In Madras, it also is drawing good crowds.

Oldest theatre in Calcutta, the Poorna, converted into air-conditioned house. Gives Calcutta 15 air-conditioned houses, biggest number for any city in India. Since the government of India has refused to cooperate with the film unit in producing "Bhowani Junction," by lending military personnel or railway staff, George Cukor may produce the film in Pakistan.

ukor may produce the film in akistan. Negotiations between India gov

Negotiations between India government and president of Indian Film Federation having fallen through, India has decided to force screening of Indian newsreels in all South Indian theatres under 1952 Cinematograph Act which empowers the central government to give necessary directives in this connection. At the same time, the India government has shown a willingness to allow private producers 50% of the playing time allotted to approved films if they produce documentarles.

# Santiago

By Edythe Ziffren (Dr. Corbalan Melgarejo 27-A; 31645)

(Dr. Corbalan Metgarejo 27-A; 31645)

Tito Davidson In from Mexico In connection with his plans to film "Cabo de Hornos" (Cape Horn) in Chile.

"Crimen Perfecto" (Dial M for Murder) over the 500-performance mark, new record for a Chilean theatre.

Argentine Metallurgical Exposition at the Edificio Espana is featuring a nightclub with performers inciuding Marua Montes, Margarita Padin and Adolfo Stray.

Authorities permitted "Folies Bergere" company to open at Municipal Theatre in Vina del Mar, coastal resort, despite a flood of lawsuits and church opposition. Xenia Monty, production's star, who walked out on the show here, is still out.

# 20th Statement

# Hollywood

Shelley Winters in from London vacation.

Ron Randell in from London for the holidays.

Lester Sansom out of the hospital after surgery.....
Kenneth Harlan in the hospital with virus infection.

Allison Hayes spending holidays in Washington, D. C.

Liberace ordered to take a month's rest because of a heart condition.

Donald O'Connor and Sidney Miller returned from their Hawalian slesta.

ian siesta.

James Millican will ride his horse, "Chips," in March of Dimes parade, Jan. 15.

Doris Day hostessed 85 members of the Ohlo State footbail squad for luncheon at Metro.

Dean Martin, Jerry Lewis and Debble Reynolds accepted their Golden Apple awards from the Hollywood Women's Press Club.

# Cleveland

By Glenn C. Pullen

By Glena C. Pullen

Herbert Elwell, composer and
Plain Dealer music critic, back on
job after illness of several months.

Walter Alvord made annual visit
to the Hanna, ahead of Katherine
Cornell's current "Dark Was Light
Enough," which opened Dec. 20.

Eddle Sindelar tentatively planning to trim his Sky-Way's budget
down to just a dance band after
New Year's Eve week, resuming
floor shows in spring.

Frank Senness and his brothers
closed local branch of their Senness booking agency last week.
Local biz will be handled hereafter by their Cincinnati rep.
Play House's repertory company
doing "Best Foot Forward" as annual, in addition to "My Three
Angels" and "Material Witness,"
originally known as "Dead Pigeon," in its three theatres.

# Philadelphia

By Jerry Gaghan
Joe Letizia named manager of
the Bistro, West Philly musical

her. Bisto, ber. Helene Darcel, Denise's sister, makes local nitery bow at Carroll's, West Philip spot.
Eddie White, comedian and owner of Drury Lane-Inn, took week off to play the Palace, New York.

week off to play the Palace, New York.

Barry McGuigan, vet staffer in Shubert Theatres' pressroom, in Women's Coliege Hospital with heart attack.

Bill Gerson (Pep's Musical Bar) pacted Roy Hamilton, Count Basie, Ella Fitzgerald and Louis Jordan for dates early in 1955.

Mary Ann McCall, songstress at Rendezvous, working from wheelchalr as the result of burns suffered from overturned coffee pot.

# Rome

Rome

By Robert F. Hawkins
(Archimede 145; 800 211)
Howard Hawks looking over
Slcily for possible future filming.
Michael Stern back in, town after
U.S. visit followed by quickie trip
to Germany.
Ava Gardner arrived from Far
East junket to p.a. locally-made
"Barefoot Contessa."
Actress-model Ivy Nicholson,
now in "Summer's End." shooting
in Toscanini's north Italian villa,
skedded to star in an upcoming
Toto comedy, as Cleopatra.
Corinne Calvet goes into he
third Italian production, "Operazione Notte," for FederalCine. Stint
follows previous work on "Loves of
Casanova" and "Girls of San
Frediano."
Marcel Carne, French director,
here for huddles with writer Cesare Zavattini concerning upcoming joint project, "Men of the
Dike," which Carne is stated to do
next spring.
"La Figlia Di Iorio," Ildebrando
Pizzetti's new opera based on the
D'Annunzio play a critical hit in
its Naples opening. Roberto Rossellini stage-directed it, with GianAndrea Gavazzeni batoning.

# **Omaha**

By Glenn Trump
Eartha Kitt's "Mrs. Patterson".
slated to play here in February.
Slivers Madison signed to work
Tom Packs Elephants at Omaha
Shrine Circus this spring.
Bailet Russe de Monte Carlo,
featuring Maria Talichief, slated
for new City Auditorium Jan. 6.
Nebraska Assn. of Fair Managers annual confab slated for
Lincoln's Cornhusker Hotel Jan.
24-28.
Henry Fonda in town for two

24-28.

Henry Fonda in town for two days with his sister before heading for N. Y. to spend Christmas with his family.

# **OBITUARIES**

HORACE L. LOHNES HORACE L. LOHNES
Horace L. Lohnes, 57, partner
in Dow, Lohnes & Albertson, largest radio law firm in Washington,
died there Dec. 23 of coronary
thrombosis. He was probably the
most important figure in Washington radio legal circles, his firm acting as counsel before the Federal ton radio legal circles, his firm acting as counsel before the Federal Communications Commission for many of the nation's most prominent broadcasters. His extensive estate near Vienna, Va., has been the locale of the annual outing of the Federal Communications Bar Assn. of which he was a past president.

Born in Donnelsville, O., Lohnes strended, Ohle, Circles, O., Lohnes

ASSIN. O. WHICH HE WAS A PAST President.

Bom in Donnelsville, O., Lohnes attended Ohio State U. and received his law degree from George Washington U. Early this year he was named District area chairman of a \$4.500,000 drive to establish a Law Center at GWU.

Surviving are his wife, a daughter, a brother George, of the radio engineering firm of Craven, Lohnes & Culver, his father and two sisters.

KEN DAVIDSON

Kenneth R. Davidson, 49, badminton player who had worked the vaude circuits with a variety of partners, was killed in a plane crash at Prestwick, Scotland, Dec. 5. At various times, he was partnered with Thelma Kingsbury, Don Vaughn and Hugh Forgie, Among the spots he played were the Rainbow Room, N.Y., Roxy and Loew's State Theatres, N. Y., as well as other theatres and cafes. Regarded as one of the leading badminton exhibition players, Davidson was returning to the U.S. from an exhibition tour in Malaya and India. Of late he had been enchnical adviser for a sporting equipment manufacturer and had been a coach of the American Thomas Cup Team, equivalent of the David Cup in badminton.

HARRY SINGER
Harry Singer, 73, for years a film house operator in association with his brother, the late Mort Singer, died Dec, 22 in North Hollywood after a long illness. He was being prepared for surgery when the end came.

prepared for surgery when the end came.

Throughout most of his active years he operated theatres in Chicago. He also managed theatres in St. Louis and opened the Hillstreet Theatre in Los Angeles. In his later years he was a realtor in San Fernando Valley.

Surviving are his wife, and a brother, Will, who once managed the Brandels Theatre in Omaha.

EDWARD B. HESS

Edward B. Hess, longtime Pittsburgh nitery and restaurant owner
who operated several of that city's
bestknown cafes in the '20s and
early '30s with his wife, the former
Freda Pope, died in that city Dec.
21 after a long illness. Hess and
Miss Pope flourished as tavern
hosts during prohibition and in the
mid '30s became proprietors of one
of downtown Pitt's best-known restaurants, Eddie Hess', which they
relinquished several years ago
when Hess took sick.

In addition to his wife, he leaves
two daughters, five sisters and a
brother.

BERNHARD HERZMANSKY

BERNHARD HERZMANSKY
Bernhard Herzmansky, 67, dean
of European longhair and pop
music publishers, died of a heart
attack Dec. 13 in Vienna. He was
stricken while riding in his chauffeur-driven car en route to his
office. Born in Lang Enzersdorf,
Austria, he was the son of a noted
publisher.
Herzmansky, whose firm was
founded in 1813, published works of
Franz Lehar and other celebrated
composers. He was a former president of the Austrian Society of
Authors, Composers and Music
Publishers.

ARTURO CASIGLIA

Arturo Casiglia, 63, founder and director of the Pacific Opera Co, died of pneumonia Dec. 21 in San Francisco. Born in Sicily, he came to San Francisco in 1922 and four years later established the Pacific Opera Co. Aside from batoning for regular performances of the POC, he frequently conducted at other concerts in the San Francisco area.

other concerts in the Sau Francisco area.
Casiglia, who was noted for aiding young singers seeking careers in the operatic field, is survived by his wife and two daughters.

HARRY SCHAEFER
Harry Schaefer, 71, a theatrical wardrobe assistant for nearly a half century, died Dec. 23 in Chicago. A dresser with the touring company of "King and I," he was fatally stricken with a heart at-

tack in the apartment of Haroid Goldberg, the show's company

manager. Schaefer had been touring with Goldberg the past 10 years with such plays as "Carmen Jones," "Showboat," "South Pacific" and latterly "King and I."

A sister survives.

KATHLEEN KEY
Kathleen Key, 48, screen actress
for more than 30 years, died Dec.
22 at the Motion Picture Country
Hospital in California. Among her
early pictures were "The Four
Horsemen of the Apocalypse" and
"Ben Hur," in which she played a
featured role as Ramon Navarro's
sister.
After playing in

sister.
After playing in several Australian films, Miss Key signed a Metro contract but in later years became a freelance and appeared in London and Paris before returning to Hollywood.

REUBEN MELCHER
Reuben Melcher, 59, theatre
supply dealer, died in Kansas City,
Mo., Dec. 24. He was president of
the Poppers Supply Co. and the
Hollywood Servements Co., both
located on K.C.'s film row. As one
of the concession suppliers, he was
associated with the theatre industry for more than 35 years.
Surviving are his wife, two sons,
two daughters, a brother and two
sisters.

JOHN E. SCOTT
John E. (Joe) Scott, 55, manager
of the Omaha office of 20th-Fox
for 20 years, died in that city Dec.
17 after suffering a heart attack.
He was a past president of the
Omaha Variety Club. A native of
Baltimore, he was with 20th in St.
Louis before coming to Omaha in
1934.

Survived by his wife, four daughters and three brothers.

ZOFIA NALKOWSKA
Zofia Nalkowska, 69, Polish novelist and playwright, died in Warsaw Dec. 17. She was a deputy to the Polish parliament at the time of her death.
Author of many books, most of which were translated abroad, she was probably known best for "The Frontier," a novel, which won the Grand Prize of Poland in 1937.

CHARLES E. KESSNICH
Charles E. Kessnich, 67, Metro
Southern district manager who
retired last February, died in Atlanta Dec. 24. He had been with
the company since 1918, when he
joined it as Atlanta branch manager. He was upped to Southern
district chief in 1920.
Surviving are his wife, a daughter and a sister.

WILLIAM WALLACE

WILLIAM WALLACE
William Wallace, 54, still photographer, died of cancer Dec. 22 in
Hollywood. He had been a member of IATSE Cameramen's Local
659 for 25 years and worked several years for Edward Small.
His wife and daughter survive.

ARTHUR W. KELLY
Arthur W. Kelly, 64, former
exec v.p. of United Artists, died in
Nice Dec. 26.
Details in film section.

Mrs. Marie Celeste Stranahan Mrs. Marie Celeste Strananan, 78, who sang professionally in light opera under the name of Marie Celeste before her marriage 50 years ago, died of a heart attack Dec. 17 in Teledo. A past president of the Toledo Symphony Society, she is survived by her husband and a son.

Russell H. Edsall, 56, sales manager of radio station WTOL, Toledo, died Dec. 19 in that clty after a two-year illness. He had been with WTOL for the past seven years, coming from WXYZ, Detroit. His wife and a daughter survive.

Dr. Harry J. Linton, superintendent of schools in Schenectady since 1946 and one of the most active educators in the use of radio and television, died Dec. 18. in that city of a heart ailment.

John Alexander, 26, leader of the Johnny Ace Orchestra, was shot to death Dec. 25 in Houston. Police said Alexander was playing Russian roulette when the gun he held to his head went off.

Mrs. Ellen Frances Phair, 78, wife of Dailly Variety columnist George Phair, died of a stroke Dec. 27 in Los Angeles. She had been in a coma since Christmas Eve.

Mother, 78, of Harry Mervis, former legit actor, and of Norman, Charles, Jack and Ralph Mervis, Pittsburgh theatre owners, died Dec. 22 in that city.

George B. Kinsey, 75, interior decorator who specialized in theatres, dled Dec. 25 in Columbus. Survived by wife, daughter and

Aaron Gershwin, 65, uncle of George, Ira and Arthur Gershwin, dled Dec. 24, in New York. He was a retired engineer.

Mother, 68, of Marvin Mark, head writer for the Jackie Gleason tv show, died Dec. 27 in Newark, N.J.

Father of Sally Kettles Robertshaw, Plttsburgh radio and little theatre actress, died there Dec. 16.

Mother of screen actress Kath-ryn Grayson, died Dec. 23 in Los Angeles.

# Soviet Propaganda

Continued from page 2

lics," Gerasimov's report continued "During the years of the Father-land War, the Soviet film industry, in close cooperation with litera-ture, was capable of responding to the patriotic upsurge of the of the So-vit people by issuing film news and full length wartime pictures. It helped the front and the man be-hind the front lines to forge the victory over the Hitlerite invaders.

"The postwar years have imposed new important tasks upon Soviet film Industry. In their decisions on ideological questions, the Party mapped the way toward the solution of these tasks."

Increased output of brainwashing plx will make production of the 'old fashioned' type of motion picture with romantic themes, success stories, etc., obsolete. Light comedies, adventures and films for comedies, adventures and films for kiddies have almost vanished. Re-port cited the success of novel writing with brainwashing theme as evidence of what can be accom-plished in films.

plished in films.

Iron Curtain scripters criticized for "having falled to date to master the specific features of film making, and showing no particular desire to master them." To cure errant scripters, Agitprop has set up series of "creative workshops" throughout Iron Curtain countries where writers and producer. "are where writers and producers "are combining their efforts to perfect their art."

Films which "speak for peace, the great friendship of nations, and the happiness of mankind," will be assigned top priority. Film export to be stepped up also in line with total propaganda crusade.

### Bambuco Continued from page 1 =

dance with an Afro-Spanish back-

dance with an Afro-Spanish back-ground.

"There are many different styles of dancing in South America," Miss Waldo explains, "and we have seen only a very few here. These have been popularized by enter-tainers who have come north and specialized in one particular dance. But rhythms throughout South specialized in one particular dance. But rhythms throughout South America have been strongly influenced from three sources—lidan, Negro and Spanish. As a result, there are uncounted numbers of dances which could be brought to the U. S. with perhaps as much success as the mambo is enjoying now."

success as the mambo is enjoying now."

Among the dances are the Huino (pronounced Wino), the Crillio, a waitz with a slight off-beat, the Joropo and the Porro. These dances are largely from Colombia, Peru, Ecuador and Chile.

A longtime specialist in South American music, Miss Sumac to abandon her work with her own ensemble temporarily to travel with the Sumac troupe in a featured spot. In talks with audiences while on tour, she has become convinced of a growing public interest in the southern rhythms.

Sumac tour heads east after the

edy singer on Broadway and who appeared in several silent films, died Dec. 22 in Philadelphia.

Alexander W. Dannenbaum, former president of radio station WDAS, Philadelphia, died Dec. 22 in that city. His wife, two sons and a daughter survive.

first of the year and the trek will be highlighted by a N. Y. Carnegie Hall concert Feb. 9. After the tour, Miss Waldo will return to work and prep some recordings in which she will introduce some of in that city. His wife, two sons and a daughter survive.

# Music Hall

Continued from page 1 = uct regulrements for the vast the-

uct requirements for the vast the-atre since 1946.

There were two eight-week pic-tures, "White Christmas," Para-mount's first Vistavlision subject, and "Seven Brides for Seven Brothers," Metro's opus, "Xmas" grossed \$1,200,000 while "Brides" did \$1,352,000.

The Hall upped its scale slightly The Hall upped its scale slightly when the first C'Scope' pic was launched early in the year, and has retained this admission setup because of greatly increased operating costs. It's figured that the average weekly gross of the house was \$149,000, although the weekly gross has dropped to as low as \$120,000. gross has \$120,000.

# **Illinois Legion**

Continued from page 1

sons and ideas deemed heretical and disloyal," the statement sald. "This phase of the Legion's Americanism program has received an emphasis out of all proportion to its extent and importance when compared with other Legion Amer-icanism activities in the schools and veterans hospitals."

and veterans hospitals."

"In concentrating on the negative phase of fighting the enemy," the announcement continued, "we have neglected the positive phase of Americanism set forth in the preamble of the American Legion ... We must understand the principles of justice, freedom and democracy that we are sworn to safeguard."

Under the new project, "freedom chairmen" will be appointed for the various posts to set up discussion and reading programs based on American history.

# Code Seal

Continued from page 5 =

applied for code okay after sub-mltting their films to Flick, but that's the exception rather than the rule

the rule.

Drop in 'mports, as gauged by the N. Y. censor's figures, affected all but one of the eight leading producing countries abroad. France alone showed an increase, with Flich's staff reviewing 36 French films in the 12-month period ending Dec. 1, 1954. This compares with 25 in 1953.

Biggest drop was in imports from

Biggest drop was in imports from Britain, which went from 81 last year to 51. Germany went down from 69 to 56; Italy from 77 to 52 and Spain from 30 to 12.

### **MARRIAGES**

Marie Joy to Ricky Johnson, Manchester, Eng., Dec. 11. Bride is a revue artist; he's a cabaret

Is a revue artist; he's a cabaret singer.

Dorothea H. Reynoids to William R. C. Weber, Miami Beach, recently. He's a musician.

Jean B. Seidler to Gregory A. Falls, Burlington, Vt., Dec. 18. Bride was formerly with CBS in New York and Boston; he's a summer theatre director.

Roberta Barbara Epstein to Sid Golden, Dec. 26, Miami Beach. He's an announcer at WBNS, Columbus, O.

an announcer at WBNS, Columbus, O.

Erna Rubinstein to Martin Engels, New York, Dec. 25. Bride is. Auguster of Edward Ruby, head of Ruby Film Co.

Lilli Rose Brunner to Howard A. Kalmenson, New York, Dec. 23. He's an account exec and merchandising manager of WABC-TV, N.Y., and son of Ben Kalmenson, Warner distribution head.

Mrs. Julia Schlesinger to F. Stillman Elfred, New York, Dec. 22. Bride is widow of M. A. Schlesinger, of the Schlesinger circuit in South Africa.

Penny Rubin to Soi Weinberg, Newark, Dec. 26. Bride is with the Leon Newman Agency.

Harriet Gross to Stanley Smertenko, New Rochelle, N. Y., Dec. 26. Bride is secretary to Bob Merrill and Keily Camarata, music publishers.

Mildred Elaine Michel to John O'Hara, Falls Village, Conn., Dec. 27. Bride is the daughter of William C. Michel, 20th-Fox exec veepee.

**Dulles Favors** 

Continued from page 1 = trade is still not committed to any

move.

May Hurt Elsewhere

Some officials believe that despite the State Dept.'s endorsement, films sent to the Soviet would take on the stigma of propament, films sent to the Soviet would take on the stigma of propaganda, an objectionable label since the product is fashloned strictly as entertainment and not "message." If the pix are thus stigmatized their circulation in other parts of the world might be impaired, it's suspected.

Another major consideration is the horse front reaction. There's some fear among film men that a deal would not sit well with certain American groups opposed to any kind of trade with the Reds. Polltical antagonism in any form and from any direction toward Hollywood heads the list of trouble situations that should be avoided, the industryites maintain. As for actual values in selling Democracy, the Hollywood films are tough to size up. If left untouched, the pix doubtless would represent a reflection of life on the other side of that Curtain. But, it's asked, what can be done to prevent distortion of the screen-

the other side of that Curtain. But, it's asked, what can be done to prevent distortion of the screen-plays. It's no great feat to change around meanings through dubbing and sub-titling films in the Russo

and sub-titling films in the Russo tongue.

Dulles and Bohlen doubtless have this angle figured out to some extent. And the mere fact that they're represented as wanting the American films in Russia means the matter will be given top priority appraisal by the pic execs. It's now up to the latter to call the turns.

Eric A. Johnston, president of the Motion Picture Assn. of America, worked out a deal for the sale of films to Moscow but nothing actually came of this. The Russions were given long lists of titles of available properties but stalled on making their selections to the

of available properties but stalled on making their selections to the extent that the project subse-quently was abandoned in 1946.

# **Newsreel Woes**

Continued from page 2

duction of CinemaScope newsreels for which, like the shorts made in that and other widescreen proc-esses, exhibs may be willing to pay more. However, prospects of a C'Scope reel are dim.

C'Scope reel are dim.

Three reasons are cited for this. (1) Such a reel wouldn't be economic in the light of theatre operators' apparent determination to do away with the newsreel altogether rather than pay higher prices. (2) A C'Scope reel would require two separate crews to shoot. (3) There is a technical problem at the lab, since any C'Scope reel would have to be in color and it's at the moment not practical to process tint subjects at the speed required of a newsreel.

The newsreels are currently

the speed required of a newsreel. The newsreels are currently maying anywhere between 2,500 to 3,000 dates on each issue, and there are two such issues every week, bringing the total to around 5,000. "There's lots of undercutting going on," one newsreel exec stated last week. "There's nothing much anyone can do about it. It's foolish, of course, but not surprising considering the sad economic state of the reels."

# BIRTHS

Mr. and Mrs. Dale McMickle, daughter, New York, Dec. 20. Father is trumpeter in Eddie Sa-franski orch on Allyn Edwards' WRCA show.

WRCA show.

Mr. and Mrs. Dave Grayson, daughter, Los Angeles, Dec. 18. Father is a makeup man at Columbia; mother is a former actress.

Mr. and Mrs. Charles Walton, son, Pittsburgh, Dec. 20. Father's the son of Herb Walton, ad artist for S-W Theatres in Pitt.

Mr. and Mrs. Eddie Meyers, son, Pittsburgh, Dec. 20. Mother's Dell Saunders, a singer; father's a musician.

siclan.

Mr. and Mrs. Vince Boylan Jr., daughter, Pittsburgh, Dec. 21. Father's a singer.

Mr. and Mrs. Charles Dobson, son, New York, Dec. 28. Mother is Carol Reed, WCBS-TV weather-caster; father is a singer.

Mr. and Mrs. James Lewis, daughter, Norwalk, Conn., Dec. 25. Father is a member of The Marlners.

Father is a member of the Mariners.

Mr. & Mrs. Walter Ruckersberg, daughter, N. Y., Dec. 27. Father is managing director of Titra Sound Studios Inc.

\*"...dynamo and master showman

Currently

# **WALDORF-ASTORIA**

(4th Return Engagement)

VARIETY ...

# Waldorf-Astoria, N. Y.

through the room hardly an empty table was showing at the 9:30 performance. That indicates the boxoffice draw of the dynamic Jose Greco. It's a fourth engagement at the Empire Room It's a fourth engagement established as a legitorencert attraction in the U. S. His capsule flow minutes of variegated (and sophisticated) menco flew down the tracks Thursday (16) like a diesel locomotive.

a diesei locomotive.

Beautifully costumed and gowned all the way, the troupe has solid musical support, not only from the well-rehearsed Brandwynne house group, but from Roger Machado, Greco's regular group, but from Roger Machado, Greco's regular group, solid from Roger Machado, Greco's regular group, the fighter of the plants, and guitarist Miguel Garcia. These, plants, and guitarist Miguel Garcia. Joe plants, are the minimal requirements for Mancilla, are the minimal requirements with backgrounding a big hotel room like this with the mood and idlom of Hispanic tradition.

Greco has added that superb technician of the dance and long-time favorite of the U. S. presentation houses, Paul Haakon. He appears only in the first number, "Caprechio, Espanol," but brings a fillip of added distinction to Greco's company.

Greco, of course, is the centerpiece, piece de resistance, dynamo and master showman of this gorgeous terpschorean paella. He takes the second spot solo for a Cana Alegrias and is seen ond spot solo for a Cana Alegrias and is seen again in the exciting choreography he's set to again in the exciting choreography and quartet Ravel's "Bolero." The solo, duet and quartet movements generate great dramatic power and draw spontaneous outbursts.

draw spontaneous outbursts.

Three strong, sharp, saucy specialties are studded through the fast-moving lineup of studded Anta Ramos, Lola de Ronda and Jose wents. Anta Ramos, Lola de Ronda and continues Mancilla thus introduce the necessary change of years. The show opens with vigor and continues that way, climaxing with those spirited "horses." pace. The stown with those spirited "horses." ways predominates. Nor do the ladies in the ways predominates. Nor do the ladies in the ways predominates. Nor do the ladies in the ways predominates. Nor do the ladies in long audience fail to remark Greco's beautiful long audience fail to remark Greco's beautiful long audience fail to remark Greco's beautiful long to the late great John Barrymore, to wear only to the late great John Barrymore, Land. "difficult pants."



# JOSE GRECO

PERSONAL MANAGER JOHN F. NONNENBACHER, JR. 224 West 49th St., New York 19

and his Company

GENERAL REPRESENTATIVES WILLIAM MORRIS AGENCY

XXX

